

The practical treatment of stammering and stuttering : with suggestions for practice and helpful exercises / by George Andrew Lewis ; and a treatise on the cultivation of the voice, with a discussion of principles and suggestions for practice, by George B. Hynson.

Contributors

Lewis, George Andrew, 1870-1915.
Hynson, George Beswick, 1862-
Francis A. Countway Library of Medicine

Publication/Creation

Detroit : G.A. Lewis, 1906.

Persistent URL

<https://wellcomecollection.org/works/w6x3nrhj>

License and attribution

This material has been provided by This material has been provided by the Francis A. Countway Library of Medicine, through the Medical Heritage Library. The original may be consulted at the Francis A. Countway Library of Medicine, Harvard Medical School. where the originals may be consulted. This work has been identified as being free of known restrictions under copyright law, including all related and neighbouring rights and is being made available under the Creative Commons, Public Domain Mark.

You can copy, modify, distribute and perform the work, even for commercial purposes, without asking permission.



Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
<https://wellcomecollection.org>

*THE
PRACTICAL TREATMENT
OF*

*STAMMERING
AND
STUTTERING*
ILLUSTRATED

LEWIS.



HYNSON.

30

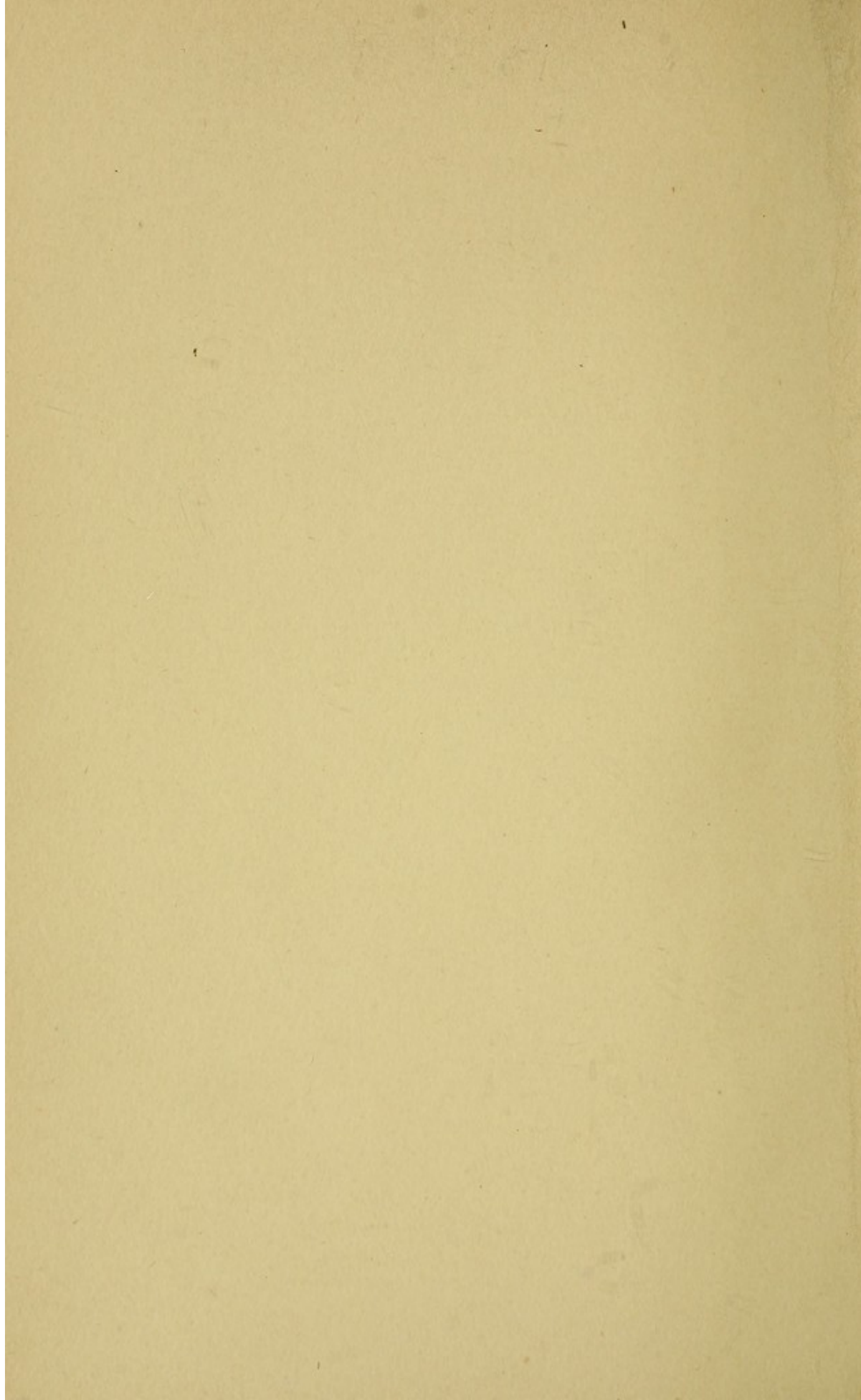
19 Q 51.

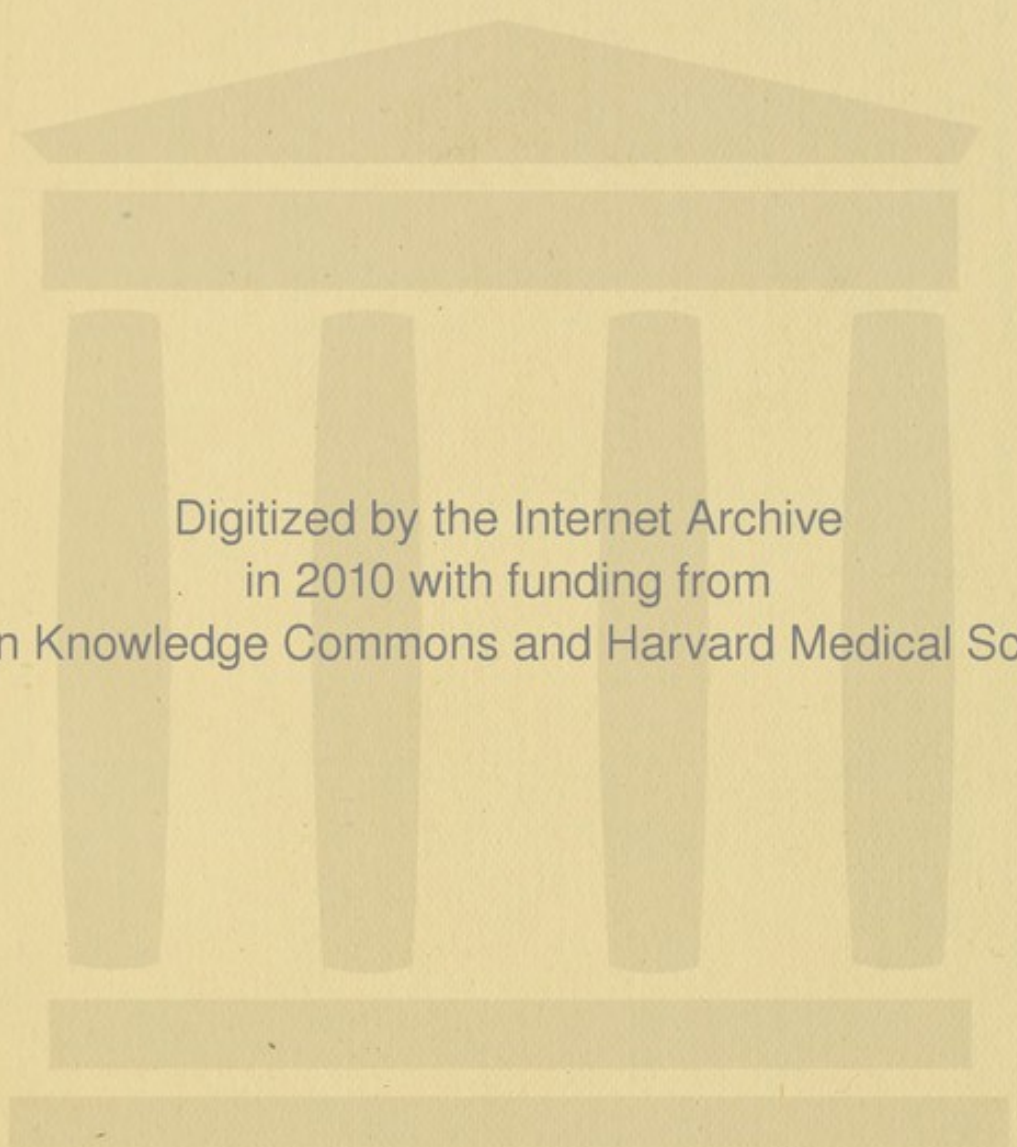
Sept. 24, 1906.

C. Edwin Miles,

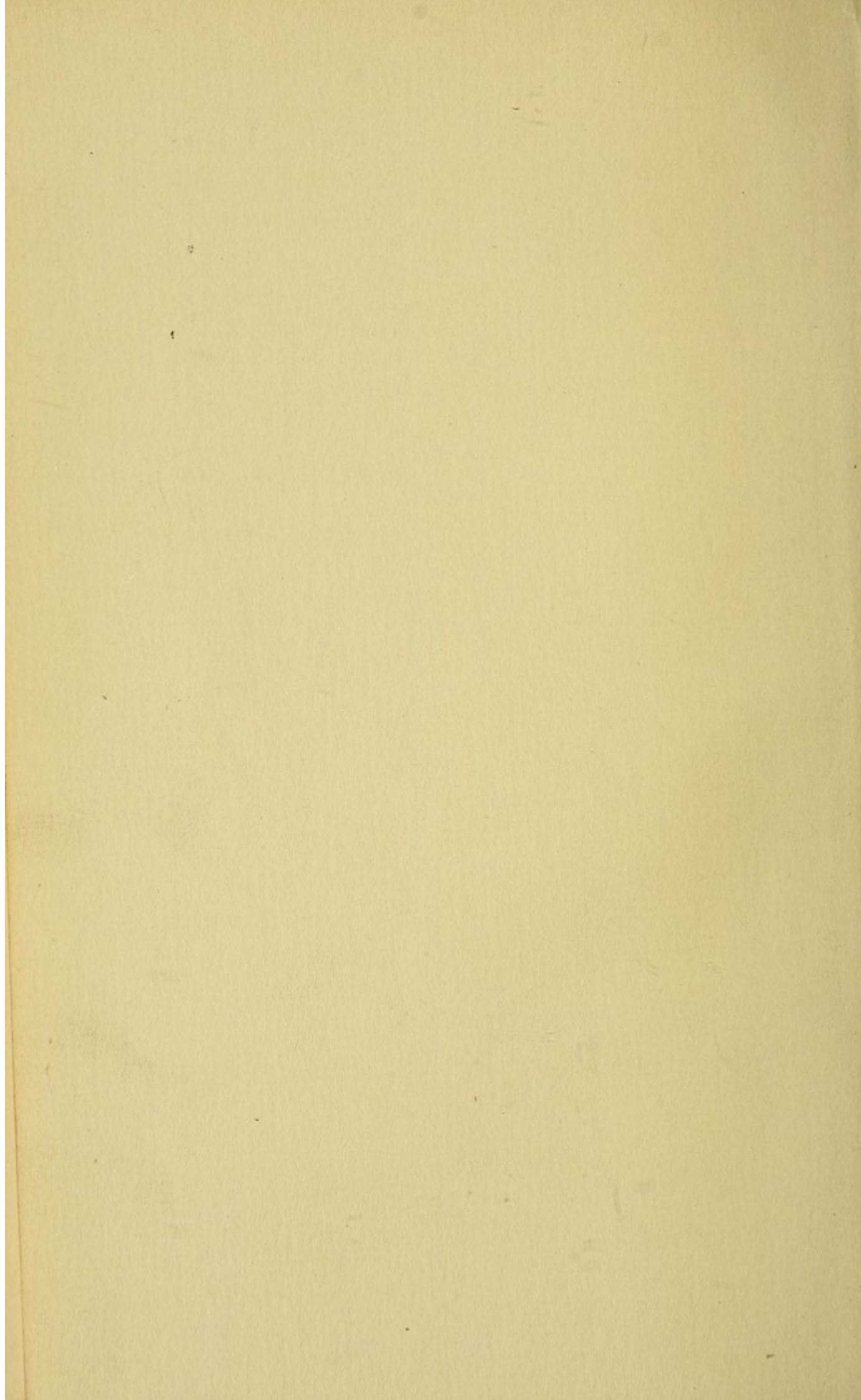
Presented by
William T. Lewis

Sept. 24, 1906





Digitized by the Internet Archive
in 2010 with funding from
Open Knowledge Commons and Harvard Medical School



The Practical Treatment of
STAMMERING
AND STUTTERING

WITH SUGGESTIONS FOR PRACTICE AND HELPFUL EXERCISES -

BY

GEORGE ANDREW LEWIS

Originator of the Lewis Phono-Metric Method, Founder and Principal of the Lewis School for Stammerers, Editor of the "Phono-Meter," Lecturer, Author, and Speech Specialist



And a Treatise on
THE CULTIVATION OF THE VOICE

WITH A DISCUSSION OF PRINCIPLES AND SUGGESTIONS FOR PRACTICE

BY

GEORGE B. HYNSON, M. A.

Late Principal of the National School of Elocution and Oratory, Instructor in Public Speaking in the University of Pennsylvania, Lecturer, Author, and Voice Specialist

ILLUSTRATED

DETROIT

GEORGE ANDREW LEWIS

1906

15768

COPYRIGHTED 1902

BY

GEORGE ANDREW LEWIS

(All rights reserved)



MADE BY
THE WERNER COMPANY
AKRON, OHIO

PREFACE

THIS book is the result of the labors of two teachers, specialists in their respective departments, who have been working for years in different branches of the subject of human speech. One of the writers has been occupied for many years in the study of all forms of speech defects and in effecting their cure; the other has devoted his special attention to the higher cultivation and development of voices considered normal for the purposes of speech.

In bringing together the ideas of independent investigators there is the danger that there may not always be complete harmony either in theory or in methods; but it is believed that this danger has been largely avoided in the present volume, for the reason that for a number of years the writers have been co-laborers and have had every opportunity for a free interchange of ideas; while each has worked independently in his own field, yet there has been such a close association that the ideas of one have always been at the disposal of the other.

It will be granted that nothing is more vitally important to man than speech, and, if this be true, then the most effective speech possible becomes desirable. The writers have found through a long course of special work that there are in this country several

hundred thousand (probably one-quarter of a million) persons with abnormal speech. By this we mean not those lesser defects such as lisping and stumbling, but real impediments to utterance such as stuttering and stammering. Then, too, we have observed that there is a woeful lack of knowledge on the part of the public generally of the fundamental principles of proper voice production. Public speakers are constantly offending the ear by vocal expressions out of harmony with the sentiment and in violation of the principles of physiology and acoustics. The conversational voice receives little attention, and multitudes go through life with unpleasant or hampered utterance which might be remedied by a little intelligent thought and care.

Therefore this book, in attempting to treat of vocal utterance, assumes a two-fold aspect—negative and positive. It treats in the first part of those defects of speech that are actual impediments, and in the second part, of the cultivation of the ordinary voice with a view to greater ease and effectiveness.

Its aim is practical and suggestive rather than technical. Much that is usually included in books of this kind is omitted; some things for the reason that it seems to us they are not sound, and many things because they cannot be made intelligible in print—requiring the living teacher.

From the nature of the subjects treated it will be observed that, in certain instances, in order to render each part complete, both writers have considered the

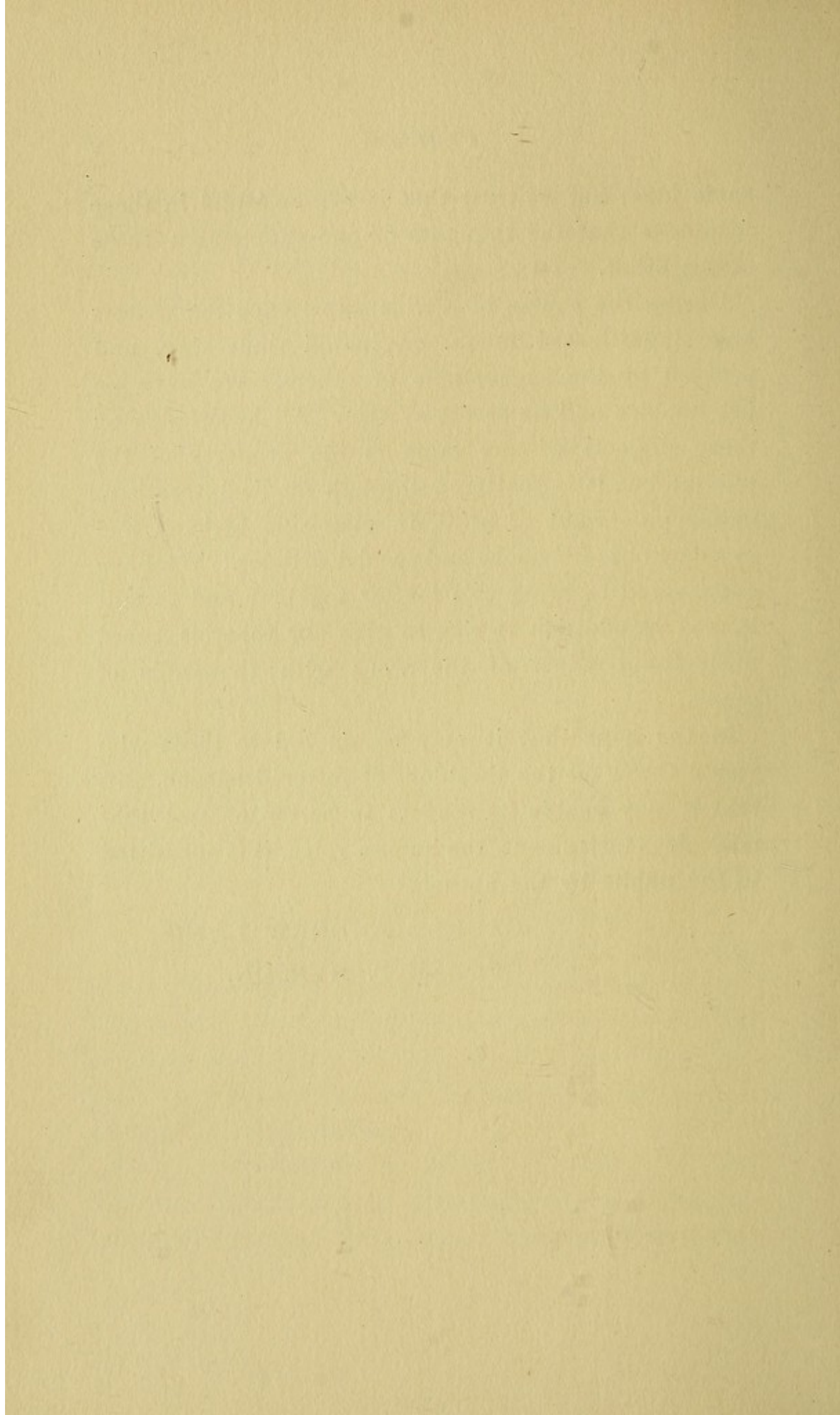
same idea; but we trust that it will be found in these instances that the thoughts of one supplement those of the other.

During the course of a wide experience the writers have investigated much, originated something, and profited by the suggestions of others. We have no pet hobbies and no secret system. All knowledge on these subjects of any value is the property of the public; but it is scattered through medical treatises, in pamphlets out of print, in magazine articles, and in many obscure books and special articles. We have endeavored to bring this matter together and to edit it, and in addition to this to give our theories based upon the conduct of the work with thousands of pupils.

In the hope that it may be an aid to those who would throw off the thralldom of fettered speech, and that it may enable its readers to better control that marvelous instrument, the human voice, it is submitted to the public by the authors—

GEORGE ANDREW LEWIS,

GEORGE B. HYNSON.



CONTENTS

PART I

	PAGE
PREFACE - - - - -	iii
INTRODUCTORY - - - - -	15
MENTAL AND VOCAL UNITY - - - - -	18
DEFINITIONS - - - - -	22
STAMMERING AND STUTTERING - - - - -	26
Difference - - - - -	26
Susceptible Dispositions - - - - -	28
Classification - - - - -	31
Historical Treatment - - - - -	50
Causes of Stammering - - - - -	55
STAMMERING A MENTAL DIFFICULTY - - - - -	58
Characteristics - - - - -	63
STAMMERING THE RESULT OF MANY CAUSES - - - - -	68
Heredity - - - - -	76
Effect of Stammering - - - - -	81
Irritating Causes - - - - -	84
STATISTICAL RECORD - - - - -	86
Table of Statistics - - - - -	91
TREATMENT OF THOSE BEGINNING TO STAMMER - - - - -	95
DISCIPLINE—MENTAL, MORAL, PHYSICAL - - - - -	100
METHOD OF TREATMENT - - - - -	104
MORAL INFLUENCES BENEFICIAL - - - - -	107
STIMULANTS—EXERCISE - - - - -	114
EXERCISES - - - - -	122
METHODS-OF-ATTACK - - - - -	130

	PAGE
METHOD-OF-ATTACK FOR CLOSED CONSONANTS - - - -	134
Exercises - - - - -	139
<i>From Darkness to Light</i> - - - - -	139
<i>A Stammerer's Crime</i> - - - - -	140
<i>A Parable</i> - - - - -	142
METHOD-OF-ATTACK FOR CONTINUOUS SOUNDS - - - -	144
Exercises - - - - -	151
<i>Stuttering Joe</i> - - - - -	151
<i>The Broken Seal</i> - - - - -	154
METHOD-OF-ATTACK FOR VOWELS - - - - -	155
Exercises - - - - -	159
<i>The Stutterers' Affliction</i> - - - - -	160
<i>Womanly Conversation</i> - - - - -	161
<i>The Tongue</i> - - - - -	162
<i>The Stammering Boy</i> - - - - -	162
PRACTICE NECESSARY - - - - -	164

PART II

THE CULTIVATION OF THE VOICE - - - - -	167
INTRODUCTORY - - - - -	169
THE ORIGIN OF THE VOICE - - - - -	176
THE USE OF TERMS - - - - -	182
QUALITIES OF SOUNDS - - - - -	185
EFFORT - - - - -	190
BREATHING - - - - -	198
Breathing Exercises - - - - -	209
VOCAL EXERCISES - - - - -	212
GYMNASTIC EXERCISES FOR THE TONGUE - - - - -	214
THE ATTACK OF A TONE - - - - -	215
HARMONY - - - - -	218

CONTENTS

ix

	PAGE
TONE MEANINGS - - - - -	219
KINDS OF VOICE - - - - -	228
ENUNCIATION - - - - -	235
THE VOICE IN EXPRESSION - - - - -	239
INFLECTION - - - - -	242
PITCH AND TIME - - - - -	250
FORCE - - - - -	253
THE VOICE IN PUBLIC ADDRESS - - - - -	255
THE CARE OF CHILDREN'S VOICES - - - - -	260
MUSIC - - - - -	261
SINGING AND SPEAKING IN PUBLIC - - - - -	263
CHANGING VOICE - - - - -	264
MALFORMED VOCAL ORGANS - - - - -	265
VOICE AND ACTION - - - - -	266
ARTICULATION AND PRONUNCIATION - - - - -	273
TABLE OF SOUNDS - - - - -	277

SELECTIONS FOR PRACTICE

SELECTIONS FOR PRACTICE - - - - -	289
THE STUTTERER'S COMPLAINT - - - - -	290
THE ANGEL'S REQUEST - - - - -	293
THE OLD OAKEN BUCKET - - - - -	295
THE LAST HYMN - - - - -	296
THE MONEYLESS MAN - - - - -	298
COME, YE DISCONSOLATE - - - - -	299
CURFEW MUST NOT RING TO-NIGHT - - - - -	300
THE VILLAGE BLACKSMITH - - - - -	303
WHEN THE FROST IS ON THE PUNKIN - - - - -	304
THE OLD ARM-CHAIR - - - - -	306
IF WE KNEW - - - - -	307
THE PATRIOT'S PASSWORD - - - - -	308
THE DESERTED VILLAGE - - - - -	311

	PAGE
BATTLE-HYMN OF THE REPUBLIC	322
THE LAST DAYS OF HERCULANEUM	323
ROCK OF AGES, CLEFT FOR ME	327
ROCK ME TO SLEEP	328
A ROYAL PRINCESS	329
THE STATUE IN CLAY	333
APOSTROPHE TO THE OCEAN	334
OUT TO OLD AUNT MARY'S	336
THE LANGUAGE OF FLOWERS	337
THE BURIAL OF MOSES	338
BREAK, BREAK, BREAK	340
PLATONIC LOVE	341
EPITHALAMIUM	343
MARYLAND	343
THE BURNING OF CHICAGO	346
THE LAKE OF THE DISMAL SWAMP	348
THE SPANISH BULL-FIGHT	349
RESIGNATION	351
THE RAVEN	353
"WHO CAN JUDGE A MAN FROM MANNERS?"	357
BAY BILLY	359
UP-HILL	362
SOMEBODY'S DARLING	363
THE BORE	364
THE STAR-SPANGLED BANNER	366
THE BAREFOOT BOY	367
OH! WHY SHOULD THE SPIRIT OF MORTAL BE PROUD?	370
THE DEATH OF MARMION	372
THE HARP THAT ONCE THROUGH TARA'S HALLS	373
MEMORIES	373
THE BELLS	376
HOME, SWEET HOME	378
THE DESTRUCTION OF SENNACHERIB	379
ELEGY WRITTEN IN A COUNTRY CHURCHYARD	380
DON'T TAKE IT TO HEART	384
THERE IS NO DEATH	385
GOLD	386
A PSALM OF LIFE	387

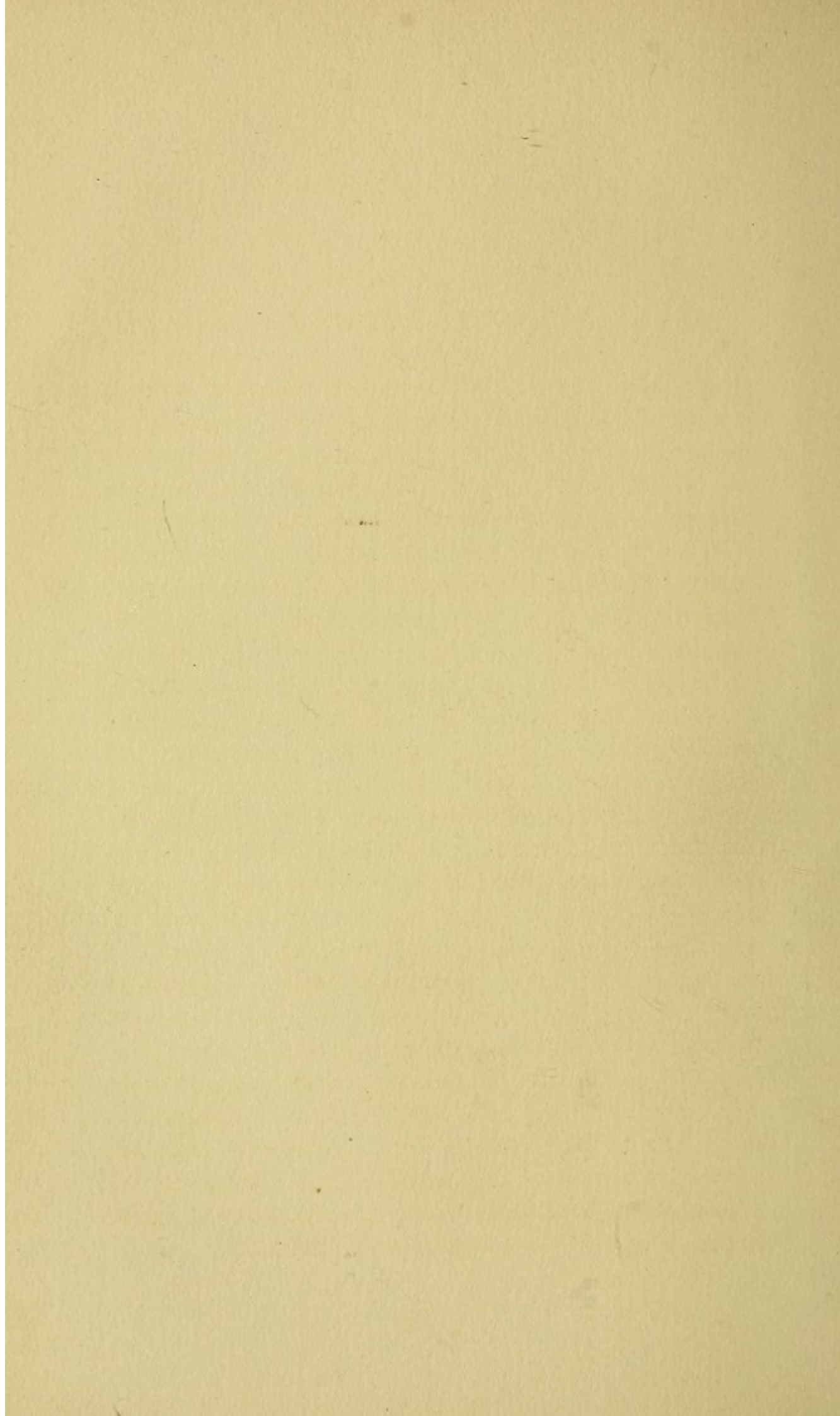
CONTENTS

xi

	PAGE
THE LANDING OF THE PILGRIM FATHERS - - - - -	388
I'M GROWING OLD - - - - -	389
THE WAY OF THE WORLD - - - - -	391
THERE IS NO REST - - - - -	392
THE REWARD - - - - -	393
PAUL BEFORE KING AGRIPPA - - - - -	394
THE CATARACT OF LODORE - - - - -	397
PICTURES OF MEMORY - - - - -	398
TACT AND TALENT - - - - -	400
SUPPOSED SPEECH OF JOHN ADAMS ON THE DECLARATION OF INDEPENDENCE - - - - -	402
MATTHEW XXV. - - - - -	405
THE RETURN OF RIP VAN WINKLE - - - - -	409



PART I



INTRODUCTORY

FROM the time of the earliest recorded events, through all subsequent periods, stammering has been common. Doubtless to certain persons it has always been a subject for amusement, but the afflicted one has ever failed to appreciate the humor.

It has been generous in its attacks, extending its malignant influence to persons of all ranks and conditions. The poor have not escaped and the rich have failed to buy immunity. It has trammelled the tongue of peasant, and fastened its grip on that of kings and statesmen. Moses, the great lawgiver, suffered from fettered speech, consequently his brother Aaron became his mouthpiece. Æsop, Virgil, and Demosthenes were likewise afflicted. The last named determined to eradicate the trouble, and worked with considerable ingenuity and great persistency to that end. He is one of the earliest recorded examples of a complete cure. Several of the kings of France stuttered badly. They possessed this advantage, however, that no one used their affliction as a subject for mirth in their presence. The painter, David, and Charles Lamb were similarly afflicted. No wonder that these turned their brains and talents into expressive channels where the tongue was not required. The great author and humorist found only misery in his attempts to speak and never overcame the difficulty.

Canon Kingsley, held in such high esteem throughout England and widely known in many other countries, stammered badly. Fortunately, he put himself in the hands of a capable teacher and overcame the trouble. Among his writings are several papers on the subject, in which he gives some good advice coupled with a few absurdities. This great author and preacher owed his cure to reasonable treatment, to much practice, and to his persistent determination.

These are the names of a few of the great men in history that have suffered from this affliction, while thousands less eminent have struggled with it for a lifetime without any clear notion as to its origin or proper treatment. It would seem that it increases in proportion to the development of the race. The reason appears to be in the nervous strain incident to civilization. It is also true that a nervous, excitable people furnish the greatest number of such cases. There are said to be but few cases among the native Africans, or the American Indians. It is estimated that France has the largest proportionate number, while China has the smallest. A stolid, fatalistic people would be little affected. Besides, the nature of the language spoken is an element to be considered.

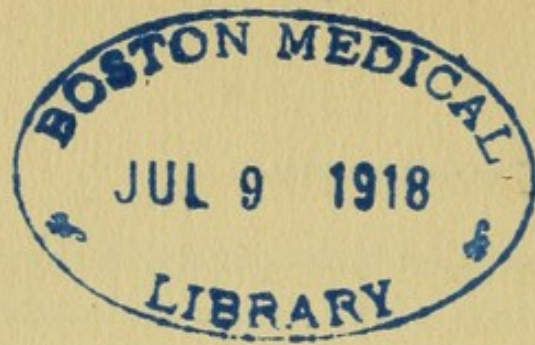
Among Europeans and Americans the average cases of stuttering and stammering reach from three to five per thousand. Probably the latter is the truer estimate. This excludes minor defects of speech, such as lisping, stumbling, and the blurring of certain sounds. Thus it may be estimated that there are in the United States from three hundred

thousand to half a million cases; and yet there has been but little attention given these unfortunates. They have so far received no state aid, and the philanthropists as yet—like the priest and the Levite in the parable—have passed by on the other side. Surely the reason is not that the affliction is not sufficiently severe, nor that the number of the afflicted is not sufficiently large.

Defective speech is more prevalent among men than women, the reason probably being that a greater proportion of the former have the nervous strain of business, and are more often brought into trying relations of life. The constant burdens, and the wear and tear of life, undoubtedly help to produce the effect.

Stammering and stuttering usually develop between the ages of four and six years, and rarely after the age of ten. At times trouble develops with the first attempts at speech; but strictly speaking this is rarely, if ever, either stammering or stuttering, but hesitancy or stumbling, which, however, may develop into either.

In most cases where there is either stammering or stuttering there is no malformation of the organs of speech. In five thousand cases investigated by the writers there was found but one case where there was any real defect in the organs of speech, which suggests that elocutionary and physical, not surgical, treatment is the proper remedy.



MENTAL AND VOCAL UNITY

IN THE beginning of our work it will be well to consider the machinery of speech and determine the general requirements of good vocal delivery. Attempts have been made to remedy speech defects by surgery, by an application of psychological principles, by elocutionary exercises, and by the use of mere tricks. The result has usually been a failure; but various investigators, working along different lines, have arrived at conclusions which often contain a partial truth. We shall attempt to gather up these fragments and to present them adapted and modified by our own experience. The person seeking relief from the thralldom of imperfect utterance needs all the assistance that psychology, physiology, and elocution can offer, and it is only along these broader lines that he may hope for any certainty of cure.

It is imperative that the student should understand the whole process by which articulate speech becomes possible, and, therefore, in simple language we shall trace it step by step from the psychical down through the physical nature. First, there is the soul of man—not physical, not brain, but an intangible, incomprehensible something which is the ego. It has its seat in the body of man and, as far as human experience is concerned, it requires the body to give it expression. Science has demon-

strated that the center and source of our thought and action is in the brain. A part of the body may be injured without seriously affecting other parts and without impairing the mental faculties. But when the brain is injured in any manner the mind is impaired and some part of the body refuses to perform its functions; a bone pressing on the brain, or an effusion of blood there, interferes with normal mental action and results in partial paralysis of some part of the body. There are centers which control the actions of the arms and legs, others which preside over memory, and still others which control speech. It is with the latter that we have to deal. Here we select certain words to express the thought in the mind and put into operation those nervous processes which control the complicated mechanism of speech. In other words, these nerves control muscular action, and upon proper muscular manipulation good speech depends. Therefore, in considering speech defects we must study the expression of thought, from its mental inception to its vocal expression. These, then, must act in perfect harmony—mind, brain, nerves, and muscles. With the lungs filled the first action in speech is a contracting of the walls of the chest, which by reason of decreased capacity expels a quantity of air. This air passes upward through the bronchial tubes into the bronchi, into the trachea (windpipe), and on through the larynx. This latter is a funnel-shaped opening at the top of the trachea; on its inside are two bands or ligaments which, when we are uttering a vocal sound, are stretched across the passage. The escaping air strikes these and a *sound*

is produced. This sound, after leaving the larynx, divides into two streams, one passing through the nose and the other through the mouth. After escape they reunite. So far we have vowels only. Now if we force a stream of air through, without the action of the vocal bands, we hear only escaping breath. This sound may be modified by different positions of the organs of the mouth, and the results are consonants. Under the head of the vocal organs, then, we may include in their order (1) the muscles of the chest and abdomen, controlling the escape of breath; (2) the bronchi, bronchial tubes and windpipe, including the larynx and vocal bands; (3) the cavities of the mouth, nose, and head, and (4) the palate, tongue, teeth, and lips.

Perfect normality, ease and harmony are the necessary conditions in good speech; and rational treatment suggests that the difficulty in the individual should be located at the point where it actually occurs, and that the efforts of the teacher and pupil should be centered at that point.

Let us first consider the defects that are due to improper mental action. In good speaking we must determine clearly what we wish to say and select certain words to express our thought. But we do not always know what we wish to say, and the reasons are various. At times the mind is so active that a dozen ideas are engendered ere we can express one; the result is a rush of words followed by vocal hesitancy from sheer embarrassment at the task imposed. The remedy for this is to think deeper and less rapidly. Center the mind, rather, on expressing one fine, well-considered idea clothed

in exact and choice language. We have in mind a young man who always stammers when much interested. He was impressed with the idea that it was hereditary, as it was also his father's defect. However, it was only a mental trait in which he resembled his parent. Both were intellectual storehouses. They were widely read and were mentally keen, and on most topics had a hundred ideas they were eager to express. The young man, under the treatment mentioned above, overcame the difficulty the moment he was told how to do it. Frequently persons stammer under excitement, diffidence, or embarrassment. This is purely a fault of a mental nature, and the remedy should be sought there. Under these conditions, ideas that could be formed and expressed clearly in private are now confused. The original idea may be swallowed up in several conflicting thoughts, as, "I wonder whether I seem nervous? I am afraid I do not appear properly; I hope I shall not do or say the inappropriate thing." It will be seen that the vocal organs may not properly perform their functions by sole reason of mental embarrassment. Indeed, most persons will stammer under great excitement or mental confusion.

It will be seen, therefore, that the prime requisite is self-command under all circumstances. One must compel himself to think clearly and deliberately; he must determine not to be confused. It is his first duty to keep his temper, to calm his nerves, to act and think with deliberation. It is at this point that the will becomes an important factor, and he who would overcome defects of speech must cultivate an iron determination, unflagging zeal, and be

guided by common-sense principles. With these the average person suffering from stammering may look forward to the time when he shall be disenthralled from its bondage.

DEFINITIONS

MANY writers have made no distinction between stammering and stuttering, but have classed all forms of defective utterance under the former heading, while others recognize both, and present their theories and suggestions accordingly. Professor Bell groups these vocal defects under three headings, speech-hesitation, stammering, and stuttering. But in general, from the most remote periods, two forms of speech-hesitation have been recognized: stammering and stuttering. And in order that the opinions of different writers on the subject may be compared, we append a few definitions:—

STAMMERING

The inability of articulating a certain letter. —*Aristotle.*

An affection of the vocal organs, causing a hesitancy and a difficulty of utterance.

—*Chambers's Encyclopedia.*

STUTTERING

The inability of joining one syllable to another. —*Idem.*

A loose and imperfect action of the organs of articulation, as distinguished from the irregularity of breathing and convulsive choking symptoms which invariably accompany stammering.

—*Idem.*

STAMMERING

Making involuntary stops in uttering syllables or words; to hesitate or falter in speaking; to speak with stops and difficulty; to stutter. — *Webster's Dictionary*.

Utterance characterized by a choking sensation and an impeded action of the vocal apparatus. — *S. O. Potter, M. D.*

Inability to pronounce, or difficulty in pronouncing, certain vocal sounds. — *Abbott Smith, M. D.*

A lock-jaw kind of gasping. The glottis and the action of the vocal cords appear to be paralyzed so they cannot be brought into the position required for a vocal sound. — *F. Helmore*.

The inability to pronounce the letters properly. — *Prof. A. Kuessmaul*.

STUTTERING

Restricted by some physiologists to defective speech, due to inability to form the proper sounds, the breath being normal as distinguished from stammering. — *Idem*.

A chronic spasm of the articulating organs, characterized by the repeated utterance of one sound before the organs can pass to the combination of movements necessary to the next. — *Idem*.

The frequent repetition of certain sounds with more or less contortion of the facial muscles. — *Idem*.

A species of hesitation which shows itself in the rapid and frequent repetition of the explosive consonants. — *Idem*.

A temporary spasmodic inability to vocalize certain sounds, especially the explosive consonants. — *Idem*.

Emil Behnke makes the following comparative distinctions:—

STAMMERING

1. Has relation to vowel sound or combination of sounds.

2. Involves defects in delivery of individual letters, and the fault is detected on attempt to repeat the separate letters of the alphabet.

STUTTERING

Is associated with the delivery of consonants, especially the explosives and sibilants.

Is experienced in articulation of words or syllables, but each separate letter of the alphabet can be correctly enunciated.

STAMMERING

3. Is more frequently due to defective physical formation in the pharynx and fauces, palate, or tongue, or to enlarged tonsils, varying the shape of the articulating cavity.

4. Is unassociated with other faulty muscular movements.

5. Is much less frequently due to want of nerve control, independently of volition, as proved from the foregoing and by the absence of engorgement of the vessels of the face and neck.

6. Is improved in the presence of a teacher, and by care and effort of will on the part of the subject.

7. Is betrayed in singing, declamation, and measured talking (Klencke), to this we are only half inclined to agree.

8. Is equally noticed in all variations of the vocal scale.

STUTTERING

'Is generally due rather to spasmodic muscular contraction, and seldom to objective defects of the organs of speech and articulation.

Is frequently associated with irregular and spasmodic movements of other muscles of coördination of the face and limbs.

Is accompanied by much engorgement of the face and neck, indicating a temporary paralysis of the nervous (vasomotor or sympathetic) control of the circulatory system, which is independent of volition. Columbat's definition applies well here: "Disharmony between volition and organic movement."

Is generally rendered much worse by observation, and by anything that makes the subject think of his defect; thus, hearing another person stutter will often induce an attack of stuttering in one who previously was speaking evenly.

Is seldom betrayed; but, on the contrary, may be cured in rhythmical delivery, as in low, measured declamation and singing.

Is absent in whispering low tones, monotones, and often in continuous reading, and becomes apparent only on use of loud voice, or in conversational speech.

STAMMERING.—A halting defective utterance, especially the involuntary rapid repetition of a sound or syllable.

—*International Dictionary.*

STAMMERING OR STUTTERING.—A spasmodic affection of the organs of speech in which the articulation of words is suddenly checked and a pause ensues, often followed in rapid sequence of the particular sounds at which the stoppage occurred.

—*Britannica Encyclopedia.*

FALTER, STAMMER, STUTTER.—He who falters, weakens, or breaks more or less completely in utterance. The act is occasional, not habitual, and for reasons that are primarily moral belong to the occasion and may be various. He who stammers has great difficulty in uttering anything, the act may be habitual or occasional. The cause is confusion, shyness, timidity, or actual fear, the result is broken and articulate sounds that seem to stick in the mouth, and sometimes complete suppression of voice.

He who stutters makes sounds that are not what he desires to make; the act is almost always habitual, especially in its worse forms. The cause is often excitement; the result is a quick repetition of some one sound that is initial in a word that the person desires to utter, as c-c-c-c-catch.

—*The Century Dictionary and Cyclopedia.*

A defect in utterance due to an abnormal mental or emotional condition, which results in the inability at times to articulate, or to control the organs of speech, which under such circumstances become tightly closed and are held together; and when there is utterance, frequently one sound is substituted for another. —*Lewis.*

A defect in speech arising from improper respiration and vocalization, oftentimes resulting in spasmodic action of the vocal organs and in the rapid repetition of a word, syllable, or sound before another can be uttered.

—*Idem.*

STAMMERING AND STUTTERING DIFFERENCE

STAMMERING is usually employed to designate all forms of repetition of sound and hesitancy in utterance. Many authors make no distinction between stammering and stuttering, even when attempting to treat of speech defects scientifically, some using the terms interchangeably. But the most careful investigators, and especially those who have devoted their time to the cure of these defects, have reached the conclusion that while there are various forms of speech hesitancy, yet in general there are two types, differing in general conditions and requiring different treatment for their eradication.

what Certainly in no case is the difficulty due to organic defect; and it is, therefore, a subject with which the surgeon has nothing to do, and the physician is only at times a useful assistant. In almost all cases it has been conclusively shown that the organs from brain to lips are normally formed, and that the only thing lacking is their proper control; consequently, where surgeons have attempted to cure by the use of the knife they have invariably failed. Of course there is frequently malformation of the various parts comprising the vocal organs, which results in indistinct or some other kind of faulty utterance, and surgery may do a noble work in such cases.

But stammering is a very different trouble and arises from other causes.

But, indeed, medical treatment as a means of correction has been practically abandoned, for while doctors have written learned treatises on the subject they have failed to produce beneficial results as far as the cure of stammering is concerned. It is a fact which cannot be denied that stammerers, in everything save speech, are average persons. Their minds are not deformed, there is no brain nor nervous trouble (excepting as stammering makes one nervous); they are as healthy as the average person, and the vocal organs are usually well formed. In short, the whole instrument is properly formed and adjusted. The only thing lacking is the ability to manipulate it. This ability may never have been acquired, or it may have been acquired and lost.

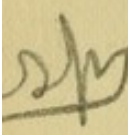
Ability to manipulate

That the difficulty is functional and that surgery cannot aid the sufferer are conclusively shown by the fact that most of these persons can speak properly at times, when they are alone or with those in whose presence they feel no embarrassment or diffidence. If they can recite in unison with others, or if they can sing under any circumstances, it is conclusive proof that their vocal organs are properly formed; and all that teachers, science, or medicine can do is to help them to secure that further control which will enable them to do, at all times, that which they have the ability to do occasionally. There are, it is true, persons who will ever find it difficult to control the vocal organs under certain circumstances; but these are few in number, and

have grown so through an absolute lack of confidence in their vocal powers through years of struggle and failure. Let us draw a parallel which will exactly explain the condition. A timid, easily embarrassed child has been taught to play the piano with considerable ease. When it is alone there is no difficulty in expressing its full knowledge of music; but when it is suddenly asked to perform before a large audience it makes mistakes and discords, and may even forget its technique entirely. One never grows stronger by constant trial and constant defeat, and the only way to cure stammering and stuttering is to convince the pupil that there is every probability that the affliction can be overcome, and to prescribe those exercises that are comparatively easy and which lead back to the normal condition. With these ideas in view the pupil is now ready to consider the real differences between stammering and stuttering, and by so doing he may be able to determine the nature of his own difficulty and possibly the means necessary to overcome it.

SUSCEPTIBLE DISPOSITIONS

The disposition susceptible to the development of stammering is frequently inherited, and, in a sense, has its origin in the mind. Stammering is often due to a lack of confidence, which increases as one failure after another occurs in the endeavor to speak and which serve only to increase the hesitation of the sufferer. Stuttering, on the other hand, is due to nervous weakness, and shows itself in improper



respiration, speaking from empty lungs, and in a repetition of syllables. The stammerer, in endeavoring to say *good morning*, may suddenly find his lips nervously twitching or held rigidly together and be unable to utter a sound, while the stutterer may utter the first sound and halt there, repeating it over and over till he is able to pass to the next as, *g-g-g-good m-m-m-morning*. When the stutterer has lost all confidence in his ability to articulate, and when constant nervous dread is experienced in the endeavor to speak, he becomes a stammerer. This frequently occurs.

The stammerer is frequently unable to effect a beginning, or, if he does, when he reaches a sound difficult of utterance he stops altogether, utterly unable to open his lips or to utter a sound. Under such conditions the stutterer goes right on repeating the difficult sound again and again until he falls over it, when he seizes the next syllable. The difficulty of the stammerer, we repeat, is largely mental, and may be explained in this way: that portion of the brain which originates thought says to that portion which presides over speech, "I wish the following sentiment uttered"; but the latter, through repeated efforts and discouragements, unnerved and afraid, says, "I cannot do it." The stammerer knows exactly what he wishes to say, but, fearful of his inability to express it, the organs of speech, while in a sense capable, will not respond.

Stuttering is more noticeable than stammering, but the latter is the graver trouble, as, being deep seated, it makes a lasting impression on the mental nature of the sufferer.

Some writers in considering the subject have used three terms in classification, rather than two, viz: speech-hesitation, stuttering and stammering—and in a sense this division is very suggestive. One who has not the best control over the organs of speech is timid in utterance; he doubts his ability to speak easily, and thus his attention is directed to his speech, which is not a normal condition; therefore he hesitates, sometimes at certain words, at other times at any word. Usually when the initial word has been uttered, or when he has gained a certain amount of confidence, his speech proceeds smoothly. This form of imperfect speech may be the beginning of worse faults. In stuttering one feels his inability to speak smoothly and easily. He knows that he can talk, but he knows also that the speech will be broken, jangling, and discordant. He feels that he cannot do better, but he *can* speak in this faulty manner; therefore he continues to stutter. In stammering the mind is convinced that any utterance is impossible, and therefore the motor centers of speech are not commanded to perform the task, but simply requested to do that which it is felt they cannot perform. Thus all forms of defective speech may be traced to a mental or moral fault, or, perhaps we should say, to a lack of coördination between the thought centers and the speech centers, or between these combined and the physical organism. We observe also that the worst form of speech defect—stammering—is more deeply a mental fault, and therefore is the most difficult to correct.

These definitions and distinctions are made, not with the desire to enter into any technical discus-

sion, nor to present a new theory, but rather that the reader may be enabled to determine his own difficulty and its cause or causes, and to see more clearly the steps necessary to remove the impediment—for it matters little to the afflicted one what theories are held by specialists unless their presentation is such as to help him in removing his own stumbling block.

CLASSIFICATION

In considering the various phases of the subject, in order to properly group and classify the types considered, we shall treat of each kind in its order. It may be observed that stammering is used broadly to designate all forms of speech hesitancy, and in this general sense we shall employ it, since there is no other term that has the same generally accepted meaning. But when it comes to technical classification it will be used in its more restricted sense, stammering and stuttering representing the two chief divisions of the general subject.

The stammerer hesitates, not because of physical weakness nor because of lack of nervous control, but through that condition of the mind which doubts its ability to command language. Therefore he usually comes to a complete stop, while the stutterer begins to speak but repeats the sound again and again. The latter usually breathes improperly and shows an inability to form syllables and to connect syllables into words. Stuttering is usually accompanied by facial and bodily contor-

tions also. The limbs frequently are convulsed and the sufferer may show his internal effort by snapping his fingers, stamping his feet, or by other violent and excited movements.

The stammerer frequently can overcome his difficulty, to a certain extent, by a strong effort of will, and at times may speak better when observed and under trying circumstances. There is usually no physical agitation manifested, no congestion of blood in the lungs and face, nor does he appear to be nervous. His speech simply stops. When he utters a sound he rarely repeats it, but his voice glides on to the next syllable and he proceeds until he meets another difficulty when, instead of stumbling over it, he stops again. His difficulty may manifest itself in speaking or singing in concert, or under circumstances totally lacking in excitement. He has reached a stage when, intermittently or continually, he has lost that mental control over speech which is necessary to its command.

Stuttering, on the other hand, is more closely connected with a lack of nervous control, and any peculiar mental condition is not strongly manifest. The stutterer hesitates and repeats his sounds, especially when he is observed. Fear and all forms of excitement cause him to become more violent, while he usually has periods when his speech is normal. He does not often have difficulty in measured declamation nor in singing. He can repeat whole pages of poetry when the rhythm is pronounced, and many have no difficulty in offering prayer, even before a large congregation. His difficulty is shown in repeating a sound or a syllable again and again,

in great agitation, in convulsive action. The respiration is labored, the face agitated and congested, and the head moves spasmodically; in fact the whole physical nature enters into the effort. Usually he has little difficulty in forming the sounds, consonants or vowels separately, but becomes agitated when he attempts to join them into syllables or words. His trouble is evidently due to improper breathing and to a lack of coördination of the muscles controlling the vocal apparatus.

In time the stutterer may become a stammerer, but the stammerer never becomes a stutterer, while, of course, one may both stutter and stammer. The law of development is as stated and the reason is that stammering is the more complicated difficulty and represents a state where the trouble has ceased to be physical and has become mental. While formerly the sufferer stumbled over sounds that were difficult, now he has reached that point where he is convinced of his inability to speak, and hence cannot compel the vocal organs, in certain cases, to make any effort.

Again, one may suffer from both difficulties at the same time, but this marks a stage of evolution that is half way between the two, and in which the stutterer is about to become a stammerer. He may never go any further, but the probability is that he will. Persons so affected usually show the difficulties inherent in the two types. The respiration is abnormal, sounds are repeated, accompanied with considerable agitation, while at certain points the voice stops altogether, refusing to utter a sound. The mind has not yet lost its confidence in vocal ability to utter all sounds, but only certain sounds.

The stutterer has furnished a great deal of amusement to certain of his fellow-men. There are persons who enjoy his agitation and his peculiar utterance, just as cruel and wicked boys enjoy tormenting their deformed playmates; but the stammerer, whose affliction is worse, meets with no ridicule, simply because he does not utter broken sounds, for when he experiences any difficulty he does not speak at all. Because the former makes his difficulty so apparent it is usually presumed that it is more difficult to cure.

Speaking further, with reference to stammering, stuttering, and speech-hesitation, we may consider all of these various types as stages of development which usually arise in the following order:—

- (1) Imperfect articulation and stumbling.
- (2) Hesitancy in pronouncing certain sounds and a disposition to avoid them.
- (3) Repetition of certain sounds before one can pass to the next, coupled with faulty breathing.
- (4) Inability in certain instances to make a sound, the vocal organs being rigidly held together.

Imperfect articulation and stumbling is probably the first observable symptom of stuttering, and in fact is of such a mild order that few persons would regard it with any degree of alarm. It is at this stage, however, that attention is necessary, for if taken in time it can be overcome entirely without institutional treatment or professional attention. Stammering also usually commences in this manner. It is probably due to ignorance of the awful results consequent on carelessness that many cases are not arrested at an earlier stage. Children thus afflicted

are usually encouraged to stammer, are laughed at, and in truth are made to stammer; whereas in many cases if unnoticed or carefully corrected these early symptoms would probably disappear without further attention. Grown persons sometimes develop peculiar forms of hesitancy and stumbling which could be readily corrected with a little care and practice.

Hesitancy in pronouncing certain sounds and a disposition to avoid them is a more pronounced evidence of stuttering. Persons thus inclined should be most careful, as at this stage the habit is easily confirmed.

We have known of several cases where, apparently without cause or warning, the difficulty developed at once from this stage into real stuttering and stammering. Hesitation, however, is not stuttering any more than stuttering is stammering. How, then, shall we know, when we hesitate, that it is not stuttering; and how, when we stutter, shall we determine that it is not stammering? In fact, how shall we determine the type of our weakness?

Stuttering is the degree of hesitancy and stumbling that renders the person thus afflicted unable by any exercise of his will power and reasoning faculty to control his fluency of utterance. Stammering is an aggravated form of stuttering. The latter is physical, while the former is mental. Hesitation with a disposition to avoid words is a serious condition, and persons thus addicted should lose no time in seeking a remedy for such difficulty. At this early stage of the trouble much can be accomplished at home by practice in talking slowly and deliberately, with daily exercise in breathing,

plenty of physical exercise and good, wholesome diet, clean habits, and an abundance of rest and sleep.

Repetition of certain sounds before one can pass to the next is indicative of stuttering, and is usually accompanied by faulty breathing. The faulty breathing is usually the result of the stuttering habit, however, and rarely if ever the cause. At all events, the two are associated, and so closely that it is difficult to state from study and observation whether the stuttering is resultant from the breathing habit or *vice versa*. This much we do know, however, that persons thus addicted are in a critical condition, as this stage is but a degree removed from stammering.

So closely is stuttering allied to stammering that it is sometimes difficult to determine the degree of each in a single case. There are many cases where the habit is purely stuttering without much, if any, mental complication, and in such cases the difficulty is readily overcome. The exercise of carefulness as suggested in the preceding paragraph would be found highly beneficial in such cases.

Stuttering is dangerous only in this, that it may develop into stammering, which, as already stated, is the more difficult and aggravated type of the two. There are cases of stuttering that so remain, or that never develop into stammering, but such cases are very rare, since the larger number terminate in stammering, and sometimes in an aggravated and stubborn form.

Hesitancy in pronouncing sounds is purely indicative of stuttering, but a tendency to avoid them or

to use synonyms is a symptom of the mental tendency or of stammering. It is a generally accepted theory among physicians and others that the earlier a habit or disease is checked the better for the patient. This theory is especially applicable to the development of stuttering. By all means check, at the earliest possible stage, any hesitancy in pronouncing sounds, as in doing so you can often prevent the appearance of the mental difficulty. Not only is this better for the patient, but also in thus acting the tendency of heredity is checked. The habits and contortions of the stutterer are usually more pronounced than those of the stammerer, and for this reason also it is well to arrest the trouble at as early a stage as possible, inasmuch as the chances of others (in whom there is a natural inborn tendency to stammer) contracting the habit are greatly lessened. In the treatment of a matter of this kind the writers consider it only right to thus caution those who are already sufferers from so terrible an affliction, against carelessly exposing the disease to others not thus afflicted, thus rendering the latter liable to contraction of the habit.

Persons who stammer will fully realize what this means, as many owing to association have contracted the habit, which when once acquired is not easily shaken off.

Inability in certain instances or under certain conditions to make a sound is an evidence of stammering, in which case usually the organs of utterance are tightly held together. This condition is often a well-developed form of stuttering, which in turn, as already explained, is resultant from hesitancy. Such

being true should we not, then, guard with much vigilance our every utterance?

Stammering is not always resultant from stuttering, as there are many persons who commence to stammer at the beginning and in whom no repetition of words or syllables or hesitancy is noticeable. Such cases are usually the result of heredity, as nearly always there will be found to exist in the same family others similarly afflicted.

It may be said of stammering that it is silent, because in its most severe form persons thus afflicted are unable to speak at all under certain conditions. There are not many such cases of stammering, however, the majority of so-called stammerers being only partially thus afflicted; or, in other words, most persons considered stammerers are in reality addicted to both stuttering and stammering. Stammering is dangerous in that some such cases are most difficult to cure, it requiring the greatest skill on the part of the instructor and the closest application on the part of the sufferer in order to obtain complete liberation. Such cases, however, are curable, and in some instances persons of this class of the worst type have entirely recovered.

Stammering is manifested in the inability to produce sound. Persons thus afflicted are sometimes wholly unable to raise their voice or to vocalize, much less utter a syllable. It is manifested often by muscular paralysis and by rigidity of the muscles of the body and face. There may be no other apparent indication of difficulty, in fact one unacquainted with the difficulty, or with the habits

of the sufferer, would never detect that there was even an inward struggle. In cases of the most pronounced type the mental torture is almost unendurable. Sometimes persons thus afflicted become addicted to convulsions—the result of great mental strain—and in several cases we know of, suicide and insanity have resulted.

Persons addicted to genuine stammering can lessen the severity of their difficulty by home practice and study, but the absolute eradication of the disease will require the personal attention of a competent tutor and rigid disciplinarian.

If the suggestions contained in this work are carefully followed no doubt much benefit will result, especially in cases of the milder forms of speech hesitancy, stuttering, combined stammering and stuttering, and probably also in cases of genuine stammering. It would be practically an impossibility in a work of this kind to enter into a discussion of every type of speech-hesitation classified under the headings of stammering and stuttering, from the fact that there are as many different types for discussion as there are types of man, each bearing its own peculiarity and phenomenon according to the individual characteristics of persons thus afflicted. There are, however, several important types well known to specialists experienced in the treatment of stammering, and for the sake of clearness we will refer to the different types by numbers, at the same time offering suggestions that may benefit persons unfortunately thus afflicted. In order that the classification may not be confusing, we will designate each type separately according

to number, and will endeavor as far as possible to make our meaning intelligible.

No. 1.—This is a type of stammering that fortunately is rare, as it is very difficult to cure. In a sense it may be hereditary, though frequently it is the indirect result of disease or diseases, or it may be the result of a combination of causes: a naturally weak constitution, followed by fright or accident, resulting in disease, and finally into a depleted and undermined physical condition. The vital force in such cases is very low, and the mental and moral natures are affected thereby. Under such conditions one becomes despondent. There is a natural lack of energy and of will power. Speech is not controlled because the effort cannot be put forth, and because the motor organs are in a state of lassitude. At times these persons suffer so much, from such nervous depletion, that the various parts of the body may be said to stammer. There is a trembling of the whole body and a sense of weakness when any action is attempted. In the treatment of such cases the assistance of a good physician may be of benefit. Not one who gives drugs copiously and indiscriminately; but rather one who understands that nature must do the work, and that it needs to be given every chance and all possible assistance. Real tonics, exercise suitable to the condition, proper diet, pleasant surroundings, absence of worry, and proper treatment of the vocal defect are likely to build up the system, restore health, and cure the stammering. This type cannot be cured without improving at the same time the physical condition.

No. 2.—The trouble is inherent in the person himself and varies with his general physical condition. In other words, such persons find that they are predisposed to stammer, but at times when in good health and their physical and nervous system in tone, when mentally they are cheerful and contented, the difficulty does not show itself. When the conditions change and the system becomes depleted, when they are nervous and depressed, when the mind becomes morbid or blue, their usual mental, moral, and physical tone and force are lacking. This reaches a point where control of the vocal organs is lost. There are persons who will not stammer for a month or a year; but when the vital force ebbs to a certain point (or in other words, when they are "run down") the disease asserts itself. Other persons have their bad days when they experience great difficulty, and other periods when they are free from it. In most of these cases relief is close at hand and lies within the sufferer's own reach. Proper attention to exercise and diet, refraining from excesses and exciting influences, avoiding all stimulants and narcotics—in short, treating the system properly—will usually afford much relief.

No. 3.—While all forms of speech impediments are accompanied by nervousness, yet in most cases it is an effect rather than a cause. There are, undoubtedly, cases where the difficulty arises directly from a lack of nervous control, and stammering or stuttering results. This, then, acts as an irritant and makes one more nervous; the result is a violent form. This is often constitutional, as certain chil-

dren are nervous from an early age, and frequently the symptom grows with the years, especially when the surroundings and incidents of life tend to aggravate the tendency. This nervous strain is manifested in every movement. Every physical act is spasmodic, uncertain, irregular; in short, nervous. This broken and uncertain movement naturally shows itself in speech; the result is a halting, spasmodic, irregular utterance. When the attention is directed to this, the difficulty naturally becomes more pronounced and thus speech-hesitation in some form results. This form, like type No. 2, varies more or less according to circumstances. It may be worse during certain kinds of weather, or at certain periods of the day. It changes, too, with the health or moral and mental condition of the sufferer. It resembles in some respects St. Vitus's dance, as it is usually accompanied with facial contortions and other convulsions. The sufferer is frequently irritable and subject to great depression. The mind is usually active, fanciful, and somewhat erratic. The nervous system must be toned up and controlled. Discipline in proper utterance is a part of the treatment, for not only is this in itself beneficial, but it also assists in the acquirement of nervous control.

No. 4.—This type is usually accompanied with an improper form of respiration. That there are other causes is undoubted; probably improper breathing arises from the difficulty itself, rather than the converse. It is usually accompanied with the habit of speaking from nearly empty lungs, and in many cases the chest is flat, as only the upper portions are filled in inhalation. But it should be observed, too,

that one may breathe properly for physical purposes and improperly for speech; indeed, this is frequently the case. One may fill the lungs from top to bottom, and from center to circumference, in accomplishing a physical task, but may begin to speak only when the lungs are almost empty. No matter how much breath one takes in, under these circumstances his utterance will be impaired. All forms of defective speech arising from improper respiration, where there is no physical defect, are most easily remedied.

No. 5.—This form arises usually from excessive intellectual activity, rather than from depth of thought. There is also a failure of that constant exercise of control which is subject to judgment. Such persons are at times termed "over bright." Frequently there are a dozen ideas engendered in the mind while the voice can express but one. There is an attempt to express them all; the sentences become broken; words are only half uttered, which results in stumbling and confusion. Meanwhile the mind is active, demanding expression, which results in worse confusion, and in time the person becomes convinced that he cannot speak without stammering, and hence he stammers. It is easy to point out a remedy, but for it to be permanently effective one must form new mental habits. He must learn to think more exactly and less extensively, more profoundly and less copiously. He need in no sense curb his mental activity, but rather he must discipline and direct it. He must learn that one correct statement may sum up a proposition, as well as a dozen of another sort.

He can usually overcome his difficulty at once by forming his thoughts in definite statements before he tries to utter them. Such stammerers are usually bright but not deep; keen but not profound; quick but not safe.

No. 6.—Most forms of stammering are due in a measure to neglect. At some point in the progress of most cases it was possible, by a little effort, to dispossess oneself of the burden. Many cases would never have arisen without some abnormal exciting cause and encouragement. Some persons from their infancy are used to slovenly and half-articulate speech. They mumble and stumble and slur till their language is little more than the inarticulate cries of animals. This may be followed by hesitation, because the vocal organs, or rather their muscles, have become sluggish, clumsy and inactive. This hesitation gives them little concern until worse symptoms appear, as stuttering. Finally, when the defect has made its mental impression, the person evolves into a self-made stammerer. In such cases one must persistently unlearn his vocal processes and establish new ones. He must also form new and correct ideals of speech.

No. 7.—A stammerer of this class is usually among the most sensitive of persons; undoubtedly he is so naturally, and his annoyance over his affliction makes him worse. To speak of the affliction is like discussing any other deformity or abnormality. He will frequently remain silent indefinitely rather than exhibit his defect. Because he is thus sensitive, perhaps, he stammers. His mind is constantly impressed with his inability, and hence he becomes

unnerved and loses confidence in himself. A very sensitive child frequently develops stammering in school. The strain of competition, fear of ridicule, unsympathetic conduct on the part of the pupils and teacher, perhaps a lack of sympathy at home — all join in increasing his difficulty.

No. 8.—This form differs from the others in nothing save that the utterance is almost entirely through the nose rather than through the mouth and nose. It presents the same symptoms, and is due to the same causes as the ordinary type, with this exception. It may be observed that after the sound is made in the larynx in normal speech, it divides into two streams, one of which passes through the mouth and the other through the nose. These then reunite and reach the ear as one sound. When the stream is limited to the mouth or to the nose there is an unpleasant sound. Good utterance depends upon a proper blending of the two.

No. 9.—In persons addicted to this form of stammering there is no apparent effort, nor indication of an attempt, to speak. The sufferer simply stands dumb, not a muscle nor an eyelid moves. A sudden question causes him to stand transfixed like a statue. At times he can speak readily, again not a sound escapes him and there is no apparent effort to speak. As such persons can usually speak with considerable freedom at times, under proper treatment they can be made to speak with ease under all conditions.

No. 10.—Stammering of this type is frequently associated with stuttering. The speech of such a person is a startling conglomeration of sounds. It

represents the chaos of speech. The speaker gasps for breath, tangles up his words, substitutes certain sounds for others, hesitates and rushes on. He sways back and forth, tosses his head, gurgles and hisses. He alternates from a loud to a low tone and contorts his facial muscles. In kind, if not in degree, this species is not by any means rare, but it usually yields very rapidly to proper treatment.

No. 11.—One thus afflicted never speaks without stammering. In public and in private, sick or well, joyous or depressed—he stammers. He is consistent in his affliction and gives one the impression that stammering is a high duty, and that not for one moment must he relinquish his efforts to nobly perform it; but he should excite our sympathy, for while his habit is firmly fixed yet never for a moment during speech can he forget it. In this type no change of diet, climate, or excitement produces any effect. There are no peculiar sounds or words that trouble him more than others. He has no preference—all words and combinations are the same to him. Vowels and consonants, words dreaded by others, and easy combinations are equally difficult. He is thoroughly impartial. In the treatment of such cases it has been found that with proper treatment the difficulty will disappear about as rapidly as that of persons suffering with the various other forms.

No. 12.—Some persons who stammer are inclined to disbelieve, being naturally skeptical. They disbelieve in their ability to perform or execute certain acts, even as they doubt their ability to speak.

Many of them are also disbelievers in the ability of others. They are naturally inclined to doubt, and it is sometimes amusing with what caution they are willing to be convinced. They regard everybody as an enemy until they have proved him a friend, and appear to think that others wish to take unfair advantage of them. Such persons among stammerers are usually difficult to cure without absolute conviction beforehand of the merits of the treatment.

No. 13.—It has been truthfully said that “cheerfulness makes the mind clear.” The reverse of this is manifested among persons who stammer and who are of a disagreeable nature. Stammerers who lack cheerfulness are usually whimsical and notional. They are ever complaining and are never satisfied. Their sorrows are greater than Job’s sorrows and the expression of their countenance is repulsive and depressing. Many such cases are the result of long and continued battles with successive failures, and little wonder under such circumstances that their manner is changed. Mocked at every corner, laughed at and made light of by scores of unthinking scoffers, turned aside at every opportunity, ostracized from society because of their infirmity, they finally grow revengeful in nature and soured in disposition.

No. 14.—Contrasted with the sorrowful stammerer is the hopeful stammerer — of cheerful, sunny, buoyant disposition. Such are usually found among younger persons, as middle-aged and elderly persons addicted to stammering become settled and reserved through long and continued struggle and

effort. Persons of cheerful disposition are, however, more easily cured, as hopefulness and a disposition to cheerfulness enter into any treatment as a dominant factor in determining the cure.

Probably the most desirable class of persons with which the specialist comes in contact is the class that is not only devoted to its own interests but also interested in the welfare of others. Such persons are always successful, as they invariably receive in return as much as they so cheerfully give. Their buoyancy of disposition and the earnestness of their manner is an encouraging influence everywhere, and it is sometimes surprising with what success such persons are rewarded.

No. 15.—There are many persons who stumble in their utterance through sheer carelessness or neglect, and who with but little care and attention could talk fluently and with perfect freedom. Such persons usually slur their syllables and often talk in an incoherent manner. Carefulness and concentrated attention to utterance for a time is all that is necessary in such cases to remedy the difficulty.

In this manner we could go on and illustrate the peculiarities of many different classes or types among stammerers. We could then subdivide each class, illustrating individual eccentricities common to each person included in such division. This, however, is not necessary, as the object is only to point out that the manifestations differ according to the individual peculiarities or characteristics of persons thus afflicted. They all belong to the same family, the difference in type amounting only to differences in disposition and temperament. Much

depends also upon the health or physical condition of the sufferer, in that persons of robust health usually talk better than those who suffer physically. This, however, is not always the case, as we have known of persons of apparently robust health who stammer violently. It is true, however, that if persons of this class were to lose their health, their stammering would very much increase in violence.

While there are said to be some forms of stammering that are incurable, yet such cases are very rare indeed, if the pupil will submit to the proper treatment and comply with the necessary conditions. Age has not much to do with the matter, unless it is very much advanced. When one has stammered through a long series of years he may have reached a point where the habit is so deeply seated that it is difficult to throw off. Besides, at this period the vital forces are on the ebb, and there is lacking that purpose and enthusiasm which are powerful factors in earlier life; hence there are cases which from age alone may be said to be incurable. Generally speaking, persons younger than fifty years of age are fit subjects for treatment, and even at a later period in life most satisfactory results have been achieved.

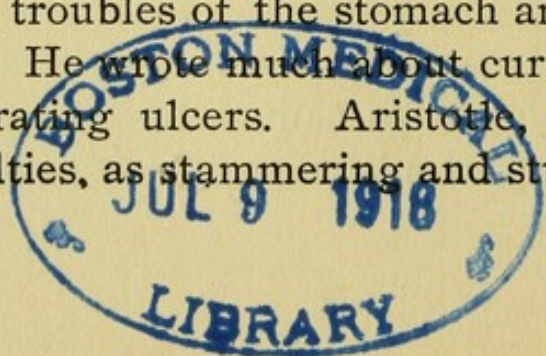
The only cases that are really hopeless are those where the stammerer is not willing to undergo the necessary treatment for a cure. Perhaps he persists in dissipation, refuses to be controlled and will not exercise his volitional powers. He eats as he pleases, keeps late hours, smokes and drinks. Under these conditions a cure cannot be effected, but it is the sufferer's own fault.

Our conclusion, reached through years of experience, is that where the stammerer will put himself in proper hands, submit to reasonable control, follow the prescribed exercises, and be content to give a reasonable time to the work, every case of stammering can be cured.

HISTORICAL TREATMENT

From the dawn of history to the present time this subject has engaged the attention of learned men and specialists and, undoubtedly, cures have been performed in all periods. In many cases, whatever the means employed, the real cause of the cure was the determination of the afflicted one to eradicate the fault. They, perhaps, have unwittingly added the great element of determination, which is necessary in all cases, and while many of the physical exercises engaged in may not have been wise, yet his strong determination, a high moral purpose, and self-control have enabled the stammerer at times to surmount all obstacles.

The earlier investigators considered the difficulty to be a local one, and of a purely physical nature. Some located it in the tongue, others in the muscles and nerves, and therefore directed their treatment to these parts. Hippocrates considered the difficulty due to troubles of the stomach and of the digestive tract. He wrote much about curing stammering by suppurating ulcers. Aristotle, speaking of vocal difficulties, as stammering and stuttering, says, "All



these arise from debility, for the tongue is not obedient to the will." Galen thought that muscular debility, arising from cold and moisture of the brain, was responsible for the difficulty.

Demosthenes is a striking example of the cure of defective utterance. The fact that he became a famous orator is not only proof of the value of proper treatment, but is suggestive also of what can be accomplished by proper discipline. According to Plutarch, he owed much, if not his cure, to Satyrus, a celebrated actor of that day; hence it may be inferred the method employed was elocutionary. The pebble in the mouth that is supposed by many to have effected the cure was, perhaps, really of no benefit, but the cure was obtained in spite of it. The work consisted in a series of breathing and vocal exercises. We all know the story of his declaiming when running up hill, and of his drowning with the power of his voice the sound of the breakers of the ocean. Many stories have come to us of the various other bad habits and deformities he overcame, because of his purpose to become a great orator. This gives us a key to another element in the cure which was most necessary. He was a man of ambition, of iron will; he could discipline himself, and he had the moral courage to face slavish and persistent labor and to forgo all pleasures that were deleterious. Hence his cure. We may remark that the means employed were the most natural of all those recorded in ancient times, and were in one sense substantially those of modern times. To Satyrus, then, credit is due for the first attempt to cure stammering by elocutionary methods.

From the dawn of the Christian era down to about the year 1700 the doctors were all at sea. The difficulty was ascribed to every possible physical defect, from brain lesions to a lack of control of the tongue. All sorts of remedies, surgical and medical, were applied, and elocutionary methods were lost sight of or discarded. Some of the parts to which the trouble has been attributed are: the brain, the tongue, the tonsils, and uvula. It has also been attributed to the brain and nerve lesions, irregular nervous action, spasm of the lips, spasm of the epiglottis, spasm of the glottis, spasm of the diaphragm, the hyoid bone, deranged coördination, etc. One could fill a volume with these opinions, most of which are worthless, and almost all of which have been discarded by the medical profession.

It was left to the earlier part of the nineteenth century to form the most absurd diagnosis, and to perpetrate the most cruel treatment. Deffenbach in 1841 began to treat speech defects by surgery and his ideas soon became popular, and prevailed for a time throughout the principal countries. The chief and favorite operation was to cut a wedge-shaped section out of the root of the tongue, under the impression that in some manner this would remove the difficulty. There was a mania throughout Europe among specialists in this line, and blood-letting became popular. The result was that nearly all patients were maimed for life, a number died, and none were cured. Following this period the physicians and surgeons practically abandoned the matter, and those few who gave it any attention based their treatment on toning up the system of

the patient and prescribing elocutionary exercise. This brings us to the time when those who attempted to treat stammering and other vocal defects operated along the lines of the modern methods, which will be fully explained in our later chapters. It may not be amiss to state, however, that the modern methods have gone back to the more ancient ones, as exemplified in the cure of Demosthenes. The middle ages have really given us nothing, save a knowledge of the pitfalls to be avoided.

The whole history of the theories regarding stammering, down to the middle of this century, has only a negative value. Its teaching is largely in the direction of what should be avoided; but it has its value nevertheless, as it points to exploded theories and warns us against the charlatans of the present day. Thus the process of elimination has gone on till we have reached a point where there is little doubt as to the causes, and not many differences of opinion as to the proper methods to apply in effecting a cure.

How indefinite our knowledge would be if we believed with Lord Bacon that the trouble was due to coldness and moisture, and in some cases dryness, of the tongue, and how vague would be any theory of treatment of the defect based on this diagnosis.

Even as late as 1860 we find much that was seriously considered that we now know to be absurd. So eminent an authority as Canon Kingsley, who stuttered badly and who was completely cured, advises one to speak with a bit of cork between the

teeth, and suggests drawing the lips tightly down during speech. One may be certain that these are absolute hindrances, and that the eminent divine owed his cure to other exercises. Klencke, one of the greatest speech-specialists in Europe, was an able thinker and investigator, and, coming at a time when the wise ones were all at sea, he promulgated several theories, the general tenor of which was that speech-defects were due to moral causes, and he directed the treatment accordingly. This produced a storm of protest in certain quarters. Physicians scouted the idea, and stammerers were offended. Yet Klencke, with certain qualifications, was right; he was only unfortunate in his expression, and in explanation of the sense of the use of the word moral. While stammering is the result of certain moral conditions, nevertheless, in the popular sense, one may be thoroughly moral and yet stammer, and be immoral and free from the impediment.

Kuessmaul, in 1879, offered essentially the same theory, but was more fortunate in presenting the subject. He insisted on a development of the will, vocal and breathing exercises, articulation, and rhythm.

Dr. Hammond, in 1879, attributed the difficulty to a lack of coördination between the parts concerned. This is a self-evident proposition and only needs a qualifying explanation as to what part—whether between the brain and the nerves, or between the latter and the organs of respiration and articulation; but moral force must have been an element, since the doctor determined to cure himself and did it.

Itard, in 1817, used golden and ivory forks placed in the cavity of the lower jaw to support the tongue. Detmold passed needles through the tongue, though how this was to effect a cure was never intelligently explained.

To sum up, then, we conclude, that in the earlier periods there were but few attempts at cures, and that in those cases where the difficulties were overcome it was largely due to elocutionary exercises. That general bodily health or a moral purpose was concerned in the treatment, was evidently never considered. That during the subsequent centuries, down to about 1860, all sorts of theories were born and flourished. That surgery and medicine attempted to solve the problem and failed. That the diagnosis was wrong as was also the treatment. That during the last forty years we have reached conclusions that are unquestionably sound, since they are justified by the successful treatment of innumerable cases, and that we may now say that stammering of whatever type may certainly be cured.

CAUSES OF STAMMERING

The causes of stammering are numerous and sometimes the trouble arises from a combination of them. There is no doubt that many cases are hereditary. It may be so, although no known ancestor may have stammered. One may inherit moral traits which may easily lead to it, or he may have had transmitted to him a delicate nervous organism

which, under certain conditions, renders him susceptible. It has been shown that certain diseases may lie dormant in a family for one or two generations only to appear in some unhappy descendant. Then, too, such diseases as scrofula may and likely will appear in unexpected places. It may be manifested in a twisted limb, facial distortions, or in the organs of speech, or may manifest itself in some nervous trouble which affects the organs of speech. This information, however, is of little practical value to the one actually afflicted, as he cannot control his ancestry; neither is it likely to affect the lives of those who themselves may be ancestors. It is a well-known fact that our children pay for our own follies and indiscretions, and, therefore, we can only deal with our own cases as we find them. But this may be said, that in most cases when the evil is not serious it may be remedied. Many cases that result from conscious or unconscious imitation are supposed to be hereditary. A child that otherwise would be free from the trouble, by constant observation and suggestion will form the habit.

The speech of stammering children is usually normal for a couple of years after commencing to talk and by proper treatment the disposition or tendency to stammer which they possess (due to heredity) may be neutralized, and stammering may thus never develop. Neither stammering nor stuttering can be inherited. When children of stammering parents manifest the same defect, it is usually the result and development of conscious or unconscious imitation.

That which *is* inherited is simply a *disposition favorable to the development of stammering*, which tendency may be arrested and overcome by proper influences, or, under other conditions, if encouraged develops into real stammering. We inherit many mental and physical traits, the combination of which may result in peculiar physical action, which resembles that of some ancestor. We are predisposed, not ordained, to do certain things. Diseases such as consumption we once thought were inherited, but now we know better. We may inherit a condition or conditions, which under certain circumstances make us susceptible to the disease.

The average stammerer is sensitive and nervous. It is probably due to this that many stammer. One who cares extremely for appearances, and who is supersensitive, never does the thing well which he desires so much to do. We have in mind a large summer assembly where an incident occurred which illustrates this. The president, in a spirit of fun, challenged the people to a walking contest on the stage in front of an audience, offering prizes and saying that few people know how to walk. When the contestants made the trial most of them found that, with their minds centered upon it, and the audience looking on, they could scarcely walk at all, and the rigid, uncertain movements were laughable.

Many persons are sensitive and nervous, and from this cause they may develop the habit of stammering. A harsh word is like a blow, and gives them a shock. They are in nervous dread of ridicule from others, and this continued tension results in a nervous, timid action, often accompanied by

speech defect; but this temperament, too, is subject to control and modification. One may compel himself to be calm, to control his nervous activity, and in this way through repeated efforts will establish a habit of repose, which if not natural is yet second nature.

Solid, phlegmatic people rarely stammer, because they are eminently self-possessed under all conditions, and possess that confidence in their abilities which commands the vocal machinery.

STAMMERING A MENTAL DIFFICULTY

STAMMERING is undoubtedly a mental disease, or, to express it differently, the difficulty is primarily mental. This idea has been combated very often, and the proper interpretation of the statement, as to its source, has not always been given. We do not say that the patient is not intelligent—indeed his mentality may be of a high order, but we do say that the reason for stammering exists in that part of the mind which dominates speech, and that there the remedy must be applied, directly and indirectly. Let us proceed to the proof.

Few persons begin to stammer under the age of six or eight years. Up to that time their speech is normal, then slowly or suddenly they begin to stutter or stammer. Has this sudden change been a physical one? No, the organs may all be healthy and normal. The child is not more nervous, saving

perhaps as his speech difficulty makes him so. The change has taken place in the mind. He has discovered his inability to utter words properly, confidence is lost, and consequently there is a lack of control of the speech centers, and therefore of speech.

Again, most persons who suffer from speech-hesitation in any form have moments when they can speak well and without effort. Why does their physical condition change in the interval? Have the vocal organs become disordered or diseased? We answer that the change is due to fright or embarrassment, or some other mental or emotional phase.

Again, why can the person sing alone or in concert? Why is he able to recite in unison with others, while at times he cannot utter a sound under embarrassing conditions? The reason is apparent, the vocal organs are capable of doing their duty, but lack that perfect control and function which comes from the brain centers.

Some may argue that there are persons who cannot speak properly even when alone, that they cannot sing in concert; in brief, that there is never a moment when they are able to use their voice properly. We reply that they have not always been so, and the cause is that, while formerly they were able to control the speech centers at times, through repeated efforts and failures they have now lost all confidence in their ability, and hence cannot command the motor mechanism necessary to speech. The organs are normal, and require only the master touch of the master mind to set them into action.

There is a true story of a servant who at times lost complete control of her articulation and stammered. She was very devout and fully believed in the efficacy of prayer. Her mistress told her at such times to utter a prayer. The result was that her speech was almost suddenly restored. In other words, after this prayer she thought she could speak, and this complete confidence in her ability enabled her to do so. The difficulty was mental, and the cure was applied to the source of the trouble.

One may stammer in his thoughts, in his actions and, in a sense, in different parts of the body. The causes are due to some difficulty in coördination, or in the lack of harmonious action of the motor centers of the brain. Many persons stammer in their work or play who, when they become thoroughly absorbed, will drop the impediment entirely. We have in mind a man who ordinarily stammers badly, and yet who is a fine public speaker. He shows his impediment in the first few sentences while he is self-conscious, but when once engrossed in his theme all hesitation disappears and he becomes a master of speech. The change is due entirely to a change in mentality. All human activity has its seat in the brain, and it is only when the physical organism is controlled from this center that any action is possible. Paralysis in the hands, limbs or vocal organs proceeds from the brain. An effusion of blood that interferes with normal mental activity is the cause of various bodily affections. Indeed surgery has taken advantage of this knowledge. In many cases when certain parts of the body are affected, science is enabled thereby to locate the

trouble at a definite spot in the brain. There have been cases when paralysis has shown itself in the hand or arm it has been attributed to bone pressure or a tumor, and from the locality of the manifestation in the body it has been traced to a certain exact spot in the brain. In some instances a button of bone has been removed from the skull, only to find an apparently healthy surface beneath; but with the accuracy of science the probe has been fearlessly inserted, with the result that the tumor has been found and often the patient relieved.

Therefore, we naturally set about to trace the difficulty of stammering to one of several probable sources. Are the vocal organs perfect or malformed? Since the master mind cannot play on a broken instrument, the answer usually must be, that these are normal. One should note that ordinary peculiarities of vocal structure are not hindrances to a reasonable control of voice; in other words, they do not cause stuttering or stammering. A lisp is not due to improper structure of the organs but to their misuse. Nasality may be produced by normal organs, and usually is a mere habit; at times there may be a nasal growth, which should be removed. Thickness of the tongue and heavy lips are not causes for stammering, although they may result in other unpleasant faults of utterance. In practically all cases of stammering and stuttering the vocalist or surgeon can pronounce the vocal organs normal in their construction.

Is stammering due to a lack of muscular strength? This may be answered in the negative, since the muscular effort necessary to speak is a slight one.

Even the dying man may use his voice. Besides, the various muscles of the mouth may be used normally in many other ways. Upon consideration we must conclude that the difficulty does not lie here, since the muscles in themselves are dead and inactive until called into play by nervous force.

Is the trouble primarily in the nerves? Here real difficulties in answering present themselves. The answer must be yes and no. We shall find that those functions that are nearest to the brain begin to present difficulties. The brain and the nervous system are so intimately related that any affection of one must impair some of the functions of the other. Nervous weakness means a lack of control of the muscles, and undoubtedly speech defects may come from this. But still we find that among stammerers and stutterers there is usually sufficient nervous control for all purposes other than speech; and when we remember that these nerves control the same organs that are used in speech, properly for all other purposes, we must conclude that speech defects are not usually due to nervousness — nervousness is more often the *result* of stammering, and rarely, if ever, the cause.

Through this process of elimination we come back to our first proposition, that the center of difficulty is in the mind, not in the physical structure of the brain (for that is usually normal), but in the inability to control particular functions. We have stammered and we fear we shall do so again. This fear, then, amounts to a certainty, and hence we stammer, because we *have* stammered. Nervousness is a result of this condition rather than the cause,

and nervousness is a hindrance to all normal bodily effort. An illustration may make this clear. Why could you not walk across Niagara Falls on a solidly fixed board four inches wide? You can walk any distance on a single board of the same width in a plank walk. Why do the knees tremble, and why is there a complete absence of nervous control? The reason is not to be found in the muscles, in the nerves, nor in the physical brain, but in the mind that loses all confidence and recoils at the dreadful consequences of failure, and is sure it will fail.

From the foregoing we may sum up, with considerable assurance, that the stammerer's difficulty results from repeated failure and consequent discouragement; that he has lost confidence in his vocal ability; that he dreads to make an effort, since it must result disastrously, and that, therefore, he hesitates mentally before he does bodily. We conclude that stammering is due to a certain mental condition, but repeat that this mental condition is in turn largely due to stammering.

CHARACTERISTICS

In a sense each person is a type and differs from all others of his race. There are resemblances, and these may be classified and gathered into groups, but there are no exact parallels. As no two faces are alike, so no two mental natures are the same. Consequently, when we come to consider the nature of the stammerer we find that all kinds of persons

are victims of the habit. Some are sullen or morose, while others are naturally bright and cheerful. Some are stolid and phlegmatic, others nervous and of a sanguine temperament; yet, nevertheless, we believe that the stammerer in general possesses a nature which is different in many particulars from that of his fellow-men. He is usually of a sanguine temperament, active and nervous. He is apt to be a sensitive person. His imagination is ever keen, and is apt to picture difficulties in advance. His whole mental and nervous nature are very much alive. He is usually impulsive and enthusiastic. He enters into everything eagerly but is likely to relinquish his purpose and become discouraged. He is full of ideas, usually bright ones, but he lacks the dogged purpose to put them into execution. He is likely to be whimsical and erratic. He is a human thermometer, which varies in a sudden and uncertain manner. In general he may be said to be brighter than the average man but not as sound; keener but not so deep, and his failures in life are apt to be due to a lack of steady, concentrated effort in execution. These may not be the characteristics of each individual stammerer, but they apply to the class.

The stammerer usually possesses a feeling of inequality. He is bright, but nervous and timid. He is usually an impressionable individual. In a sense he is an egotist, in that his attention is largely centered in himself, and frequently in a way that does not do him credit. He wishes to appear well, to say the proper thing, to make the best impression. He fears that he may fail, and has defeat constantly

in his mind. It requires an effort of will to meet those of superior station, and in society he is self-conscious and diffident. He constantly avoids presenting any personal peculiarity, and if it once appear in his speech his attention is attracted to it, with the result that the impediment grows worse. Frequently he is so self-conscious that he cannot look another in the eye, especially if that person is a stranger or one of prominence or of superior rank in life. While usually very bright and intelligent, he tries to persuade himself that he is grotesque, and if once his peculiarity betrays itself in speech he is doomed, for that is to him tangible evidence of his inequality. We repeat, then, that the stammerer usually is self-conscious and that he is an egotist. But we mean this in the sense that he is sensitive and timid, and that his judgments invariably tend to self-depreciation. There are two kinds of egotists. One says, "Look at me and admire"; the other says, "I know you are looking at me; I hope I may appear properly (but I doubt it)." That this latter is his condition of mind may be seen from the fact that usually, in those relations where his personality is not prominent, or when he forgets himself, he has no difficulty in speech. This feeling, characteristic of the stammerer, is a species of moral cowardice.

There are two kinds of men. One has an undue appreciation of his abilities and worth and thinks he is equal to any undertaking; the other is constantly depreciating his own efforts and shrinks from obtruding his personality. The former is rarely open to conviction, the latter will modify an

opinion or utterance almost before objection is made. We have seen many students just on the verge of stuttering, and in whose minds the fear of failure or of being incorrect was ever uppermost. On correction, suggestion, or criticism, they are too ready to apologize or change their opinions; at times, even before the cause of the trouble has been really explained. The other class are as immovable as rock and stubbornly defend everything remotely connected with themselves. They rarely stammer.

Then there is another class between these two, *i.e.*, well-poised men, without excessive confidence, and yet who, on the other hand, have an appreciation of their own worth or power; these, too, rarely stammer. Hence the conclusion may be drawn that, in a sense, the stammerer lacks, in some particulars, moral courage and moral stamina. He needs a severe course in self-discipline. He shrinks from contact with superiors, or those regarded as such. He fails to express and to maintain his just and necessary opinions. He allows himself to shrink from the performance of duties of a public nature. He may even, almost entirely, withdraw from society. Why? Because he is afraid, and seeks thus to escape humiliation. But let him understand that timidity is encouraged by avoiding responsibilities and by yielding to it; that determination is for him a valuable quality, which is developed only by its exercise, and that he stammers because he is afraid.

Stammering has been termed a lack of confidence, which is quite correct in the majority of instances. There are persons who stammer at but few periods of their lives, only in sudden fright or upon dis-

covery. Indeed, it is a common thing for dramatists to make their characters stammer under great excitement or surprise. The reason is apparent—control is suddenly lost and all confidence for the moment is gone. When it returns the stammering ceases. Then we say, with all positiveness, *that right here in this very lack of confidence is the cause of very much stammering and stuttering.* Why we lack confidence is another matter. It is because of our natural temperament, because of mental and moral habits. A person who is predisposed to stammering and who acquires the habit of lying and concealment, will almost certainly develop this speech defect. From this we do not wish it to appear that all persons who stammer are prone to untruthfulness, as it has been our experience that stammerers, generally speaking, are as truthful as persons not thus afflicted. The mind constantly fears detection, and is not secure and confident; or, if one has habits he conceals, the constant thought that they may be observed or discovered results in a lack of confidence, which may in turn result in speech impediment, especially when the discovery suddenly confronts him. The need is confidence, and we should thus form those habits which will satisfy our own minds and consciences.

STAMMERING THE RESULT OF MANY CAUSES

IT WILL be seen by the foregoing that stammering is the result of a certain mental or moral condition, which manifests itself in a lack of confidence and is accompanied by insufficient will power to overcome the difficulty. Not, necessarily, that the stammerer has less will power than other men, but that he needs more to aid him to do those things from which he shrinks and which other men do without effort.

We may consider this condition as a result, and still search for other causes. We shall find that they are many, which, singly or combined, will produce the undesirable result. We have diagnosed ten thousand cases of stammering and stuttering, searching carefully for their causes, and have corresponded with more than fifty thousand persons thus afflicted, and found that among the list there was but one case associated with any organic defect. This is virtually the experience of other competent investigators.

The trouble may develop as the result of certain diseases, when the person is predisposed in that direction. Therefore, we may say that any disease which weakens the nervous control and results in a depleted condition of the system may assist in the development of stammering. Physical injuries, sudden fright, brain trouble, scrofula—in short, anything which shocks the system or weakens

and undermines it through the lapse of time tends to lower the physical and mental tone, and thus assists to develop stammering when the person is predisposed in that direction. There are persons who attribute the defect to some of these causes, and can point to a sudden fright or a disease which they claim as the origin of their trouble, but a similar cause might not produce the same effect in others. That it did so in a particular case was because the patient was in a condition where he was susceptible to stammering, and this sympathetic physical condition added the one element needed.

Stammering is oftener simply a developed and confirmed habit, and is usually the result of years of neglect and improper influences. Most persons who stammer begin at an early age. The first difficulties are scarcely noticeable, and there is no effort put forth to eradicate the trouble. Just here a little intelligence and care on the part of parents and teachers would usually be sufficient to cause the trouble to entirely disappear. But the causes, from which the first difficulty arose, continue; the trouble is constantly augmented; gradually the mental condition, that always accompanies the trouble, is developed; and lo! the stammerer is made. Youth is the habit-making age, and in after life we do many things not because they are natural or reasonable, but because we have grown accustomed to doing them. Speech is one of these; no matter what language we use, it is because we have acquired it, and the same is true of stammering. At some time in our lives we have hesitated or stumbled in pronunciation or utterance; after this we either forget

the occurrence, or it makes us timid and causes us to lose confidence. If, then, the conditions are present whereby the difficulty is emphasized and encouraged, gradually the difficulty develops into a habit, until it seems to us more natural to stammer than not to do so. The remedy is to build up a new and correct habit and to undermine the old.

All writers on the subject agree that imitation and association are fruitful sources of stammering, and it may be either conscious or unconscious. Our speech, like any other habit, is the result of temperament and education. We learn all we know from the world around us, and we represent in ourselves the sum total of all that we have seen, heard, and experienced, modified by our own natural, mental, or physical traits. This being granted, it will be seen how vast a force imitation is, and what a factor it is in determining speech. Children unconsciously imitate the words of others; it is their only way of learning the language. Now words, to the minds of children, are not mere abstract, printed symbols—they are tone-symbols, full of life and energy, and as far as the vocal organs will permit they utter the words exactly as they hear them. Therefore, as a rule, we may be sure a person with a nervous, unpleasant, harsh voice has been associated with those who speak in this manner. Of course temperament has something to do with it, but it is a minor factor. A great truth, which should be written where every member of the household and every teacher may see it, is: "Temperament is determined largely by the habits of speech

which the child imitates and acquires." Teachers have a great influence in shaping the speech (including all its elements) of children. The pupil spends a great part of his young life under the teacher's care. It is not a matter of theory, but of observation, that the pupils learn to imitate the voice and manners of the teacher. A teacher with a high, shrill, irritable utterance will soon have all the pupils talking in the same manner. Nervous speech results in nervous strain and manner, and under these conditions voices and mental habits are formed. Occasionally a teacher will be found who habitually speaks in a clear, mild voice, quietly and deliberately; and in time all the schoolroom work will conform thereto. Much of the breakdown and the nervous strain of our children in the schools is not due so much to the task imposed, as to the constant competition with others, the nervous, irritable voices of teachers and pupils, and that deadly strain which prevents the careful performance of any task. Here speech defects arise and flourish, and many of our public schools might be termed "Institutes for teaching Stammering."

Along with the public school the home in too many instances may be classed as an institute for teaching stammering. There are households where a simple request or statement goes unheeded, unless it is emphasized by a loud voice and violent language. The standard has been set and must be maintained. We have heard of the crew of a ship who, when they lost their captain, refused to obey any orders from the new officer unaccompanied with horrible oaths. There are households where there is rarely a word

uttered mildly and pleasantly. Screaming women, growling men, irritable servants, keep the child's nerves on the jump and affect his voice directly and indirectly. The child unconsciously imitates this manner of speaking, with the result that it is affected nervously, which again reacts on its speech. Method, order, time, and cheerfulness in the home and school would prevent many a bad case of stammering.

Many children acquire the habit through association with stammerers by unconsciously imitating them. As has been observed, the child learns its speech by copying the speech of others, and, therefore, these speech defects enter into the process. Now, from it all, the most difficult and striking thing produces the greatest impression and the most lasting result. Little by little the utterance of the child becomes that of the stammerer, and, consequently, the same nervous action is superinduced until the stammerer stands complete from brain to lips. A stammerer in the household is to be dreaded like a contagious disease. Its germs will insidiously affect all those who are open to attack. Parents having young children, who employ a nurse or other servant who stammers, are doing a dangerous—almost a criminal—thing. Of course, when there is a member of the family with a speech defect the matter is more difficult; but then the combined intelligent efforts of the other members may do much. A good teacher may assist, and the importance of the cure should not be measured by the needs of the afflicted one only, but also by thus removing the danger to the other children.

Conscious imitation is another most potent cause of stammering. Frequently speech deformities are regarded as subjects for mirth. There are many persons who delight in deformities of all kinds. It is this spirit which makes freaks, bearded ladies, living skeletons, dwarfs, and other monstrosities popular. Children are very curious about things that are not normal, and hence a stammerer offers a rare opportunity for their speculation. It is regarded as amusing, because it is not usual. They try to make the same sounds and grimaces as the persons unfortunately afflicted, and any degree of success evokes peals of laughter. Many are thus creating their own punishment, and in after years will become the subjects of the jests of others. He who imitates that which is not correct usually pays the penalty, and the truth of this applies in this instance with peculiar force. Is the stammerer, then, to be ostracized because of his misfortune? We can only answer by saying that we may greatly love our friend who has smallpox, but common sense demands that we should not put ourselves in a position where we are liable to contract the disease. It may be said, for the benefit of those who are not sufficiently impressed by the dangers of imitating speech defects, that the books are filled with cases that have so resulted. Teachers of elocution and teachers for the cure of stammering have observed that a great number of their cases arise in this manner, and there are others where readers and actors, in representing stammering voices, have become so affected themselves that their ordinary speech ever after has been a most excellent imitation. We have

in mind the case of a young man who, although sixteen years of age, contracted the habit of stammering (and of a most violent form) by imitating the contortions of an actor who was amusing his audience by imitating the habits of a stutterer. Such cases are not infrequent happenings.

Stammering from mimicry is a very common occurrence, but the cause may incorrectly be attributed to other sources, as fright, disease, or heredity. It is established that one-fourth of all those who stammer owe their difficulty to this source. Generally the first symptoms are not those of stammering, but of some lesser evil, such as stuttering or hesitation, which becomes confirmed and finally develops into the graver trouble. It is worthy of continued iteration that the trouble usually grows worse up to a certain period in life, and that stuttering frequently merges into stammering by reason of the continued irritation and nervous depression incident to constant endeavor and constant failure to express oneself. Ultimately the mind reaches that state where it ceases to control speech; hence stammering. The tendency of every habit, mental, moral, and physical, is growth and development. Its progress may be arrested at any stage, but usually it continues. The only safe way is to begin at its foundation and overthrow it, and then the tendency will be in the direction of normal activity. This principle applies to abnormal vocal action.

Suppose a child from its earliest infancy heard no human voices but those of stammerers, it would never speak in any other way—at least not until it relearned the processes of speech. Now suppose

that instead of this, it hears proper speech from some and improper from others, it will follow the line of least resistance. If it is predisposed to hesitancy or thick utterance, it will follow the imperfect example — will imitate and improve (?) upon it. Then suppose it consciously mimics the stammerer, it is simply hastening its own downfall, and is fostering and encouraging a habit which in time will lead to much misery. There are cases where parents have, in a playful manner, stuttered out sentences to their children, only to find the answer unconsciously framed in the same broken form. Given the proper conditions, a stammerer may be made of any one.

Usually, then, the stammerer is not born but made. The utmost that we can grant is that through heredity he may be predisposed to it; but this may be easily corrected or removed. It is not an independent or functional disease, for one may stammer and the whole system be perfectly normal. It is a habit or a symptom. Klencke says: "Stammering is not independent, it is not a disease by itself. It is in every case a symptom, only a reflection of a predominating mental and physical disease." Even when the physical organism is normal the difficulty is usually accompanied with a lowering of the vital force, and a consequent nervous derangement and enervation. This condition causes stammering, and, too, stammering causes this condition. Thus the disease and its symptoms are each cause and effect, and each reacts on the other. To express it differently, one stammers because of certain abnormal mental and physical conditions, and these con-

ditions are, in turn, due to stammering. Stammering as the result of mimicry is usually not difficult to cure, for if it arises from this source we do not, unless through predisposition, have the powerful factor of heredity to deal with.

HEREDITY

There is much in our general make-up that is inexplicable. We are the product of so many different influences that what we are from heredity and what from environment we may never know. A child may inherit from an ancestor certain mental or moral traits, which alone would not produce stammering, but this, united with certain physical conditions for which its ancestors cannot be held responsible, may result in great speech-hesitation. The influence of heredity on speech is an intricate subject and calls only for the most general treatment at our hands. There are unquestionably certain inherited mental and physical conditions which singly or in conjunction may cause stammering. In many instances the cause is due to some nervous disease which impairs the nerve centers and weakens the mental and moral fibre; but to consider stammering and stuttering as independent diseases, inherited from some ancestor, is incorrect. We may owe to heredity numerous things in our makeup; we may be timid, sensitive, impulsive, nervously inclined and excitable, because some ancestor was so constituted, and thus constituted we may through imitation or association learn to stammer.

It may develop in us from other reasons. We may be weak from sickness, and because we are timid something frightens and shocks us. Then in attempting to speak we stumble over the words. We are told we stammer, our attention is directed to the fault, and we are afraid of repeating the error, and thus we grow worse until the habit is confirmed. Speaking from the standpoint of heredity, we can say only that one may inherit a combination of mental and physical traits which, under certain conditions, may lead to stammering, but never, except in conjunction with other assisting and exciting causes or influences. Probably the most difficult form to cure is that which comes from heredity, since in this one has to deal not simply with a habit acquired by an individual, but with a trouble that is deep seated and that had its origin in generations now gone. It is a battle with a strong predisposition, and one who stammers from this cause has the habit as he has any other family characteristic. In many instances, no doubt, where stuttering is said to be hereditary, it is simply due to association with those who are thus afflicted; yet stammering is often undoubtedly due to heredity. In some cases many members of a family may experience the difficulty — uncles, aunts, brothers, sisters, and cousins. In cases of stammering that are clearly hereditary all may not be similarly afflicted. Some may simply be slow of speech, others may stutter, and still others may stutter and stammer, while the worst affected simply stammer. The reason is apparent. Some have inherited the family trait and disposition more thoroughly than others, or have been subject

to other developing causes, and therefore different degrees of the general complaint are shown.

Cases where stammering results from fright are not numerous, yet sometimes stammering may be traced to this source; but usually there are antecedent conditions which predispose the patient to this difficulty and the fright has suddenly developed it. If properly treated, these cases are comparatively easy to cure, for, as it has suddenly developed it has not become a fixed habit. A thorough treatment is usually sufficient to restore the normal condition. It is the trouble which has been developing for years, and which has grown into disease, that is difficult to overcome; for in that case the person has reached the point where he expects to stammer, and in order to effect a cure one must undergo a species of mental regeneration.

Usually stammering does not result from fright unless there has been a great shock to the nerves. In such cases the shock has been usually followed by spasms, delirium or other serious trouble, resulting in stammering.

Stammering that has its origin in fright or accident is very rare, and it may be questioned whether it comes from this alone. A person predisposed to the trouble, but in whom it has never developed, may experience the difficulty as the result of this additional cause, but fright alone is rarely responsible. It is more often the cause of stuttering, where there already exists a tendency to hesitancy, and where other aggravating conditions are present. Fright and accident frequently result in a nervous shock from which one does not entirely recover, and

this affects the normal action of the whole body, including the organs of speech. It may result in hesitancy, quickly followed by stuttering, only to evolve into stammering, but the latter follows only when the difficulty has resulted in an improper mental control of the machinery which produces speech. While it may be stated generally that the majority of cases of stammering brought on or developed by fright are not difficult to cure, we have known of a few exceptions, and have come in contact with a few cases of this class most chronic in form and most difficult to cure.

Many persons can trace their vocal difficulty to some serious illness. They have found that, upon recovery, their utterance became indistinct, broken or inarticulate, which has often resulted in violent stammering or stuttering; but, as in other cases, the illness was simply the cause that developed the difficulty—it did not originate it. It might under normal conditions have lain dormant all one's life or might have been awakened by other causes.

Many of the diseases of children have the effect of leaving the sufferer in an abnormal state, including abnormality in speech. The reason is that they usually have these diseases at the time when speech defects are most easily developed and, therefore, they serve to aggravate any antecedent inclination. It is principally in troubles accompanied with high fever that the patient is left with a speech defect, such cases as diphtheria, scarlet fever, whooping-cough, typhoid fever, mumps, measles, bronchitis, etc.; but stammering from sickness results chiefly from those cases that are accompanied by delirium.

Oftentimes persons stammer in delirium, and thus the habit is formed which, upon their convalescence, in their depleted condition, they find difficult and frequently impossible to shake off. Usually sickness with delirium does not result in speech hesitancy; it is only where the person from hereditary or other influences is in that state which renders him susceptible that the difficulty arises. Before their illness their motor control was sufficient though not strong, during illness it becomes weakened to a point where the mechanism of speech refuses to respond to the will, hence the difficulty. As in the case of fright, so in this instance; the trouble is not difficult to eradicate, because it has not been of long duration. All that is needed is to build up the system and establish confidence, thereby bringing the mental control and the action of the organs back to their normal condition.

When stuttering and stammering follow illness the difficulty usually is first shown in the former type. This is more often the case as a consequence of the diseases of children, for most speech difficulties originate in earlier years. They rarely result if the patient is properly treated, and is kept during convalescence from exciting or irritating influences—unless there are hereditary tendencies in this direction. Doubtless, there are persons who, in the course of time, would develop into stammerers, who suddenly begin because sickness has quickly developed that which in a dormant condition had already existed. It occasionally follows the ordinary diseases incident to childhood, those that are long continued and that sap the vitality,

and those that are accompanied by violent fevers or convulsions. In many cases, if the sufferer has the proper attention and is given some little care regarding his speech, if care is exercised not to excite him or to call attention to his difficulty, and all nervous influences are removed, the trouble will disappear.

EFFECT OF STAMMERING

Chief in the mind of the stammerer is the inconvenience in not being able to express his ideas with ease and force. He grieves also that his affliction sets him apart from his fellow-men, and makes him an object of mirth or of compassion—either of which is distasteful to a person of character. He knows that to others speech is a matter of no concern, and that when they employ it the mind is not engaged in studying word formation and in endeavoring to articulate; he observes that in normal speech the mind is on the thought, and that language comes as naturally and as easily as walking or laughing. Therefore he is brought into constant contact with normal speech, and as constantly, by comparison, beholds his own abnormality. He usually grows worse rather than better. He began with a few sounds which he found difficult to utter. When he became painfully conscious of the difficulty with these he avoided them when that was possible. This makes him conscious of his speech. With this feeling in mind he experiences an ever present fear of words in general. This causes him to stumble

over other combinations, and when he loses confidence in his ability to utter these he tries in future to avoid them. The more important the occasion or the person addressed, the worse the utterance becomes, until finally he gives up trying to speak, except by using a few of the easiest words, and even these cost a struggle. Certain words and combinations are discarded, for the reason that their utterance becomes impossible.

The effect of this struggle, of this nervous fear, and of this elimination goes deeper than he is willing to admit. It makes a deep and lasting impression on his character. His mind has not received its highest development, and his moral nature has been dwarfed by yielding to constant fear. The mind develops in proportion to its ability to express itself, and it is only through some form of communication that we attain any degree of intelligence. Persons with deficient vocal organs, who have been taught no form of communication, are usually idiotic, but almost invariably when they have been shown how they may express themselves, or when speech has resulted from the removal of the physical difficulty, they rapidly grow in intelligence. Stammering, however, rarely develops until the person has acquired at least a limited use of language, and, too, one can usually express himself lamely, and at times may be able to speak with considerable ease. Therefore, that his mental and moral nature is dwarfed by his affliction is not so apparent to him, but it is a truth nevertheless. With his lack of speech control, he must ever have less intellectual capacity, and a lower moral stamina, than were he

free from the trouble. Every time a person avoids an expression which he wishes to employ but cannot, he loses something of his mental and moral fibre. The stammerer is apt to become secretive and morose. Naturally he will avoid the society of other men. With this constant dread in his mind he must become gloomy and ill-natured, and, whatever he may be, it is safe to assume that his life and character would be different if he were free from his impediment.

The stammerer is naturally cut off from many social pleasures. He refuses to be placed in a position where his difficulty is noticed, and he becomes aware in a thousand ways that it is noticed. Pity is almost as galling as ridicule. The measure of his affliction is always apparent to him by constant comparison with the speech of other men. In many cases, through years of annoyance and struggle, his disposition becomes soured; he is irritable and unstable; and what makes his disposition worse, perhaps, is the fact that he knows his own ill-nature. By his affliction he is limited, too, as to occupation. Most of the vocations of life require speech, and this is especially true of business. The stammerer is practically cut off from the professions, or he is discouraged and hampered in any of them. He cannot become a salesman, or perform any duty where it is necessary for him to meet people. Consequently an occupation where only his hands are engaged is almost the only one open to him. He may have taste for some mechanical pursuit, or he may not; and even in this, of course, his difficulty becomes apparent. He becomes the subject of jest

for his fellow-workmen, is subject to the abuse of irritable employers, and spends his days often in fear and misery. In traveling he is constantly embarrassed, as frequently he cannot ask a question nor answer one. Is it any wonder, then, that his whole nature suffers in consequence, and that his life consists in a succession of miserable failures?

IRRITATING CAUSES

Frequently stammerers are at fault themselves, and are generously assisted by relatives, friends, and acquaintances. Children with secretive or bashful natures, and those who are nervous and fretful, are apt pupils in stammering. Most people in sudden fright, confusion, or other great excitement will stammer, and thus certain mental habits, producing their own natural effects, continually encourage and emphasize the stammering habit.

Just here our friends come to our assistance. The boy is whipped for his fault, and scolded for his stammering. His playmates imitate and mock him. He is singled out as the butt of merry jests. A terrible deformity, forsooth, is amusing. He withdraws from his fellows, perhaps becomes sullen and silent, and this only increases his difficulty.

Fear and sudden fright are frequent causes leading directly to vocal-hesitation. Children are flogged for being afraid. This is, fortunately, less rare than formerly, but all means of torture have not yet disappeared. Oftentimes a child is called a coward that is simply imaginative. It is put in a

dark room, where its fancy pictures all kinds of weird creatures, which to it are half real, while its more sedate and practical brother sees nothing but the real objects, and is only ordinarily impressed with the gloom. Think of the family, sitting around the fire whispering of mysterious happenings—which tales are supplemented by genuine hair-raising stories by the servants—and then expect the child to go to its room and in the dark compose its mind to a sound sleep. Most children are afraid of the dark, because they are made so, while, on the other hand, we know of a little toddler, who has never had her mind poisoned by mysterious happenings, who finds great enjoyment in searching for people or things in dark rooms.

Sudden fright is dangerous to the nerves of the child, and therefore endangers speech. Numerous cases of stammering have resulted from this. At times the impediment lasts only for an instant; at other times it recurs at intervals throughout life, when the person is ill, nervous, or excited, and in some others the trouble so originated remains as a fixed habit. Sometimes these causes are unavoidable, at others they are deliberately planned. It is rare sport to hide in the dark and suddenly spring out at your victim, or to put strange objects in a person's bed, or to walk abroad clothed in a sheet. To the mind of the perpetrator it may be humorous, but it is none the less criminal for that.

The diseases of childhood, too, furnish their proportion of speech defects. When they are severe and do not receive proper attention there are frequently after-defects which result seriously. The

nervous system may be deranged, and the mental and moral robustness, in consequence, becomes weakened. Sometimes children are taken from the sick room and placed in school, where they resume the mental and nervous strain, with the additional burden of "catching up" what they have lost by reason of their absence. Perhaps they are too ill to engage in sports, but their tasks must be accomplished. The result frequently is that their health is undermined for life; and that all the conditions which make stammering possible are created.

American parents are too anxious for their children to keep up with their classes and to make a good showing. It is not an exaggeration to say that there are thousands of victims of this folly, whose nerves are wrecked for life. Health should be supreme. Children at times fall behind their classes while doing their best, because they are not in proper condition to perform their tasks. Frequently when they are taken away and their health and spirits are restored, they enter again upon their work with zest and accomplish with ease that which before was irksome.

STATISTICAL RECORD

WITH the idea of presenting a correct and authentic table of statistics useful to teachers, students, and stammerers and interesting to the general public, the writers have gathered together, as the

result of much investigation and labor, facts that will no doubt prove valuable to those interested in the study of the subject of stammering. The following questions, which form the basis from which the facts relating to the subject have been gathered, form in substance the matter contained in a printed question-blank that we submitted to several thousand persons who stammer and who, after filling out the blank spaces on the sheet with answers to the various questions asked, returned the question-blank to us and received in reply our written diagnoses of their cases. In this manner we have been able to gather together much valuable information relating to the subject, and we beg to submit it to the reader as the result of our investigation and experience. The question-form as here submitted does not appear in the exact style in which it was sent out, as it would be difficult to conform the text to the size and dimensions of the page upon which we have also added the answers as they appear on one of the forms submitted. The name and address of the patient have been omitted. Answers are printed in italics:—

Age? *Thirty.*

Height? *Five and one-half feet.*

Weight? *One hundred and sixteen pounds.*

Occupation? *Housework.*

Married or single? *Married.*

How many children have you? *Two.*

If you have children, how many of them stammer? *One.*

At what age did you commence to stammer? *All my life.*

Do either of your parents stammer? If so, which one? *Neither.*

Have you any relatives who stammer? If so, how many and what relation are they to you? *One uncle, two cousins, one brother, and two sisters.*

To what is your stammering attributable; heredity, disease, sickness, fright, or mimicry? *Fright and sickness.*

Does your difficulty embarrass you before strangers? *Yes.*

Can you read aloud in a room, by yourself, without difficulty? *No.*

Do you stammer often, occasionally or seldom? *Often.*

Do you contort your features, move your muscles, or draw your limbs when attempting to speak? If so, to what extent? *I contort my features and muscles when I attempt to speak.*

Under what conditions do you experience the greatest difficulty? *In trying to speak certain names, such as telling the names of my brothers.*

Do you stammer worse in argument than in ordinary conversation? *I stammer worse in argument than in ordinary conversation.*

Words beginning with what letters give you the most difficulty? *d, t, p, b.*

Do you make a hissing sound, or the sound of escaping breath, in your effort to speak? *Sound of escaping breath.*

Do you rapidly repeat one word or syllable before you utter the following ones? *I do not repeat.*

Do you stand transfixed, unable to utter a sound? *I do.*

Can you sing without any difficulty? *Yes.*

Does your impediment bother you when very angry? *Yes.*

Are there some persons to whom you can talk without any difficulty? *At times.*

Do you use tobacco or cigarettes? If so, to what extent? *No.*

Do you use liquor? If so, to what extent? *No.*

Do you lisp as well as stammer? *No.*

Are you of a nervous or extremely nervous temperament? *Very nervous at times.*

Your disposition? *Happy.*

What is your physical condition at present? *Poor.*

Have you ever tried elsewhere to be cured? If so, where and how long were you under treatment? *Never have tried elsewhere to be cured.*

Do you articulate your words distinctly when you do not stammer? *Yes.*

Write on the back of the sheet any further particulars regarding your case to which you wish to call our attention.

The reader will notice in the form here submitted, the patient, who is married, says that one of her children stammers and also that one of her uncles, two cousins, a brother and two sisters stammer, which would naturally point to a case of hereditary stammering.

She attributes her stammering to fright and sickness and in this she may be correct, as the difficulty of stammering might never have manifested itself but for the aggravation of fright which apparently was followed by sickness.

The fact that she cannot read aloud in a room by herself is evidence of a case of stammering, as in cases of stammering there is exhibited this peculiarity which is not found in cases of stuttering, and rarely in cases of the combined type. The stammerer usually behaves better when observed, and gives greater evidence of his difficulty when vigilance is relaxed, the opposite of which is true in cases of stuttering.

The reader will notice, too, that she says she is embarrassed somewhat in the presence of strangers, which is a common characteristic of stammering.

She says she stammers often and that she contorts her facial muscles in her effort to speak, which is further evidence of a case of stammering, especially when we take into consideration the fact that her difficulty is more apparent in her effort to enunciate certain names. The stammerers' difficulty

is purely a mental one, and in persons of this type the mind selects in advance the difficulty to be encountered.

Special letters and particular sounds cause the greatest difficulty, and in some cases the obstruction is so marked that utterance is impossible. In this case the closed consonants, *d*, *p*, *t*, *b*, appear to be particularly difficult; and since the manifestation of stammering in the utterance of these letters is usually violent, owing to the absolute obstruction of the breath in an effort to articulate their sounds, the probability is that under such condition the patient suffers great mental torture and agony.

One other indication of stammering is the circumstance that the patient, in a letter accompanying the question-form, says that in attempting to speak, she commences with the lungs empty, which is another characteristic of certain types of stammering. Such persons first expel the air from their lungs and then try to effect utterance. This habit results in mental fatigue and physical exhaustion, and is usually accompanied by a feeling of lassitude about the diaphragm.

There is no repetition of words, the patient adding that in her effort to speak she stands transfixed, unable to utter a sound, which is a further evidence of a case of stammering.

The fact that she can sing without difficulty, however, is an evidence that the case is not of the most severe type. It has been remarked numbers of times that stammerers can sing without any manifestation of their speech impediment, but such is not true in all cases, as the writers have known

some persons who, owing to their stammering, were equally as unable to sing as to speak.

The fact that there are some persons to whom she can talk without hindrance is further evidence that the case is one of stammering, though not of the most severe type.

Such a person can be entirely cured with proper discipline and instruction, which of course are requirements in the treatment of all cases.

In the manner above indicated the writers have studied many thousand question-blanks filled out in the handwriting of the sufferers whose cases they describe, and from the information thus obtained have been able to compile the following statistical record:—

TABLE OF STATISTICS

The following table represents a statistical record compiled from one thousand cases of stammering and stuttering. All cases are recorded as hereditary where hereditary tendency was evidenced:—

	NUMBER OF CASES.
Heredity	394
No hereditary tendency known — Mimicry.....	104
No hereditary tendency known — Sickness	159
No hereditary tendency known — Fright	94
No hereditary tendency known — Association.....	249
Commenced to stammer before 5 years of age.....	504
Commenced to stammer between the ages of 5 and 10. . .	391
Commenced to stammer between the ages of 10 and 15. . .	87
Commenced to stammer between the ages of 15 and 20. . .	13
Commenced to stammer after 20 years of age.....	5

	NUMBER OF CASES.
Good physical condition.....	756
Fair physical condition.....	178
Poor physical condition.....	66
Male.....	822
Female.....	178
Diagnosed as stammering.....	647
Diagnosed as stuttering.....	353
Speech defects associated with stammering.....	3
Malformation of organs.....	1

In estimating the number of cases of stammering and stuttering here recorded, we included (as stammering) cases due to heredity, sickness, and fright, all of which show evidence of the mental condition peculiar to stammering. In our estimate of the number of cases of stuttering recorded we have added together those due to mimicry and association in which the history and the manifestations point to a condition acquired or physical. In many cases recorded as stuttering, however, it is difficult to say whether or not a condition predisposed to the development of the defect may not have existed in the beginning, which condition might have remained dormant but for the misfortune of mimicry or association. In such cases if the condition is inherited the difficulty is really that of stammering, and thus it is possible, if the facts could be more accurately ascertained, the number of cases recorded as stammering would be increased while the number recorded as stuttering would be decreased. There are also included, under stuttering, cases that might

be properly termed combined-stammering-and-stuttering, since the difficulty, which was originally physical, evidences also to a slight degree the symptoms of stammering. It is sometimes difficult in such cases to tell the degree to which stammering has progressed, many cases of this kind later on in life develop into genuine stammering.

If there was any possible way in which the extent of the original defect of stammering could be detected, the certainty in calculation as to the number of cases of stammering and stuttering respectively could be easily determined; but such being impossible we have based our calculation entirely upon the information furnished, and consider our estimates as to the relative proportion in numbers as approximately correct.

Out of a total number of one thousand cases examined but three persons addicted to stammering were found to be otherwise troubled with defective utterance, and in these cases the defect was lisping, not by any means difficult to correct. It is rather interesting to note this fact, from the circumstance that many of the earlier investigators attributed stammering to malformation of the vocal organs. In this connection it will be noticed that but one case was found where there was any real malformation, and in this case the malformation resulted from accident, the shock from which in turn caused stammering.

One other interesting fact is that 39.4 per cent., or more than one-third of the cases examined, showed hereditary tendency. Thus it is true that a large majority of those who stammer inherit the tendency

from their ancestors and are not by any means directly responsible for their unfortunate condition.

The fact that 24.9 per cent., or one-quarter of the cases examined, were the results of association, should serve as warning to persons who needlessly expose themselves or their children to contact and association with stammerers. Many persons form the habit of stammering in this manner, whereas with a little care the trouble could be permanently avoided.

It is shown that more than 50 per cent. of those who stammer commence to experience difficulty before the age of five years, and from this we suggest that children who give evidence of stammering be carefully guarded. They should be instructed with reference to their incorrect and unnatural manner of utterance, and taught to substitute for it correct enunciation. There is no better time at which to begin the treatment than during the child-life; the old adage "the earlier the better," or "a stitch in time saves nine," being especially applicable in cases of this kind.

Another interesting fact evidenced as the result of our investigation is that 75.6 per cent., or three-fourths of the number of cases investigated, reported good health, from which it would appear that stammerers as a class are up to the average physically. Klencke attributes stammering to scrofulous tendency, but in this he was evidently mistaken. We have known but few cases attributable to this cause. We have not found stammerers as a class "delicate," "weakly," nor "spoiled," as reported by Klencke. On the contrary, after per-

sonal contact with hundreds, and in fact thousands, of stammerers we wish to state that as a class (with but few exceptions) such as we have met have been intelligent, up to the average physically; the only difference observable being their nervousness or their timid reserve, attributable wholly to their stammering, which latter is evidenced by the fact that when they have been cured of their stammering their nervousness, as well as their timidity, has rapidly disappeared.

Another fact shown is that more than 82 per cent. of those who suffer from stammering are males, while the number of females thus afflicted is less than 18 per cent.

TREATMENT OF THOSE BEGINNING TO STAMMER

IN NEARLY all cases defects of speech arise early in life, and usually at some period between four and ten years. Most cases show their first symptoms about the time the boy begins to attend school. His peculiarity may not have been much noticed at home, but now he comes into close relations with many other children who are thoughtless and mischievous, and any peculiarity is seized upon and becomes the subject for sport. Then, too, a certain nervous strain begins, for in ordinary school-life the competitive system is at its highest pressure. The child is under a nervous strain, which

has a tendency to aggravate any defect in speech. Fear of not knowing his lesson causes stumbling and hesitation, and smiles and laughter heighten his difficulty. His teacher may not sympathize with him, and may show annoyance at his vocal inability. On the playground his difficulty is the subject of mockery, and thus every agent to make the stammerer is present. He does not always receive full sympathy at home, and rarely does he get intelligent treatment. Parents become impatient, his brothers and sisters mimic him, and altogether he becomes discouraged in his attempts to speak properly. All this helps to establish the habit firmly.

There have been cases where parents have threatened to flog their children if they did not cease stammering, and they have even executed the threat. It may be doubted whether this remedy has ever succeeded, as in certain cases persons grow out of the habit when it is not established, but in most cases the treatment is barbarous, and produces the opposite result of that intended. It makes the child more nervous, as added to his difficulty is the fear of whipping, which alone is sufficient to cause stammering. Another mistake is to let the child alone, thinking he will outgrow his defect. Sometimes he does, but usually he does not, and through the lapse of time his difficulty becomes confirmed. It is true of many diseases that we may outgrow them, but the better plan is to assist nature in every way possible.

In many cases, where the child is beginning to show speech defect, a little intelligence, care and

persistence will be found sufficient to eradicate the trouble.

Is school-life against him? Do his schoolmates annoy him? Is the strain of competition too much on his nerves? Take him away for a time, for a year or two if necessary. Allow him to associate only with those who sympathize with him and who treat him kindly. Provide if necessary a private tutor for him for a year, and give him good motherly home instruction. Attend to his health and diet, let him exercise in the open air, study a system of exercises in breathing and articulation, instruct him during certain periods daily, and he may almost certainly be cured. Attend to his speech as you would to his health, for abnormality in the former may cause him more misery than in the latter.

If he begin to stammer, in consequence of fright or after sickness, exercise every care. Do not let him be excited, do not encourage him to talk much at first. When his strength is restored, do not tax him with trying tasks — that may make him nervous. Treat him with great kindness. Gradually he may be given exercises in breathing and in articulation, but do not scold and don't whip him.

Below is the testimony of a few persons as to the origin of their trouble: One imitated a playmate at about twelve years of age and contracted stammering, from which she was never afterwards free.

Another had a slight hesitancy in speech when he went to school. He was embarrassed when the teacher asked his name, and could not answer. The children teased him, and from that day he began to stammer, which time confirmed.

A boy put frogs in his brother's bed; the result was violent convulsions, followed by stammering.

A boy of eight was so frightened by a sudden angry command of his father that he fell; he stammered ever after.

Another talked a great deal while ill with whooping-cough; began to stammer, and the habit grew upon recovery.

A girl imitated a playmate and contracted the habit of stuttering, which she could not afterwards break.

A child stumbled in pronouncing a word in school, was kept in after class, and the children teased and laughed at him. Stammering developed immediately.

A girl had scarlet fever, and while still very weak had for a companion a deaf aunt to whom she was compelled to shout. Speech-hesitation and finally stammering resulted.

A boy had a playmate who stammered, whom he imitated unconsciously and contracted the habit.

Another had diphtheria, and started to school while still weak; he began to show hesitation, and the strain of school and the ridicule of his playmates helped to develop stuttering.

A boy was suddenly asked a question and could not answer from confusion. He gradually developed stammering.

A young man went to a theatre, heard an actor stammer, and found upon returning home that he himself had contracted the habit.

A child fell down stairs when seven years of age and through fright stammered ever after.

A woman about to become a mother was subjected to great fright by fire; when her child grew to the age of three it developed stammering of a most severe type.

A boy five years of age being tickled on the feet with a straw by an older brother developed stammering immediately.

An actor who imitated the stammerer's contortions for a number of years himself became a stammerer and was compelled to undergo treatment for the difficulty.

A boy who went swimming in a mill pond got out beyond his depth, narrowly escaped drowning and stammered ever after.

A girl who stammered told us that both of her parents stammered, her grandfather on one side of the family and her grandmother on the other side both stammered. Stammering due to heredity.

A sensitive child was ridiculed by its playmates and stammered terribly.

We know of countless cases under these various heads and the most usual causes are shown to be imitation, sickness, fright, ridicule, and combinations of these.

DISCIPLINE—MENTAL, MORAL, PHYSICAL

IN SUMMING up the ideas necessary to the cure of stammering and stuttering we may condense them in one word—discipline. The one inflexible law in this world is contained in the command—*do right*. We err through ignorance, or through our own indolence or perversity. Knowledge is not necessarily power; the steam engine is not power. Knowledge and proper use combined produce good results. Almost every power possessed by man owes its strength and force to proper use; yet here knowledge comes again to our rescue. There are limits to our capacity and endurance, and our powers must not be overtaxed. In order that we may not fall into this error many things must be balanced up. Time, disposition, and our own peculiar temperament require consideration. Are we weak physically, and do we impose on ourselves prolonged and arduous mental tasks? These and many other questions each person must answer for himself.

We desire for every purpose health and normal activity. Health of body results from many causes. Heredity has been at work preparing the way for us generations before we were born. When we assume control there are certain tendencies well established. Through an exercise of the proper means we may outgrow or neutralize many favorable tendencies, or we may encourage and develop them. Our living should be normal, and the body should

not be considered something that we may abuse with impunity. A low physical condition and various disorders are the methods the body has of entering protest at ill treatment. We should be reasonable in our habits. Diet, proper air, regular exercises, are all indispensable. Starvation and gluttony are equally injurious, and when self-imposed are equally reprehensible. Exercise, too, must be adapted to the needs of the individual. What one could accomplish would kill another. Modern conditions, as far as labor is concerned, have imposed almost all the physical exercise on one class and withheld it from others.

"A sane mind in a sound body," is the more recent ideal; and this is in recognition of the fundamental character of the constitution of man. While many great men have been naturally feeble, yet all will admit that, from the mental standpoint alone, health of body is much to be desired. But we are coming to recognize, by slow degrees, the value of mentality as an agency in the proper development of the physical man. There is no doubt that that exercise is best which requires mental activity. Hence games of skill, or in which there is the element of contest, are the best. There is no reason why mental development should be left to a class, and others content themselves with living mere animal lives, like beasts of burden. No matter what may be our position or occupation, a certain intellectual development is desirable. Every man should be constantly adding to his store of knowledge and enlarging in some way the sphere of his mental activity. Perhaps but few persons so apply

their minds that they get the best results. Thousands ruin their health in study. The mind can do so much and no more, forcing it beyond this point results in depression, nervousness or collapse. We have heard of students engaged at their books for fifteen hours daily. When this is continued for a considerable time there must be a breakdown. It is impossible for one to engage in concentrated mental effort for more than eight hours daily on an average. One who spends more time is only half studying, while the effort to keep at it is exceedingly trying. If we would perform every task with our whole mind, and with a concentrated effort, how much time we should save, and how much better in every way we should be!

Then come moral discipline and development. These make character, modify temperament, and assist in every line of human activity. The will of man is a God-like power, and if properly used it makes man a most superb being. By its exercise man becomes a great factor in the shaping of his own destiny; but it is a power, too, that demands exercise and develops along the lines of its use. A man without purpose is like a rudderless ship at sea: he must drift with the tide and be at the mercy of every breeze. Such a person may be intelligent, but must be impotent in every relation. What we should do day by day, and what we would become, are determined not simply by knowledge, but by a directing energy which controls our activities along the lines our minds have predetermined.

Failure and wrongdoing are due to a lack of self-direction rather than to insufficient knowledge.

Having discussed this trinity—the physical, the mental and the moral natures—there is a concluding thought which may apply to the stammerer. They must be developed in unison, and aid and assist each other. Coördination is a most desirable quality. The physical nature must obey the mind. The vocal organs must be brought under control, and in order to do this our mental operations must be clear and the demand reasonable. When we think too rapidly or disconnectedly for the vocal organs to perform their duty they fail from the necessities of the case, and thus form the habit of disobedience. Then comes the opportunity for the will to assert itself. It must compel the mind to set reasonable and exact tasks, and see that the vocal organs are brought into subjugation again.

You can dictate to a stenographer so rapidly or so brokenly that he cannot perform his task; the mind may impose similar tasks on the vocal apparatus. Continue this for years, and it may become unable to perform its functions under any conditions. Now, in some cases, if you impose on yourself the task of clearly thinking out every word, clause and sentence before you attempt utterance, the organs of speech may respond, but if they do not, then you will have to go back to the beginning and patiently but persistently relearn the processes of speech. You may help yourself, you may even effect a cure, but if circumstances warrant, you will do better to place yourself in the hands of a competent tutor, as this is the most certain and the quickest way. The ideal institution for the cure of stammering should be planned to meet all of these conditions. It

should have the pupil under control at all times; the habits of the stammerer, diet, exercise, vocal drill, and respiration should be under control, not for certain hours, but all the time, and he should be encouraged to discipline himself. Because these conditions are lacking many teachers fail.

METHOD OF TREATMENT

WE MAY gather from historical sources that stammerers have always existed, and we also find that efforts have always been made to remedy the evil.

All sorts of views as to the origin of the difficulty have been maintained, and from these we get an idea of the treatment pursued. They may be condensed as follows:—

That the trouble is purely physical, and is due to improper manipulation of the muscles, especially the muscles of the larynx, tongue, and lips. Consequently, exercises have been devised by which these parts may be strengthened and made flexible.

Another class have argued that speech hesitancy comes from physical weakness or abnormality, and that all elocutionary exercises are not only unnecessary but often injurious.

Others, who claim that it is a species of moral cowardice, contend that through determined and persistent effort all these faults may be eradicated. Their suggestions are aimed at securing control of

the organs of speech by such mental control as will not allow us to become angry, nervous, embarrassed or otherwise excited.

Others have claimed that it is purely a nervous matter, and that whatever helps to give control and evenness of the nerves assists in eliminating the trouble. To that end they recommend the acquisition of an equable temperament, ease and deliberation. That one should abstain from all excesses, take sufficient exercise, and eat only the most nutritious food suitable to normal nervous action.

The thoughtful student will find in all of these views the germs of both truth and error. Half-truths are dangerous things, and in this case have oftentimes led to disaster. That the manifestation of the trouble is muscular no one will deny, and physical exercises are most valuable for the reason that they render the muscles flexible and strong, and thereby enable us to speak with less physical effort. Then, too, healthy muscular effort is a tonic to the nerves and has a reflex action on the mind.

The theory that stammering is a species of moral cowardice needs qualification and consideration. It has never been shown that the stammerer is particularly deficient in either mental or moral stamina; and yet this thought, too, contains a truth. He needs higher morality, clearer insight and stronger will than the average man, to enable him to combat and overcome his affliction, and while elocutionary exercises are invaluable, that high moral purpose and determined effort, which accomplish so much elsewhere, become most potent in the battles with speech-hesitation.

That it is a nervous matter, too, is evident; but the will controls the nerves, as witness the physicians' remedies for hysteria. It also keeps us from putting ourselves in those mental and physical conditions where the nerves are unduly excited. A high moral purpose will prevent all forms of indulgence when the effect is deleterious, and will prescribe and insist on proper habits of living. To sum up the matter, we find that stammering is rarely if ever due to faulty vocal organs, that the fault directly is with the organs which are controlled by a set of muscles, that these muscles must be trained to act readily, flexibly, easily and precisely. Then these are controlled by the nerves, which must be rendered healthy by proper living, by exercise, and an abstention from exciting or enervating influences. All this machinery is in turn controlled by the mind, which must keep its poise, must avoid undue stimulation or depression, and must with an unflagging purpose pursue the course of treatment mapped out to effect the cure. Hence this subject has a three-fold aspect — psychological, physical, and elocutionary.

MORAL INFLUENCES BENEFICIAL

THE laws of nature are inexorable, and, whether they be moral or physical, when they are not observed the guilty one must pay the penalty. The sins of the fathers are visited upon the children unto the third and fourth generations; but the children, fortunately, do not have to bear them all. The guilty party himself, frequently, is called upon to expiate them. What a man is physically depends largely upon the elements he takes into his body, what kind of air inflates his lungs, what food and drink fills his stomach and engages the attention of the digestive organs. This is also true of the mental or moral nature. It must be fed, and frequently it consumes poisonous substances, until an artificial appetite prevails. The choice must be determined by predisposition and by one's own inalienable right to select for himself.

Perhaps there is no branch of the treatment of speech defects more difficult and delicate to handle than this; but, nevertheless, the conscientious teacher must consider it cautiously but fearlessly. And the student himself will have an additional incentive to keep his mind and spirit on a clean, elevated plane, when he learns that in addition to the great rewards which lie in morality, a direct and favorable influence will be exerted on his speech.

Secret vices must be discarded, by reason of both their moral and physical effects. A cunning, secretive habit of mind must be corrected. Then, too,

morality is not only negative but it is also positive. It consists not only in leaving undone the things which we ought not to do, but also in doing those things which we ought to do. The habit of mind which is clean is conducive to good vocality. One who could open up his mind at any time for the world's gaze, who can look any one in the face fearlessly, has little cause to stammer; but if he does, the difficulty then probably comes from diffidence, excessive excitability or nervous derangement, and may usually be overcome without much difficulty. But let it be remembered that the stammerer whose moral nature is such that he constantly feels a sense of inequality or guilt, and whose own judgment sits constantly to accuse him, has little chance of effecting a cure unless he reforms.

By morality we do not mean being religious in any sectarian sense. We mean, rather, intellectual and moral probity, the entertaining of pure ideas and proper motives. One should have some occupation to engage his attention, he should pursue some line of reading or of thought that is elevating, and abstain from that which is degrading. In short, he must make of himself a better man in order to cure his defect. It is often true that the stammerer is no worse morally than other people, but in order to cure his defect he must be on a higher plane than the average man. It is certain, too, that a low moral nature always assists the development of stammering when one is at all predisposed in that direction.

Few of us realize in ourselves the possibilities of an inflexible purpose, directed along proper lines.

Talent and genius may fail of accomplishment; but persistent effort — rarely. It is the power which helps us to surmount all obstacles and which turns defeat into victory. Men have accomplished and are accomplishing wonders every day, simply by not knowing when they are beaten.

Almost every person with a speech difficulty could overcome it himself if he would. First, it requires determination to study the subject. After he knows what habits he must form, he finds it hard to live up to them. There are certain exercises which must be followed regularly and persistently. This, he determines, is too great a task. If he goes to some institution for a cure he selects one where the rules are not rigid, or he hesitates to follow the instructions given him. He has not within him the will power to effect a cure. This is true of a type. Others need only to have the way pointed out,— their courage and persistence are equal to the task.

His habits should be regular and normal, and unless this is insisted upon it is practically impossible to remedy the defect. It will not do to argue that you are more regular and careful than many other men who do not stammer. The fact is that you do stammer, and, therefore, an extra effort is required of you if you desire to eradicate this plague.

It is unnecessary to state that all vicious indulgences must be discarded — such as intoxication, or secret immorality; but there are other habits which constantly aggravate the trouble by keeping up nervous irritation or depletion. One should so order his life that his general health is kept in the highest

possible state; his mind free from great anxiety and care. He should arrange to do his work with the least possible strain and avoid those things which he knows irritate or depress.

Of course, it is easy to exclaim against that fate which has made you a stammerer; and you may wonder why those around you who do not live temperately, and who break almost every law which we deem necessary to a cure, do not have your affliction. The principle is this: when you are ill from any cause you must exercise greater care in every particular than other men; what you eat or drink, your exercise and your mental temperament are subjects for consideration. He who stammers has a bad habit or disease, and in order that it may be eradicated he must be willing to control himself in every particular. This is beneficial in two ways: by establishing normal habits of living the whole system is built up and put in healthy tone, and by this exercise of self-restraint and self-government the will is strengthened. This is one of the most necessary requirements in securing the proper control of vocalization.

There is another inducement that lies in the formation of proper habits. A person enjoys better health, has a clearer mind and a higher moral tone, and, therefore, life for him takes on a brighter coloring. Certainly virtue is its own reward. It is a fact that those persons who have been badly afflicted with stammering, and who have been cured, are almost invariably men of higher physical and moral tone than their average associates. This leads us, then, to offer some suggestions to those who have

made up their minds to eradicate the evil, and these suggestions are offered, not because they are plausible, but because they are necessary.

The first question that should engage our attention is that of diet. What a man is physically, and to an extent mentally, depends largely upon what he takes into his body. Every person is a furnace in which air, solids and liquids are consumed; these are the elements necessary to keep up combustion. These elements are constantly disintegrating and, in their new form, entering the blood and being changed into nerve, muscle, blood, bone and brain. A poison permeates the whole system. Some materials are difficult to consume and cause the fires to burn low and almost to go out. Therefore, *what* we eat and drink, *when* we eat and drink, and *how* we eat and drink, become questions requiring our best thought and control.

In many respects we are superior to the animal, and it is shown in this particular. The brute's appetite is governed by desire, into which smell and taste enter; it will eat what its appetite and capacity demand. But the human being, in addition to these instincts, has judgment based on science and observation. What he craves may be shown by reason to be poisonous. In recovering from an attack of indigestion he may desire pork and pickles, but judgment says they would probably kill him. He knows that certain foods are nutritious, others difficult to digest. He can tell in a general way what elements each contain and what effect they will have on the system. Besides this, he recognizes that occupation is a determining factor, that

the laboring man can digest and assimilate elements that would kill a sedentary person. All this knowledge he may use, and he disobeys it at his peril.

It is a scientific fact that in civilized communities men take into their bodies a considerable proportion of food which is not digested or assimilated, and which, therefore, is a positive injury rather than a benefit. This undigested and unnecessary amount equals from one-fifth to two-fifths of the total food consumed. It will be seen readily that this acts as a clog and a poison; the digestive organs are overcrowded, and there is often fermentation in the stomach. Consequently, many suffer from drowsiness, heaviness, and various forms of dyspepsia, and from such people the patent medicine nostrums receive their principal support. From this mere animal feeding the laboring man receives some relief, but one of sedentary habits must suffer the full penalty.

Then, too, what we shall eat becomes a question of grave importance and depends on our occupation, predisposition and the general state of health. There are certain rules which apply to all men, and others which fit individual cases; therefore, a man must study himself and follow his own diagnosis. It is not our purpose to tell what should be eaten and when. Any person with average intelligence knows, and doctors and scientists are constantly giving advice and suggestions. Suffice it to say, that certain foods lie in the stomach for hours, and at times for days, without digestion, while others, equally rich in nutriment, may be digested and assimilated in a short time; and, too, that certain

elements contain peculiar qualities which may be valuable to strengthen a particular function.

When food should be taken is a simpler matter; regularity is the important consideration. A proper amount of wholesome food may be taken every two hours, or every five hours, and, perhaps we could accustom ourselves to eat but once daily with no ill effects. Habit is everything, so long as it does not overstep the bounds of our natural capacity. Let the amount of food to be taken be represented by 10 units; if the habit is regular it may be as follows: breakfast, 3; dinner, 4; supper, 3; or: breakfast, 3; luncheon, 3; dinner, 4; or: early breakfast, 2; late breakfast, 3; dinner, 4; late dinner, 1; or: breakfast, 4; dinner, 6. The amount in all cases is the same, and when the habit is established there will be no difficulty in the digestive organs conforming to it; but one who changes this formula from day to day will experience difficulty.

Grown persons, as well as children, are constantly surprising their stomachs at unexpected moments with unexpected things; the result is a loss of appetite, nervousness, and irritability, as well as permanent troubles of indigestion, from which many other troubles may spring. The following is a sample day in the experience of the digestive organs of a child, where the surprises are frequent—Breakfast: ham, eggs and coffee; ten o'clock: a piece of pie; twelve: some poor candy; one (luncheon): soup, cold meat, cake and pudding; three: bananas; five: more candy; seven: roast, vegetables and more pie; nine: ice-cream and cake; ten: to bed; twelve: attack of indigestion (mother wonders why); one:

doctor; three years later: funeral; cause: dispensation of Providence.

Enjoyment of our food is an important factor in digestion, and only he who eats the proper kinds, and in moderation, can enjoy it. The best sauce is a good appetite, and the appetite will be good if held under proper control. Proper food, properly prepared, taken at regular times, and in proper quantities, are the first requisites to health.

STIMULANTS—EXERCISE

L IQUOR.—While food is an essential to life, and only its abuse requires consideration, there are other elements taken into the system which are positively harmful in all instances, and we can only recommend to the stammerer that he avoid them, as they are a benefit to no one. We refer to stimulants and narcotics. The appetite for these is a false one. When it seems natural it is only because it has been cultivated by us; or perchance it was artificially created in our ancestors, and we have inherited it along with many other undesirable tendencies. Men do not naturally enjoy the taste for liquors, but it may be developed. Originally, perhaps, men indulge in intoxicants for the exhilaration that follows; and to-day there are men who indulge only for similar reasons. Cold science, however, has shown that the system does not need stimulants, save perhaps in rare and desperate cases, and that

they are an injury rather than a benefit. The exhilaration which they produce is unnatural and must be paid for. The pendulum swings as far the other way, and depression, physically and mentally, is the result. When one attempts to keep up the exhilaration by constant indulgence, the result is determined, and the terrors of delirium tremens and untimely death follow. The stammerer or stutterer who abuses his system by constant indulgence in intoxicants is more deeply impressing his defect, and he may never hope for improvement or cure until the practice is stopped entirely. If he cannot stop, or will not, he has not sufficient will power and moral stamina to warrant any hope for the elimination of his impediment of utterance.

TOBACCO.—The taste for tobacco is acquired, and it acts directly on the nerves. There are persons who are so affected by its use that they are constantly in a state where complete mental and physical control is impossible. The system does not naturally crave it, and, indeed, men frequently use tobacco when it is half repulsive to them. It becomes a mere nervous habit, and is done half for something to do. Any standard physiology, or any reputable physician, will advise against the habit. That it is injurious to any person is certain, for no one will advise others to smoke or chew, and no one will defend the habit excepting when they themselves are its devotees. We urge the stammerer, then, if he has the habit, to give it up. Suffice it to say, that the nervous control of the tobacco-user is not normal, and hence the correction of speech defects, under such circumstances, will be practically

impossible. As to the habitual use of drugs of any sort for stimulation, we can only say that one who cannot control the habit will lack both that moral fibre and the physical control which are imperative in this matter.

EXCITABILITY.—There are other habits which are harmful and which have an irritating tendency and aggravate speech defects. Some persons are always excited and in nervous haste. It is shown in conversation and in every movement. They cannot sit quietly, even when they have nothing to do. They will walk the floor or constantly move their hands and feet. Their speech is nervous and irritating. They are never in repose—even in sleep they toss and squirm. They, as well as those around them, are always on the jump, and at high pressure they become cross and irritable. As a result, less is accomplished in any pursuit, for the reason that clear thinking and careful execution are out of the question. Whole families live on this strain, all from mere habit. It should be and may be eradicated. If any one is afflicted with a speech defect under these conditions, this is one irritating cause that must be removed.

PURE AIR NECESSARY.—We are gradually awakening to the importance of pure air as a matter of health, and since the whole physical nature owes its highest tone largely to this, its relation to speech defects will be apparent. Persons whose occupations keep them much in close offices, and who sleep in rooms close and ill-ventilated, cannot be in a healthy state. Good air is to the body what it is to a lamp—shut off the supply and the light is extin-

guished. One should insist on proper ventilation. Many arrange the matter by throwing open the doors and windows in summer and sleeping in a draft. In winter they close every crack because the air is cold, but cold air does not necessarily mean air full of oxygen. One should avoid drafts, but so arrange that there may always be ingress and egress for air. A window open slightly at both top and bottom is a good plan. Any apparatus which draws the air out of the room from the top is on the correct principle, since pure air is drawn in below to replace that which is withdrawn. In all cases, exercise in the open air. Riding or walking should be indulged in. By drinking in copious drafts of pure air the lungs are cleansed and stimulated. The best physical condition possible is the standard that the stammerer should keep ever before him. While we grant that persons who are even physical wrecks do not commonly stammer, and also that one may be in fine physical health and still have this habit, yet the fact remains that good health and tone are necessary to the cure of the trouble. If the stammerer has a difficulty in speech greater than other men, in order to throw it off he must aim to be stronger in every way than the average person.

It may be said that man evidently is not living as nature intended animals to live—for man is an animal. Several things are required by our very constitution, and chief among these are pure air and healthful exercise. There is no physical organism of any animal that receives so little exercise as that of civilized man. Savages are natural in this, as

constant effort to provide food keeps them active. Hunting and fishing carry them over large areas, and there is connected with these occupations exercises which call into activity every muscle of the body. Even those whose lives are such as to require muscular effort often are not well developed physically. The man who follows the plow may have a certain kind of strength, but is likely to be clumsy. The blacksmith has strength of arm and chest, but lacks agility and all-round development.

Within the last quarter of a century we have begun to see the need, for all purposes, of a better development of our physical natures. The effort has not been confined to men; women have entered into athletics with a vim and persistence that show that the idea is something more than a fad. The athletic girl is a healthy type that compares favorably with that of her athletic brother. Colleges are more and more coming to realize the necessity of making suitable provision for physical education, and are encouraging the exercises of the field and the gymnasium.

We by no means commend that excessive degree of physical training which is shown in the development of the professional or the semi-professional athlete. The tendency in many cases is towards overtraining, with the idea of winning some championship. These persons frequently break down early in life, because the physical man has been overstrained; but there is a middle ground upon which all can meet, and where the exercises are not a strain, but a pleasure and a benefit. Physical training for these purposes should not be violent,

and ought not to result in exhaustion. The man at the oar, who faints from overexertion at the last quarter, is perhaps doing himself a permanent injury. Frequently the lungs and heart are overtaxed by extreme exercise. Training should not be aimed at producing enormous chest capacity, or great muscular power, but rather to create healthy and normal physical activity and control. The majority of persons have no desire to become professional pugilists, or even expert football players. The muscles should all be brought into play, and the whole system, rather than a part, developed.

We have it on the authority of the best physical trainers, that those exercises in which there is the element of skill, and in which there is some exhilaration, as in play, are the most beneficial. We set aside a period of our lives for pleasurable exercise, but when we reach maturity we assume a dignity which rarely unbends. We should indulge in some forms of play all our lives, as it is both natural and necessary.

Formerly the student was known by his pale brow, and his practice of studying long hours without taking food or rest. The ideal type of woman was a languishing, insipid creature, who frequently turned pale, had headaches, and was always ready to faint on the slightest provocation. Now the girls are with the boys in playing tennis or golf. They may be seen on their wheels touring over the country. In the female colleges they are engaged in physical feats that rival those of their brothers.

Exercises that take one out into the open air, and those we enjoy, are the best. We know a certain

clergyman who had a large parish in one of our great cities, whose duties were so arduous that he became almost a physical wreck, and among other troubles that resulted from this state of exhaustion was a bad form of clergyman's sore throat. He consulted a physician, who prescribed medicines and treated the throat, but all to no purpose. He was also advised to spend an hour a day in walking, but there was no improvement; then another physician, who was a parishioner, advised vocal exercises and boxing. He arranged for a series of lessons with a teacher of elocution, and another with a professional pugilist. He kept these up for a few months, when his health was not only restored, but was better than that of the average man. His throat trouble could not have been cured without the physical exercises, but the two together produced the result. In speaking of it he said: "When I was taking my daily walks my mind was on my sermons, or on my parish work. When I was boxing my whole attention was directed to keeping off the floor, and in endeavoring to return what was being given me." This is the secret of exercise. It should be of such nature as will take the mind away from business and cares, and if possible center it in the sport or game in which the person is engaged.

Bicycle riding is good exercise for all persons, if indulged in with moderation. Those whose idea is to make miles, scorchers, etc., receive no benefit. Riding through crowded thoroughfares is too much like work to be of any value, but a spin through the park or along the country roads is exhilarating.

One should always stop before physically exhausted; he should walk the steep hills, even though the fools do ride them. In short, all sorts of athletic exercises that call into action all parts of the body, and that are not violent or too exhaustive, are beneficial. Those outdoor sports, where enjoyment is the incentive, are better than set formulas of calisthenics, but there are times when the latter only are possible. Of these, fencing and boxing are perhaps the best, because there is the element of competition, and because they most fully occupy the attention. One cannot think of business while doing either. Then follow punching the bag, swinging dumb-bells or clubs, and the various calisthenic exercises. Swimming, running, and jumping are fine. Rowing develops the chest and arms. In fact, all games and sports are valuable when not overdone.

Parents should not encourage a child to refrain from engaging in the sports of his fellows. One great athletic trainer said to the writer: "If I had a boy I would do everything to encourage him to engage in sports, and would make it easy for him to do so, but would never let him know that I was anxious." Boys need that rough-and-tumble contact with others, not only for the physical training it gives, but also for the practical lessons of life which it teaches.

Many "fits of the blues" are due to dyspepsia and other forms of physical depression, but it is rare that we find a healthy, active person who is habitually mentally depressed or melancholy. The mind affects the body, and the body reacts on the mind; therefore the health of each is desirable.

Thus the stammerer, by engaging in all kinds of physical exercises, will render his physical and mental condition such that a direct cure is much easier to accomplish. Normal activity is the secret of both mental and bodily health, and when these are secured it is easy to cure any special defects, like those of speech. Take exercise, then, and let it be of such nature that it is both mentally and physically exhilarating.

From the foregoing chapters it will be seen that many elements enter into the cure of stammering. These may be summarized as follows: A determination that knows no defeat; control over the emotions; physical exercises, good health and good spirits. Then come the elocutionary exercises, consisting of rhythmical utterance; easy and flexible action of the muscles of the mouth; breathing exercises; freedom of the throat muscles during speech; exercises in articulation, and speaking with due deliberation.

EXERCISES

THERE is a certain rhythm in all good speech. It is clearly marked in poetry, and is by no means entirely absent in prose. It is not sing-song, but has an element of variety which is pleasant to the ear. In poetry there are certain accented syllables recurring at distinct intervals, and proper reading of such selections *requires a stroke of the voice, followed by partial rest*. It is like the throb of the

heart or the beat of the pulse, like day and night, sleep and work. A period of activity is followed by one of repose. An example or two will be sufficient to illustrate this. The student may add others at will:—

I sprang to the stir-rup, and Joris and he;
 I gal-loped, Dick gal-loped, we gal-loped all three,
Be-hind shut the post-ern, the lights sank to rest,
 And in-to the mid-night we gal-loped a-breast.
 —*Browning.*

Sweet and low, sweet and low,
Wind of the West-ern sea;
Blow, blow, breathe and blow
Wind of the West-ern sea.
 —*Tennyson.*

What accent is to the word, emphasis is to the sentence. Reading and speaking are frequently rendered unpleasant because every word, important and unimportant, is uttered with energy and abruptness. There is an economy in utterance which renders speaking easier and makes a pleasanter impression on the hearer. Observe the ease and force with which the following may be uttered when the emphasis is properly placed:—

I will most hum-bly take my leave of you.

You can-not, sir, take from me an-y-thing I would more will-ing-ly part, with-al.—*Hamlet.*

Then A-grip-pa said unto Paul, thou art per-mit-ted to speak for thy-self.—*Bible.*

And when he had spent all, there a-rose a might-y fam-ine in that land, and he be-gan to be in want; and he went and ioined him-self to a cit-i-zen of that coun-try, and he sent him into his fields to feed swine.—*Bible*.

The student may make selections of rhythmical poetry and read them aloud for the purpose of practice. If necessary he may read at first *with great deliberation*, marking the rhythm decidedly. When this is possible without stumbling he should shorten the time given to the words and make the measure less pronounced. When the reading becomes normal he may read the selections to others.

He should follow this with selections in prose, first carefully marking the words requiring the chief accent. This marking may be done by under-scoring (underlining) each word requiring emphasis. He must be careful to let the voice run along easily until one of these words is reached:—

(1) What a piece of work is man! how noble in reason; how infinite in faculties; in form how moving, how express and admirable; in action, how like an angel; in apprehension, how like a god!—*Hamlet*.

If he still experience difficulty he may divide the words of the sentence into syllables, uttering each syllable separately:—

(2) What a piece of work is man! how no-ble in rea-son; how in-fi-nite in fac-ul-ties; in form how mov-ing, how ex-press and ad-mir-a-ble; in ac-tion, how like an an-gel; in ap-pre-hen-sion, how like a god!

He must not remain satisfied, however, until he has rejoined the syllables into words, for if he has

been able to pronounce the syllables separately, with practice he can pronounce them connectedly also.

There is rhythm in all normal activity; it is employed in walking, breathing and talking. It assists the laborer at his tasks, and is as natural as the most common thing to sense.

Many theories for the cure of stammering have been based upon rhythm, and in many instances they have been helpful. The only difficulty is that, while one is usually assisted in speaking by excessive rhythm, he may never learn to speak without it. Rhythm is a part of all normal speech, but must not be too prominently intruded. Therefore, where one exaggerates he should do so with the purpose of gradually discarding its excessive use, or the remedy may become worse than the disease. Some have recommended certain rhythmical movements of the body during speech, uttering a syllable at each; but one employing any such device should not consider himself safe until the rhythm has become mental, and does not require any physical expression save that which is natural.

Take the following lines from Byron:—

The As-syr-ian came down like a wolf on the fold.
And his co-horts were gleam-ing with pur-ple and gold,
And the sheen of their spears was like stars on the sea,
When the blue wave rolls night-ly on deep Gal-i-lee.

This may first be uttered several times with excessive rhythm, and may be accompanied by any rhythmical bodily movement.

When it can be uttered with ease under these circumstances, repeat the lines, gradually reducing the amount of physical movement until the rhythm exists only in the mind and voice.

If this be done successfully the verse may be transposed into prose as: —

The cohorts of the Assyrian that came down on the fold,
were all gleaming with bright colors, like gold and purple.
They came as a wolf, and their spears shone as so many stars,
resembling the sea of Galilee at night, with the many lights of
Heaven reflected in its bosom.

Many other selections equally suitable for practice will readily suggest themselves to the reader.

The subject of breathing is of supreme importance to the stutterer and stammerer, for in the vast majority of cases the respiration is not normal. Whether this has caused the impediment or is a result, it is a constant hindrance to proper speech, and when it is remedied good results are sure to follow. Without proper respiration good health, which is a necessary factor in the cure of speech defects, is impossible. Close the drafts of a furnace and the fire dies out, cut off the air entirely and it instantly expires. The same thing is true of a human being, and many of us live in a half-smothered state because we will not take into our lungs the air that is so free. Air, water, and food are the three requisites of life. The first is unlimited and absolutely free, the second is practically so, and nature is constantly endeavoring to produce the third, and only requires from man a little assistance to supply him with an abundance.

The stammerer, apart from the matter of health, has a special need for proper breathing,* since much of his difficulty arises from a weakness here. He may even breathe well for the purposes of health, but not for speech. For the purposes of life, good breathing consists largely in getting a proper amount of air into the lungs; the physical nature will expel it when it is no longer required.

Speech, however, is made during exhalation, and for the purposes of speech, exhalation, not inhalation, becomes primarily important. The stammerer at times tries to speak during inhalation, and frequently attempts it when the lungs are exhausted. For this reason his face becomes congested; he gasps, and his voice dies out. It will be seen that rhythm is a necessary factor here, too. Inhalation and exhalation must follow each other in regular succession, whether the body is active or passive, or whether we are speaking or are silent. When the stammerer begins to speak his effort deranges his breathing, and this again reacts on his speech.

The stammerer or stutterer uses probably ten times the effort necessary in speech, and it is this excessive mental and physical effort which results in his difficulty. If there are periods when he speaks well, it is during those when his mind is at ease and when there is no effort. Every sensation of the mind has a tendency to gather at the vocal organs, and therefore the voice is the most truth-

* Appreciating the value of exercises in breathing, the writers have arranged such forms as will prove beneficial both for stammerers and for others interested in the cultivation of the voice. These will be found in Part II, and should be carried out by the student with faithful regularity.

ful expressive agent. This leads to the conclusion that speech impediment is primarily a mental difficulty, and this is the only rational solution.

But we should remember that the subject has two phases. When once we hesitate and stumble we are aware of it, we lose a certain amount of confidence and our voice expresses this, because the mind hesitates. Therefore, we may say truthfully that stammering lips make a mind disposed to stammering, and a mind disposed to stammer makes stammering lips. Each is a cause and reacts on the other.

Now, we cannot get at the mind directly, and therefore the best way to remove the difficulty is by contracting proper vocal habits, through which we must aim to convince the mind that vocalization is easy.

Effort in producing voice usually manifests itself in contracted throat muscles, and this results in a harsh, throaty tone. The reason is that too much effort is directed to this point. A parallel is found in teaching gesture. Watch a boy gesticulate when explaining something to another; his movements are graceful and full of meaning. Now call him before the class and ask him to repeat the same gesture, and it will be stiff and awkward. It is because his attention is centered on it and the muscles become rigid. So in voice any effort to speak grips the throat and the sound is squeezed through.

The pupil should eliminate all effort above the larynx, save, perhaps, in properly forming the lips, and these should assume their positions easily and flexibly — not rigidly.

Several exercises may be suggested:—

(1) Devitalize the muscles of the neck until the head gently drops on the breast, then gently raise it with as little effort as possible, meanwhile repeat the vowels.

(2) Roll the head on the shoulders from side to side with a minimum of energy, repeating the vowels, or prolong a single one.

(3) Sound 'a' vowel, prolonging it, and endeavoring to imitate a distant organ-note, smooth and clear.

Establish this habit of the relaxed throat; and as the voice is increased in volume, let it be produced by greater chest activity.

(4) Whisper *a*—*h* with the throat perfectly relaxed, then vocalize the same sound without increased throat effort. The only difference between the two is that, in the latter the vocal bands vibrate. These are involuntary, and the thought of speaking sets them in motion. Use every means to eliminate effort, or rather to eliminate it from those parts where it does not belong. Apply it where it is needed.

One may read aloud grand, solemn, or beautiful passages. Thoughts that are elevating have a tendency to rolling periods and sonorous utterance. Many parts of the Bible, selections from fine poetry, and elevated orations furnish excellent exercises.

METHODS-OF-ATTACK*

THE sounds of the language present all sorts of difficulties to different people, but we cannot say that there are any certain ones that are hard for all. Where one would falter another would utter the sound with ease.

As a rule, however, the consonant sounds present the greatest difficulties, as in their utterance the lips are brought strongly into play, even to the extent of closing entirely at times, while in the utterance of the vowels the sound is produced back in the larynx, and the muscles of the mouth are not strongly active, but are brought into action only in the shaping of the sound as it escapes. One may notice this difference in the action of the lips in pronouncing *a*, *e*, *i*, *o*, *u*, and *b*, *f*, *m*, *v* (their actual sounds,† not their names). The same sounds or combinations may be difficult for both the stammerer and stutterer. The former sees the difficulty ahead and his vocal and articulating organs refuse to perform the

* Method-of-Attack refers to the mental and physical application of certain principles for the purpose of producing sounds, syllables, or words, difficult of utterance.

† The *sound* of a letter is frequently quite different from its *name*. For example: the name of the letter *a* is pronounced the same as *aye* (ever), but its sound varies in different words; in *arm* the sound of *a* is *ah*. The name of the letter *b* is *be*, but its sound is what is heard after the closure of the lips in pronouncing the word *tub*. The name of the letter *f* is *ef*, but its sound is what is heard in pronouncing *laugh* after the lower lip is brought into proximity with the upper teeth. The name of the letter *m* is *em*, but its sound is what is heard after closing the lips in pronouncing *him*. The name of the letter *s* is *es*, but its sound is what is heard after the vocal cords have ceased to vibrate in pronouncing the word *hiss*.

task, while the latter attempts the utterance and stumbles, repeating the sound over and over again. There are some sounds that do not appear to bother either, for the reason that whenever possible they choose language where these do not occur, frequently using synonyms, substituting phrases, and uttering whole sentences to get around the difficulty.

The vowels in themselves usually give little trouble, while consonants, by reason of a closure of the passage making a stoppage of sound, present many obstacles. At times the vowels seem to cause trouble, but it is usually because the speaker is made to hesitate by reason of the consonant which precedes or follows. To the average stammerer or stutterer the difficulties presented may be indicated as follows: Frequently difficult, *c, f, h, j, l, n, m, q, r, s, v, w, y, z*, and *sh, th, ng, ch, wh*; those most often difficult, *b, d, g* (hard), *k, p, t*. It may be noticed also that it is not always that the difficulty arises in pronouncing the individual sound. It may require an effort to pass from one sound to another. In uttering a consonant the mouth may be entirely closed, while the vowels connected therewith require an open position. To pass from one sound to another with the rapidity required presents an unsurmountable obstacle to many. Oftentimes one could pronounce a syllable separately, but when he sees that it is followed by another that is difficult he loses confidence and stumbles on the first. Hence it will be seen that hesitancy may be shown in many ways, on various sounds, and in various connections; but taking the sounds of the language alto-

gether it will be found that with most persons there are only a few which present obstacles, but as these are constantly occurring in various words one may be impressed with the difficulty of speaking at all. The remedy is: find these troublesome sounds and master their utterance singly, and then in combination with others, until the effort disappears.

In general it has been observed that those sounds which require a complete closure of the mouth are difficult, and these are usually what we may term explosives. There are others which have not that abrupt quality, but which may be continuous in their utterance, like *m* and *n*. The former are difficult because the lips are brought together during their utterance.

The speech organs constitute a wonderful mechanism. In the utterance of a single word we frequently must place the organs in many exact positions. These must be assumed quickly, and frequently the mouth instantly changes from an open to a closed position.

Stammering is rarely if ever manifested in two persons in like manner, nor is the physical manifestation any indication of the abnormal condition of the sufferer mentally. In fact, it sometimes happens that stammerers of apparently severe manifestation are easily cured; whereas, on the contrary, types of stammering apparently less severe are oftentimes more difficult to cure. The manifestation, however, is important, as sometimes by working from effect to cause, by studying the abnormal position of the organs physically, and by substitu-

ting correct for incorrect positions, the difficulty in a measure can be remedied.

In the suggestion herein contained the writers do not wish to convey an idea that the observance of any set of rules will cure every case of stammering, the idea being only to suggest remedial means which, if carefully carried out, will be of permanent benefit to the sufferer. It is not in the performance of any one exercise contained in this book, nor in any other book, nor even through personal instruction, that the cure is to be looked for, but rather through the fulfillment of various exercises in combination, diligently and persistently carried out.

We know of a number of cases of stammering that have been entirely cured by the careful exercise of the will in controlling the organs of speech to assume correct positions physically; but as such control depends largely upon the letter or syllable difficult of enunciation, the Method-of-Attack necessarily will vary according to the difficulty encountered. There are many persons who stammer only on closed consonants, while vowels and continuous sounds cause them no hindrance. Again, it sometimes occurs that one will stammer only on continuous sounds, while the enunciation of closed consonants will meet with no obstruction. Thus there is a difference among persons who stammer with reference to particular sounds, according to the mental impression of the sufferer, and therefore the method of adapting or placing the organs to overcome stammering must vary according to the physical manifestations apparent.

METHOD-OF-ATTACK FOR CLOSED CONSONANTS*

A GOOD rule to follow with reference to the position of the organs, and generally a safe one, is to assume the natural position. To better illustrate our meaning refer to Fig. 1, in which is shown the incorrect position of the tongue in the stammerer's effort to enunciate words commencing with the letters *t, d, ch, j*.

It can be seen by this illustration that the tongue is wedged tightly into position behind the upper teeth and is forcibly held in that position. The opposite in position naturally would suggest relaxation with little muscular effort of the organs. In other words, *take the position as lightly as possible* as shown in Fig. 2, by which the reader will notice that *only the tip of the tongue is pressed lightly against the*

* A closed consonant (as defined in Methods-of-Attack) is any articulate sound in an effort to enunciate which the breath is momentarily obstructed in its outward passage through the mouth by the organs of articulation. Examples: *t, d, ch, j, p, b, k, g, q*.

"A consonant is the result of audible friction, squeezing, or stopping of the breath in some part of the mouth (or occasionally of the throat). The main distinction between vowels and consonants is, that while in the former the mouth configuration merely modifies the vocalized breath, which is therefore an essential element of the vowels, in consonants the narrowing or stopping of the oral passage is the foundation of the sound, and the state of the glottis is something secondary."—*H. Sweet*.

NOTE.—Illustrations here shown, representing the correct positions of the organs of speech for purposes of articulation, are from Carl Seiler's "Physiology of Voice and Speech," by permission of the American System of Dentistry.

upper gums and teeth, in which action there should be *as little effort physically as possible*. The remedy suggested for words commencing with the letters *t, d, ch, j* must thus be apparent and for words commencing with other letters in the enunciation

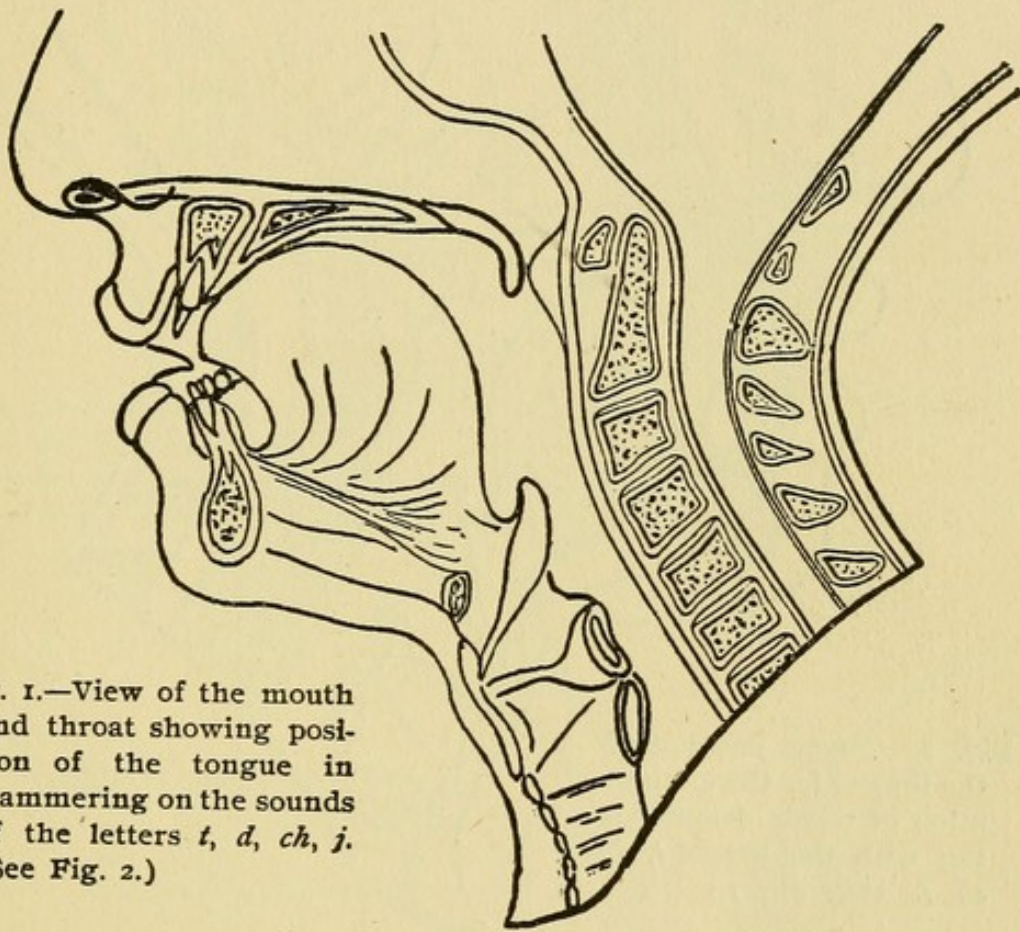


Fig. 1.—View of the mouth and throat showing position of the tongue in stammering on the sounds of the letters *t, d, ch, j*. (See Fig. 2.)

of which similar difficulties are manifested. To make the solution of the difficulty more readily understood, and the selection of letters or words for the application of this principle as simple as possible, we add that the principle is applicable to all words in the enunciation of which, owing to excessive effort, the breath is entirely obstructed. Thus, in addition to words commencing with the letters

t, d, ch, j (Fig. 1) we can add also words commencing with the letters *p, b* (Fig. 3), as well as *k, g* (hard), *q* (Fig. 5).

The correct position of the organs for enunciation of words commencing with *p* and *b*, in which there

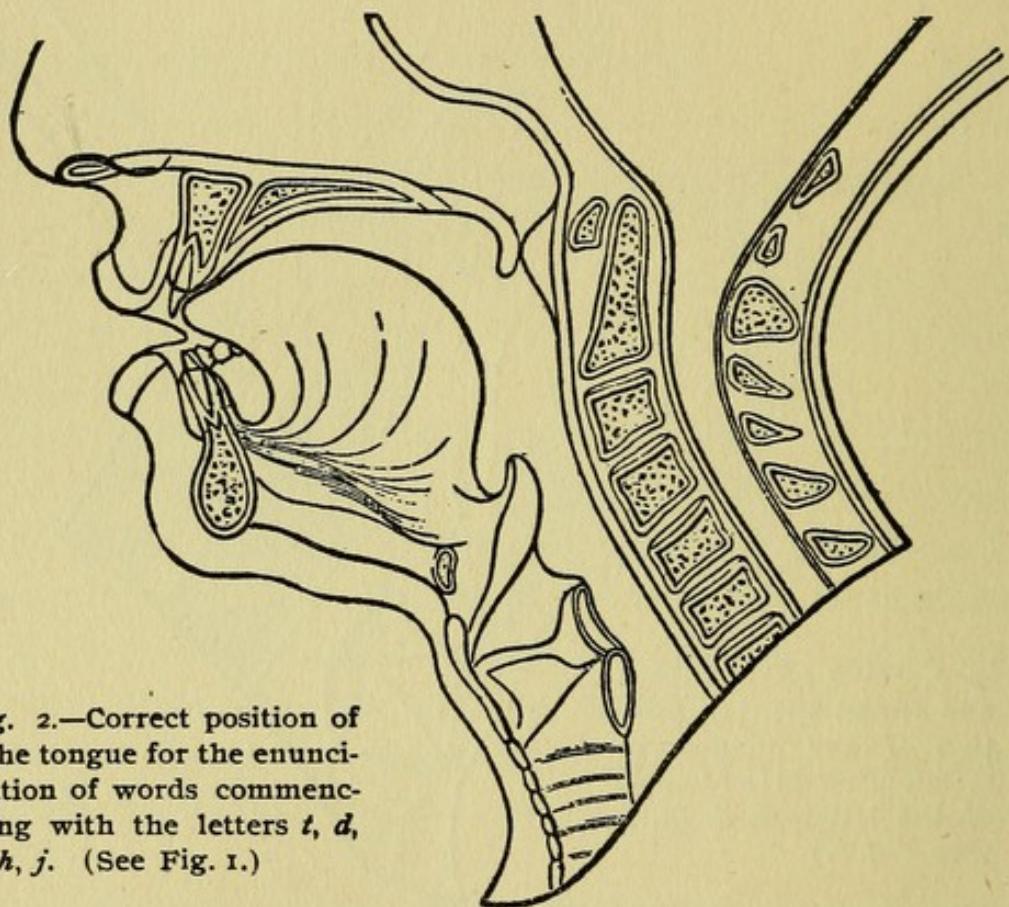


Fig. 2.—Correct position of the tongue for the enunciation of words commencing with the letters *t, d, ch, j*. (See Fig. 1.)

is a natural inclination on the part of the stammerer to use excessive effort, is shown in Fig. 4, while the correct position for the gutturals is shown in Fig. 6.

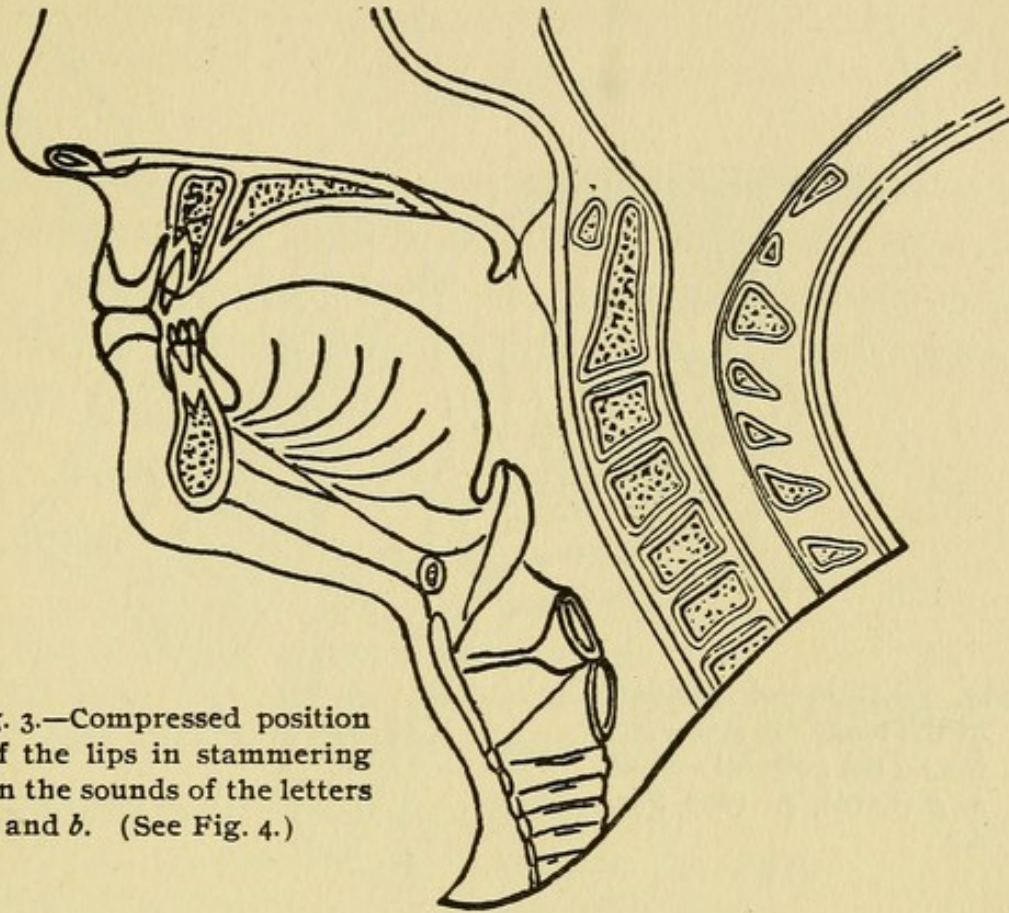


Fig. 3.—Compressed position of the lips in stammering on the sounds of the letters *p* and *b*. (See Fig. 4.)

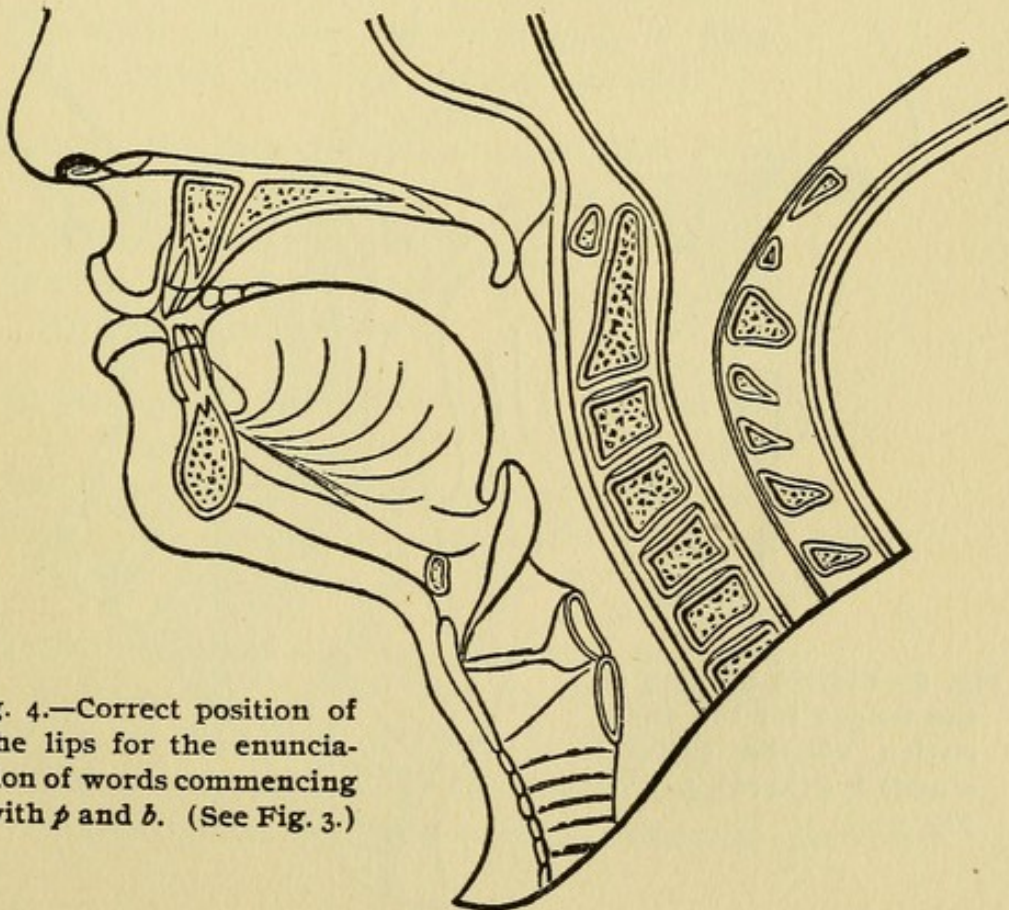


Fig. 4.—Correct position of the lips for the enunciation of words commencing with *p* and *b*. (See Fig. 3.)

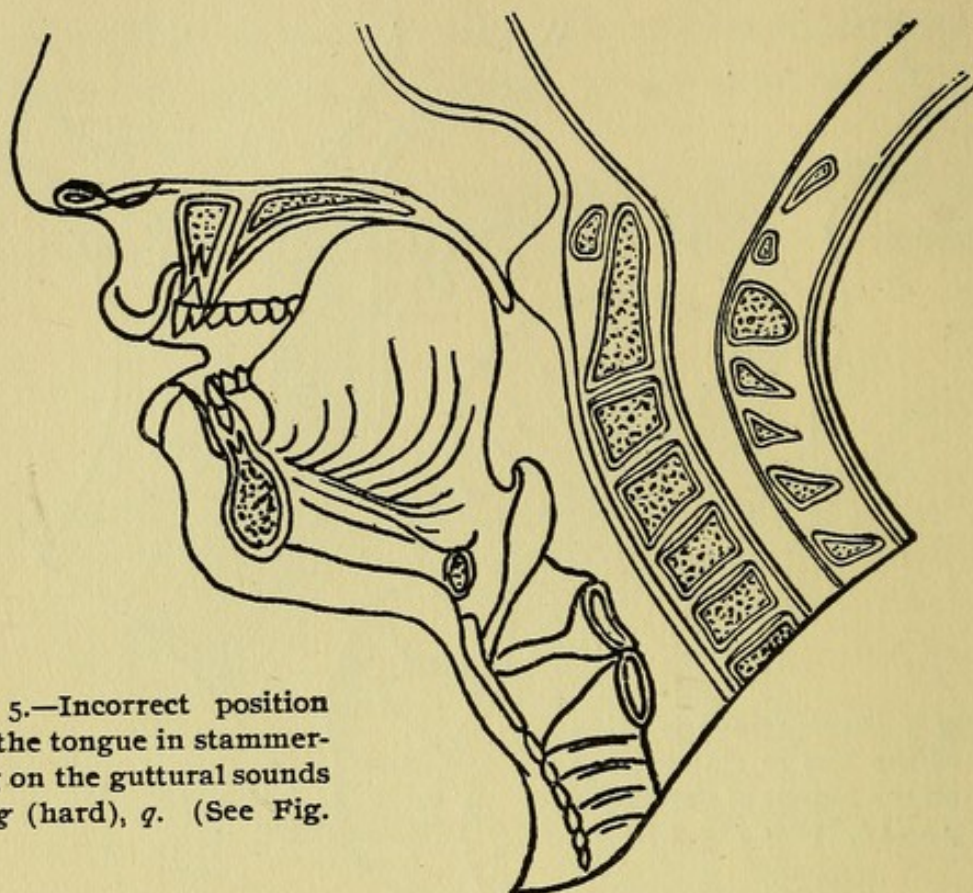


Fig. 5.—Incorrect position of the tongue in stammering on the guttural sounds *k*, *g* (hard), *q*. (See Fig. 6.)

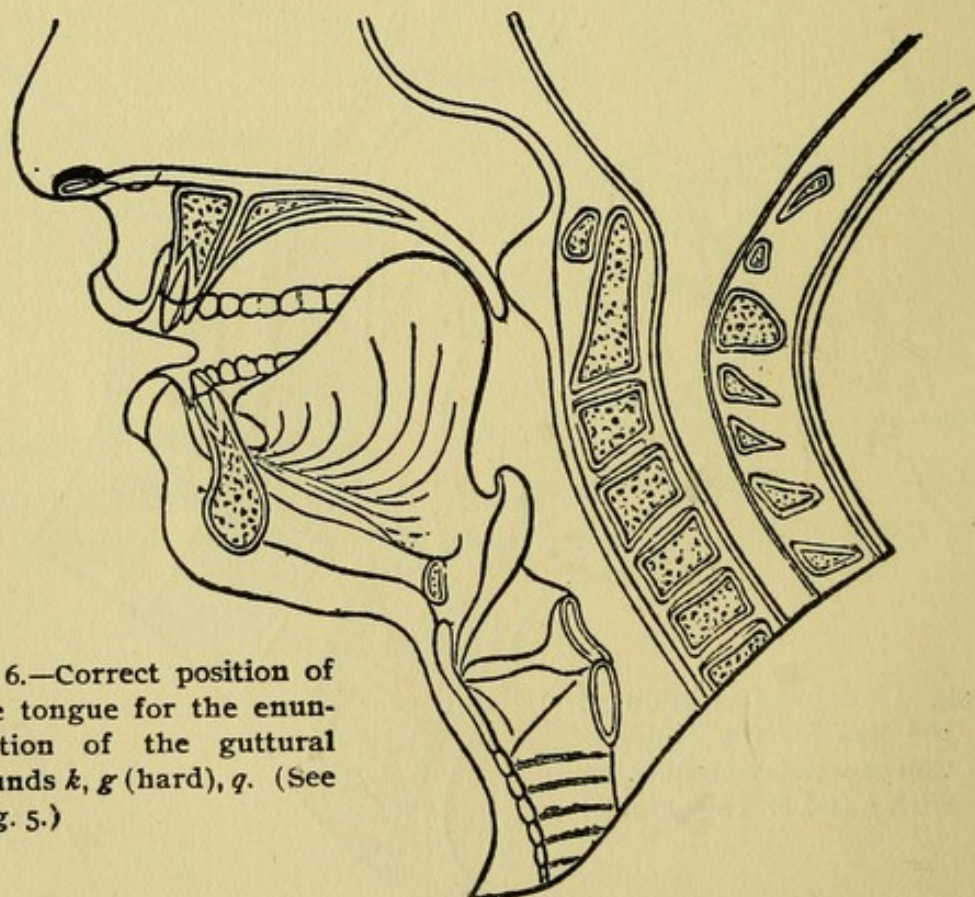


Fig. 6.—Correct position of the tongue for the enunciation of the guttural sounds *k*, *g* (hard), *q*. (See Fig. 5.)

EXERCISES

In the following poems, letters representing the consonant sounds to be attacked are printed in italics. Each verse should be read over slowly and carefully. See Method-of-Attack for closed consonants, page 134.

FROM DARKNESS TO LIGHT

There exist in this *che*-*ker*ed world of ours,
 As *p*art of the heri-*tage* lot-*ted* to man,
 The thistle of woe and the flowers
 Of hope, that *bud* and *blo*om with fra-*grance* rare,
 And *cheer* life's *p*ath where'er they *can*.

To afflictions many, weak man is heir;
 They *tor-ture* the *bo-dy*, im-*p*air the mind,
 Res-*trict* am-*bi*tion, and furrow with *care*
 The *brow* of youth, ere the fin-*ger* of *time*
 The raven locks has *chanced* to find.

Among the *trou-bles* man's *des-tined* to bear,
 Is one that crushes, with a *des-pot's* hand,
 The hopes and aims of its vic-*tim* fair;
 It rules their lives with a merciless *p*ower,
 And fet-*ters* the thought with an iron hand.

It has robbed the world with a ruthless hand,
 Of men of *genius* and women of thought;
 While a thousand homes all over the land
 Have been sa-*dly* *dar-kened* and filled with grief,
 At the *dire* havoc this *trou-ble* has wrought.

It res-*p*ects not s-*ta*tion, nor rank, nor age;
 It hum-*bles* the rich and the *p*oor as well;
 While on the *Book* of Fame it *blots* the *p*age
 Of many a youth, whose in-*tellect* *keen*
 Would honor the halls where s-*ta*tesmen *d*well.

In the world of *business*, it *bars* the way
 To successful rise and a lawful *gain*;
 While the *sha-dow* of *gloom* grows every *day*,
 Re-*tar-ding* the mind, *des-roying* the will,
Plun-ging to wreck the soul of life's *train*.

A s-*tammering* tongue is this *tyrant* bold
 That *des-roys* the *peace* and *dea-dens* the hope,
 That fet-*ters* the s-*peech* of both young and old,
 Who *chance* to have fallen within the *bounds*
 Of the *drea-ded* *des-pot's* migh-*ty* s-*cope*.

But at last through *courage* and force of will,
 With the help of *God*, man has won the fight,
Dethroned the *tyrant*, sent a joyful thrill
 To the hearts of thousands throughout the world,
Sup-planting *gloom* with a wel-*come* light.

A STAMMERER'S CRIME*

I sit u-*pon* my *prison* cot,
 In my cell so *dark* and lone;
 I think of the sunshine, the *birds* and the flowers,
 Of my wife, my *child*, and my home.
 I think of the *jury*, the *judge*—the man
 I *killed* with a sin-*gle* blow
Be-cause he *jeered*, when I coul-*dn't* talk
Be-cause I s-*tammered* so.

I know I *did* wrong to *commit* the *crime*;
 I am sorry I *did*, I *confess*.
 I can clearly remem-*ber* the *par-ting* words
 Of my lit-*tle* *daugh-ter* *Bess*.

*The above poem will be interesting no doubt to the majority of readers. It would appear from it that the person, whose identity is unknown to us, committed a crime by killing with a single blow a man who mimicked him in his stammering. The poem is well written and pathetically portrays in words the feelings of the poor sufferer, whose crime it tells in verse.

I am sorry *too* for my vic-*tim's* wife
And the warm *tears* often flow
For the *child* of the man who *jeered* at me
Be-cause I s-*tammered* so.

I am thin-*king* *to-night* of my an-*gel* wife
Who went home years a-*go*.
She is wai-*ting* beside those *pearly* gates
For me *to* come, I know.
But alas! lit-*tle* wife, I *can* never come
To your home free from *care* and *woe*,
For I *killed* the man who *jeered* at me
Be-cause I s-*tammered* so.

Had he *been* *patient* like you, my *dear*,
For I *tried* with all my *might*,
Had he *been* like you when I *tried* *to* talk
He would *be* alive *to-night*.
Yes, I thought he was my *bosom* friend,
And I *bore* it long, you know;
Then I *mur-dered* the man who *jeered* at me
Be-cause I s-*tammered* so.

One more year and I will *be* free,
And then, little *daugh-ter* *Bess*,
One more year if my life is s-*pared*
Will end my loneliness.
Two months—one month; ah! *to-night*
I will from this *prison* *go*.
I have served my *time* for that awful *crime*
Be-cause I s-*tammered* so.

Two years have *passed*; I'm happy now
As I was in *days* of yore.
But the face of my *darling* is ever missed—
I shall never see her more.
But for that my hap-*piness* is com-*plete*,
For a few short months a-*go*
I was *cured* of the *curse* that led me *to* *kill*
The man, when I s-*tammered* so.

A PARABLE

I wai-*ted* at eve *by* the river,
The crowd was *passing* near,
And I *gazed* on the hurrying faces
With feeling a-*kin* to fear;
The *day* was *dying* westward
In a *glory* of *crimson* and *gold*,
And the flush of the s-*ky* and wa-*ter*
Was a *poem* of *God* un-*told*.

I looked at the *peo-ple* rushing,
And won-*dered* o'er and o'er
How many hearts were hap-*py*,
And how many hearts were sore;
I thought that *doubtless* many
Were afflic-*ted* as I had *been*,
And I seemed *to* hear them sighing
Like phan-*toms* in a *dream*.

My soul went out *to* help them,
In *pi-tiful* earnest *prayer*,
As I *pic-tured* their *bright* lives *dar-kened*
By s-*tammering*; O! *depth* of *des-pair*!
When a rush of the West wind *brought* me
And laid at my very feet
A half-*dead*, *bea-ten* flower,
Hel-*pless* and *crushed* and *sweet*.

It lay there mute and *bro-ken*,
But I fancied it seemed *to* say:
"For the sake of the sweet Christ lift me
Ere the next wind *bear* me away."
Quickly I s-*tooped* and raised it;
I *brushed* from it sand and slime;
I *carried* it home and *placed* it
In a *slen-der* vase of mine.

I *poured* in it *crys-tal wa-ter*;
I *braced* up the *fra-gile* form,
And saw in-*deed* it was lovely
Before it had met the *s-torm*.
But I thought as I *turned* and left it:
Can it ever *be* whole a-*gain*?
And is all my *care* and sorrow
Bes-*towed* on it in vain?

Time *passed*. The *days* wore slowly
Ere *back to* my room I went;
But I *s-topped* on the very threshold,
Won-*dering* what it meant;
There in its vase of *crys-tal*
S-*tood* the flower erect and fair,
And a *fra-grance*, sweet as heaven,
Was floa-*ting* in the air.

I *gazed* and *gazed* in my gladness
At the *pure brow* lif-*ted* high,
When the sunlight *touched* its *glory*,
And lin-*gered* in *passing by*.
The *tears* rose to my eyelids,
I held them in no *con-trol*;
Need I say it? — my *s-torm-tossed* flower
Was a *beau-tiful* human soul.

METHOD-OF-ATTACK FOR CONTINUOUS SOUNDS*

THE Method-of-Attack for the continuous consonant sounds is necessarily different from that adopted for the closed consonants, for the reason that the manifestation of stammering on the latter

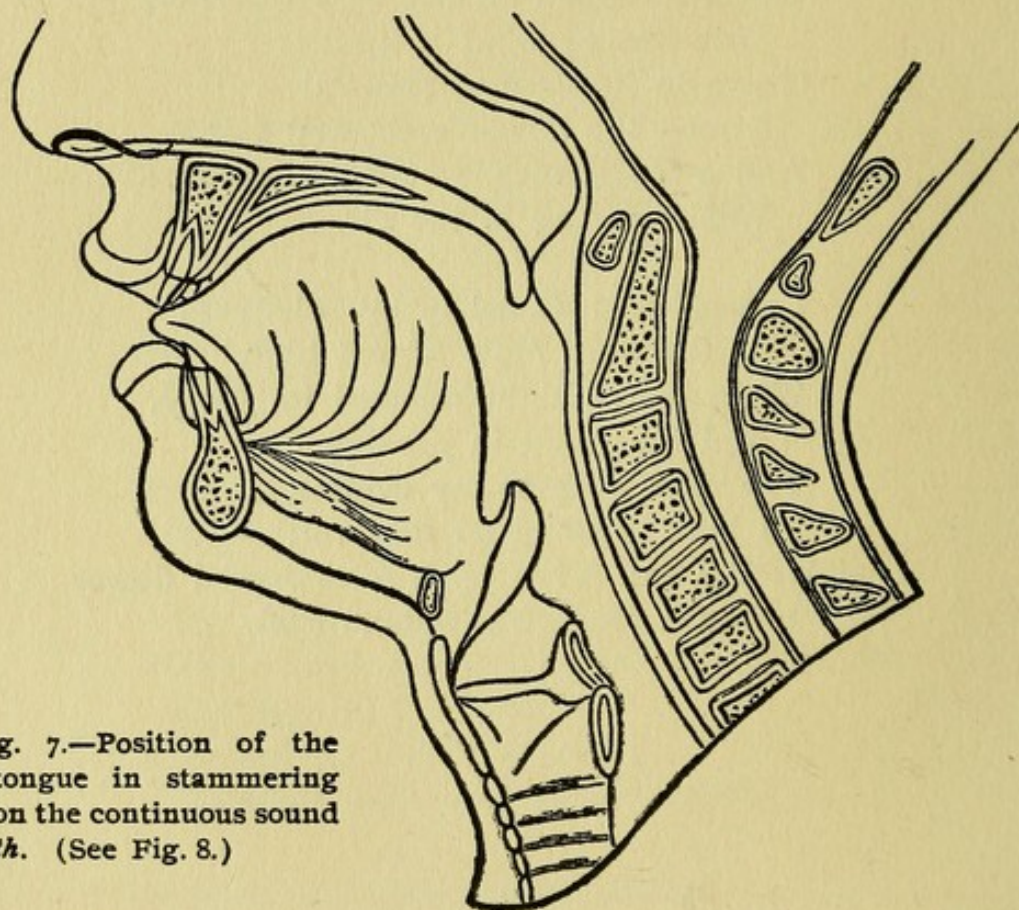


Fig. 7.—Position of the tongue in stammering on the continuous sound *th*. (See Fig. 8.)

is entirely different from that of the former. Instead of an absolute obstruction of the breath, as is

*A continuous sound (as defined in Methods-of-Attack) is any consonant sound which, when continued, does not change its initial sound nor the sound of any word or syllable of which it forms a part. Examples: *c* (soft), *f*, *l*, *m*, *n*, *r*, *s*, *v*, *w*, *x*, *y*, *z*, *sh*, *th*, *zh*.

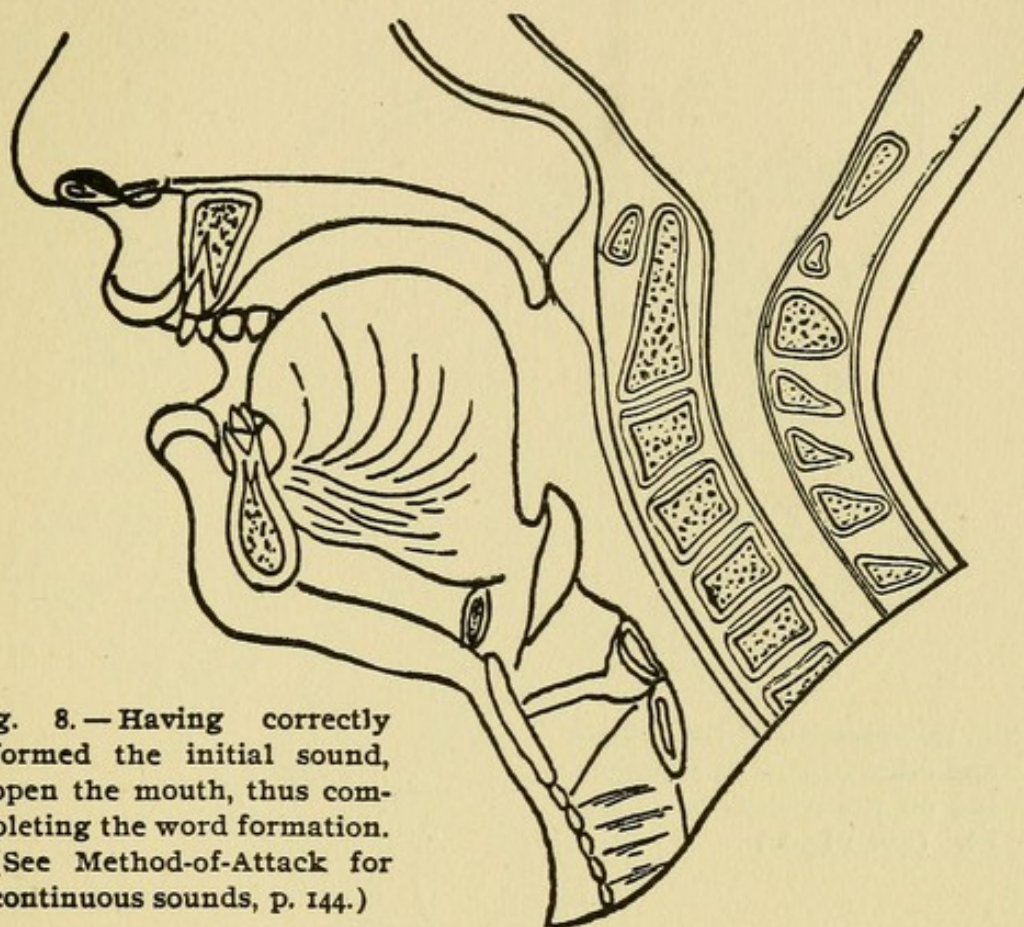


Fig. 8.—Having correctly formed the initial sound, open the mouth, thus completing the word formation. (See Method-of-Attack for continuous sounds, p. 144.)

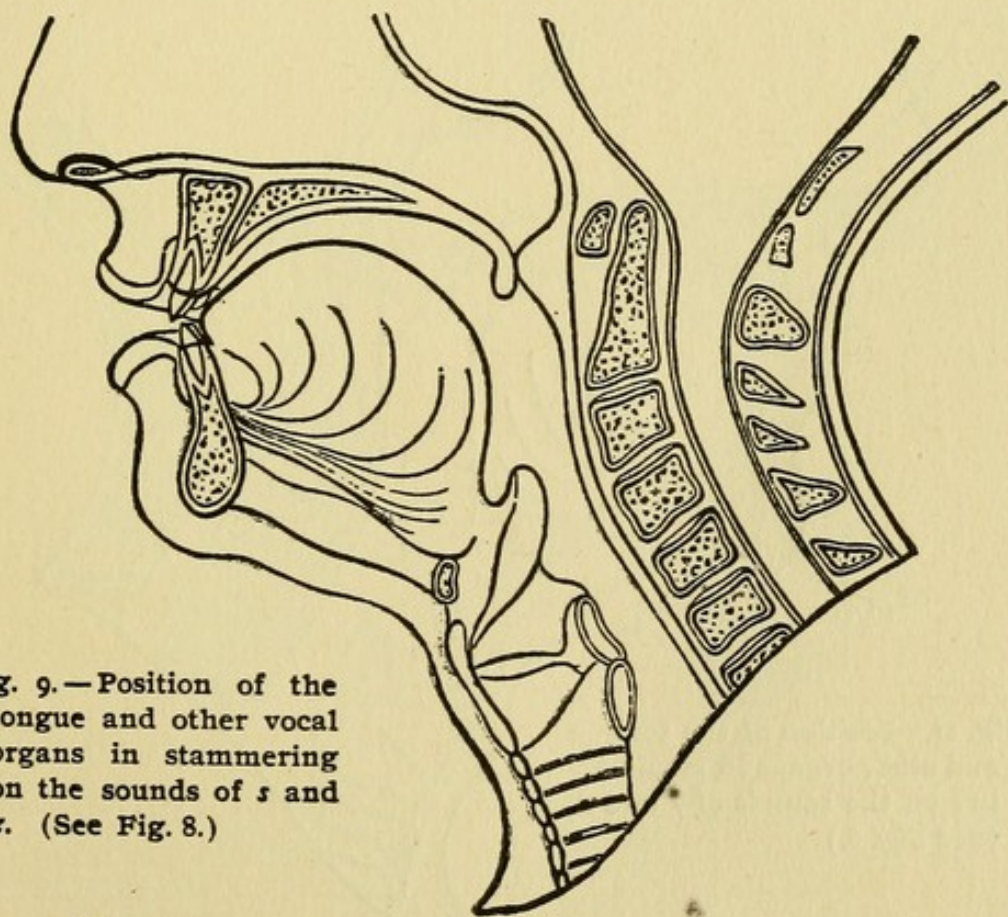


Fig. 9.—Position of the tongue and other vocal organs in stammering on the sounds of *s* and *x*. (See Fig. 8.)

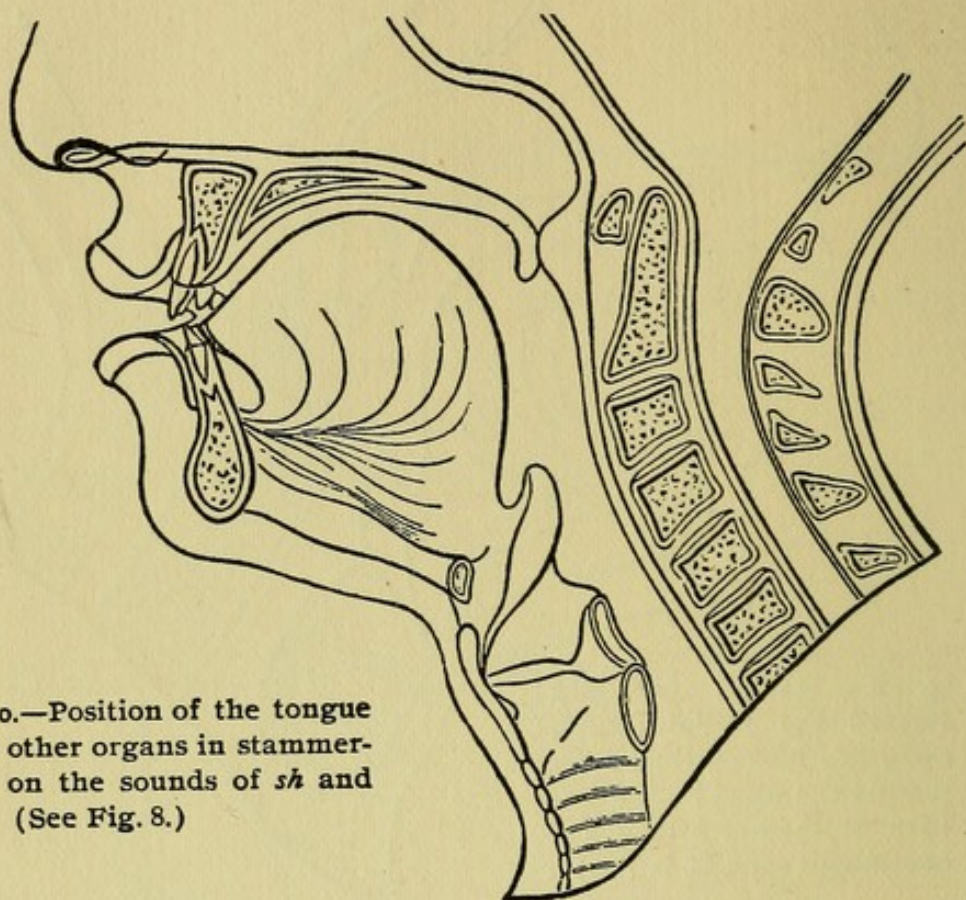


Fig. 10.—Position of the tongue and other organs in stammering on the sounds of *sh* and *zh*. (See Fig. 8.)

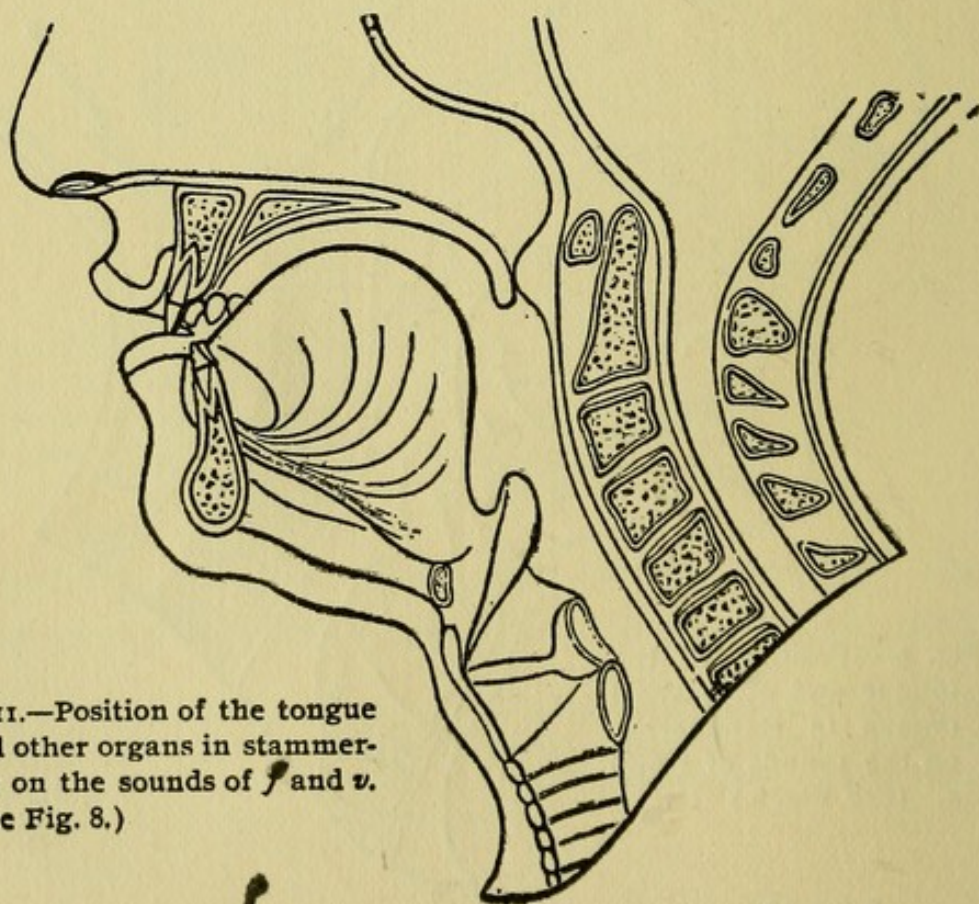


Fig. 11.—Position of the tongue and other organs in stammering on the sounds of *f* and *v*. (See Fig. 8.)

f

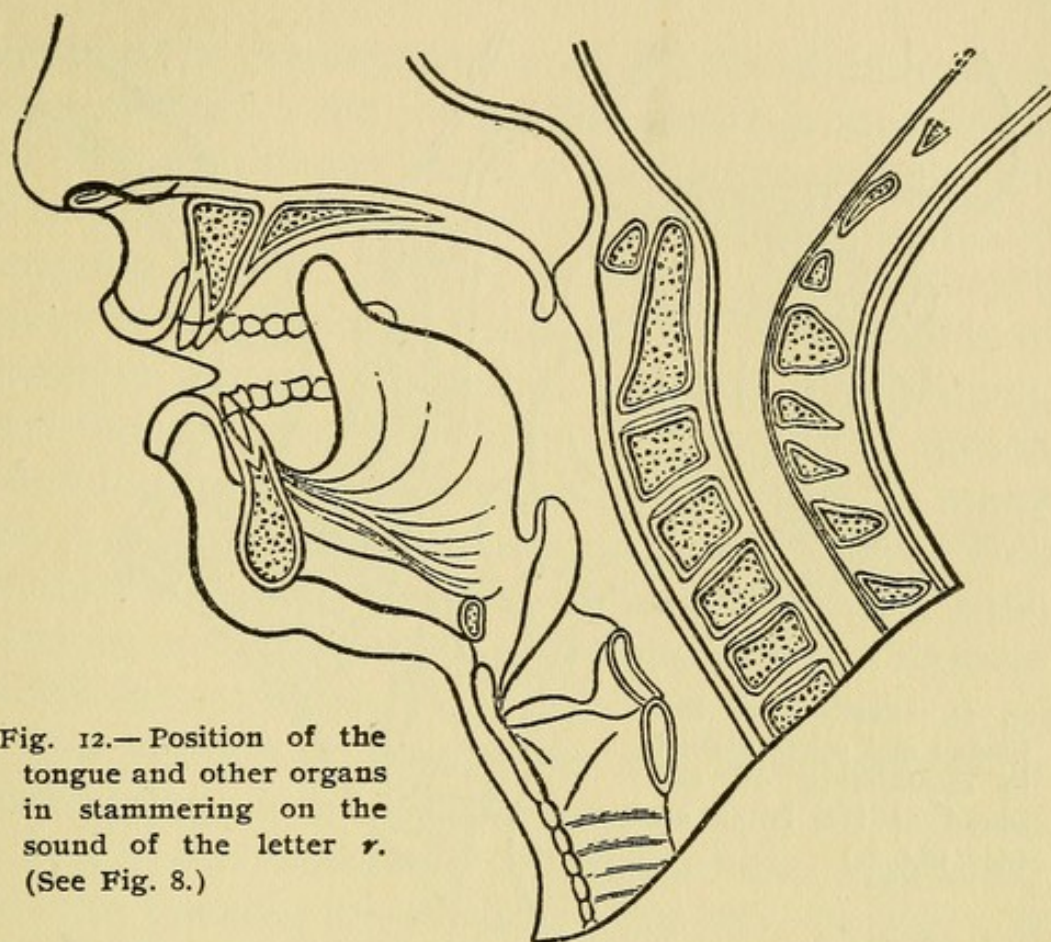


Fig. 12.—Position of the tongue and other organs in stammering on the sound of the letter *r*. (See Fig. 8.)

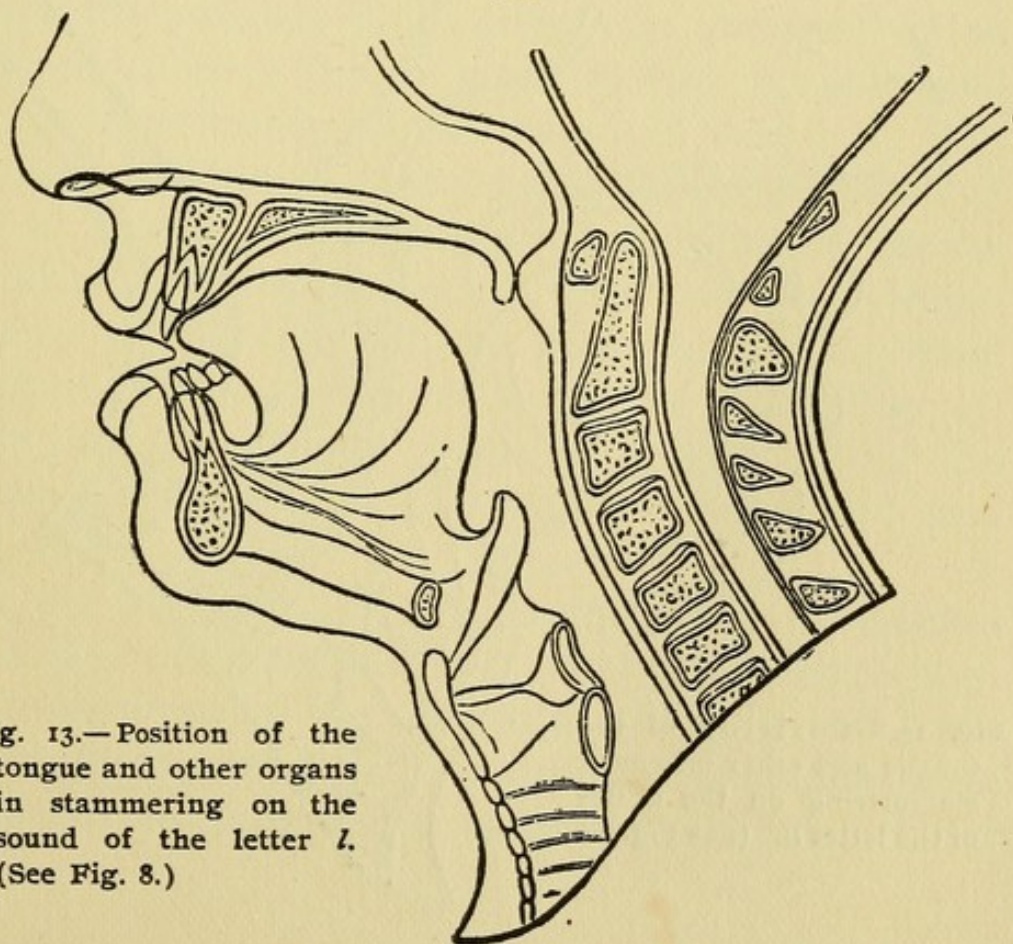


Fig. 13.—Position of the tongue and other organs in stammering on the sound of the letter *l*. (See Fig. 8.)

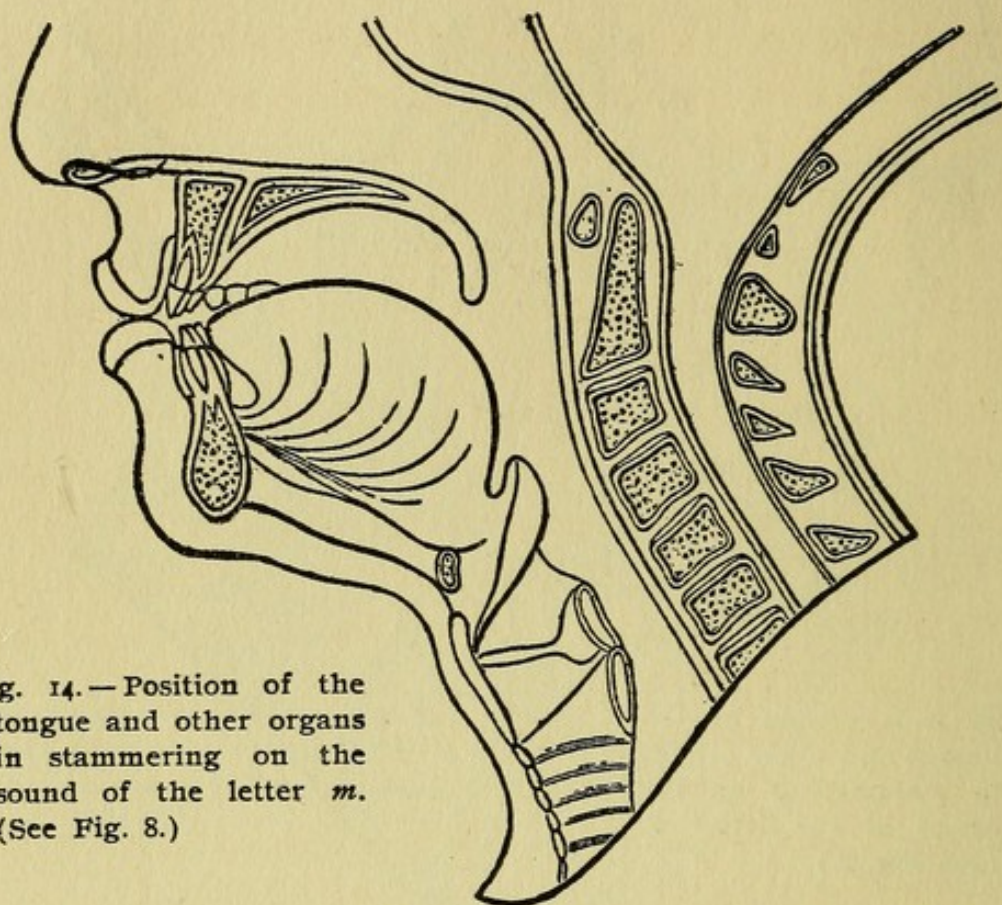


Fig. 14.—Position of the tongue and other organs in stammering on the sound of the letter *m*. (See Fig. 8.)

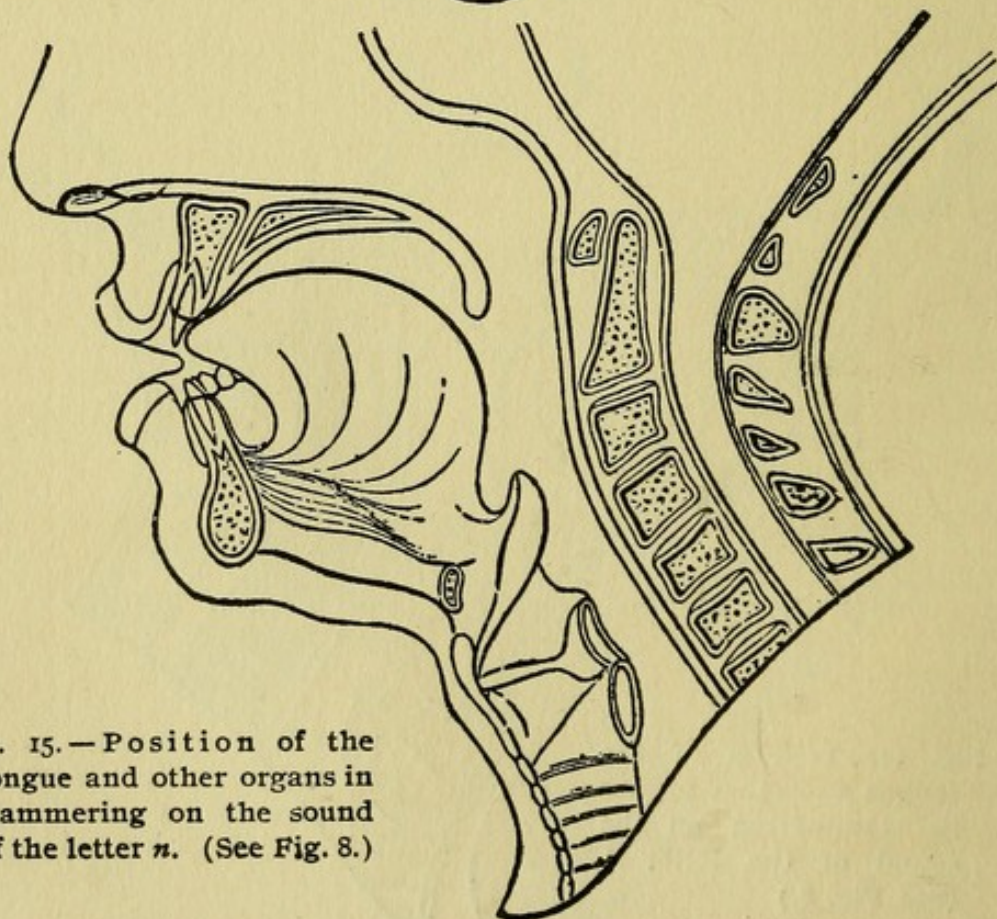


Fig. 15.—Position of the tongue and other organs in stammering on the sound of the letter *n*. (See Fig. 8.)

apparent in the enunciation of the closed consonant, stammering on the continuous sound is manifested by (1) a continuous effort of production, (2) the continuation of the initial sound, or (3) the sound of escaping breath. It will be found upon trial with many of the continuous sounds that it is difficult to continue their initial sound with the mouth open, and thus this method of simply opening the mouth after having formed the sound will serve, in many cases, as a means of overcoming the difficulty. This Method-of-Attack should be always preceded, however, by mental relaxation, the opposite of excessive desire for utterance.

The position of the tongue and other organs in stammering on the continuous sound of *th* is shown in Fig. 7, the remedy for which has been suggested, viz: the opening of the jaws (Fig. 8). In Fig. 9 is shown the position of the organs in stammering on the continuous sounds of *s* and *z*; Fig. 10, their position in stammering on the sounds of *sh* and *zh*; Fig. 11, their position in stammering on the sounds of *f* and *v*; Fig. 12, their position in stammering on the sound of the letter *r*; Fig. 13, their position in stammering on the sound of the letter *l*; Fig. 14, their position in stammering on the sound of *m*; Fig. 15, their position for the sound of *n*. For all of the above the same remedial means is suggested (see Fig. 8).

If the reader will study carefully the manifestations of his impediment, and apply the above suggestions, much of the contortions of face and body generally apparent can be avoided. Our ideas with reference to correct and incorrect positions of the

organs of utterance, if carefully studied, may be enlarged upon by the reader. Let him study the correct position of his organs for every word upon which he stammers, and, by substituting the correct position for the incorrect, the difficulty in a measure can be partially if not wholly overcome.

It is a peculiarity among stammerers that many of them stammer only under certain conditions, the letter commencing the word having little, if anything, to do with their stammering, as is shown by the circumstance that, under the same conditions, they can enunciate perfectly other words that commence with the same letter. For such persons the method referred to (mechanically placing the organs in correct positions to enunciate the sounds of letters involved) is not so applicable.

Difficulty in such cases is largely the result of lacking confidence, and can be overcome only by the substitution of the attitude of bravery. There came under the notice of the writers a short time ago the case of a man who stammered on only one word, the word *two*. It did not bother him to enunciate the word *to*, nor did the word *too* bother him. He stammered on the word used in its numerical sense only, and when used thus was unable to utter it. Another case brought to our attention was that of a young man who stammered on his own name only. His name, when used as the name of another person, did not seem to affect him a particle, but when self-applied it was most difficult for him to enunciate it. Sometimes such persons seem to lose all idea of difficulty on particular words, only to find that other words of equal difficulty have

substituted themselves. Cases of this class are entirely of mental type, and nothing but institutional treatment and personal instruction will serve to overcome the difficulty.

EXERCISES

In the following poems letters representing the continuous sounds to be attacked are printed in italics. Each verse should be read over slowly and carefully. See Method-of-Attack for Continuous Sounds, page 145.

STUTTERING JOE

"Vo-lunteers wanted! Who's *f*irst, I say, to an-swer the
Na-tion's* call—
To de-fend the *f*-lag on fo-reign seas with sword and can-
non ball—
To c-rush with *m*ight a foe-man c-ruel and a-venge our
noble Maine—
To f-ree a people long ens-laved,† and rend their bonds
in t-wain?"

* Attack according to phonetic production, not according to spelling nor syllabic construction. As examples: in the word *nations* the syllables should be attacked as though it were spelled *na-shunz*; in the word *floating*, which consists of two syllables, viz: *float-ing*, it should be attacked as though it were spelled, *flo-ting*, because the sound of the letter *t* preceding the last syllable is more likely to cause difficulty of utterance than the vowel sound of *i* in *ing*. It may be argued by some that the letter *t* in the above word belongs to the first syllable, and that if so affixed it would be unlikely to cause difficulty. Stammerers, however, will realize the fallacy of this argument, as it is difficult to pass from the sound of the closed consonant to the vowel sound without hindrance. It follows, then, that the Method-of-Attack should be planned for the closed consonant preceding the vowel utterance, the latter of itself rarely causing difficulty, unless at the beginning of a sentence or word.

† When two continuous sounds come together, attack only the second one. Example: in *enslave*, the sound of *l* follows immediately after the *s*. Attack only the *l*. The majority of stammerers find no difficulty in passing

Thus spake an of-fi-cer of the Guard, his vi-sage firm
and g-rave,
His quiet mien and steady eye bespoke him t-rue and
b-rave.*

*The call rang out both loud and c-lear upon the mor-ning air,
And th-rilled the b-blood of vete-rans old as does the t-rum-
pet's b-lare.*

*Then came a hush. Men paused to see who first the roll
would sign,*

*When forth there st-rode a youth, his age but half-a-score-
and-nine,*

*Man-ly of form; with head e-rect he bold-ly p-laced his
name*

Way up on the fore-most line of the soldiers' sheet of fame.

*With wonde-ring eyes the c-rowd looked on; then wonder
changed to mirth:*

*The vo-lunteer was "Stutte-ring Joe," a lad of little worth —
At least so thought the vil-lagers — and oft-times sport they
made*

*Of the t-witching face and halting tongue, while jokes were
c-ruel-ly p-layed.*

*But Joe, with quiet man-li-ness, the tauntings failed to heed,
And met their scorn-ful laughter with ge-ne-rous act and
deed;*

*He cared for an aged mo-ther until Death's i-cy hand
Left naught to love and che-rish but his own, his native land.*

*Thus when the God of War called A-me-rica forth to fight,
To stay the hand of opp-res-sion in F-reedom's name and
might,*

from one continuous sound to another, the difficulty usually manifesting itself in the inability to pass from the continuous sound to the closed consonant or vowel.

* When a closed consonant follows immediately after a continuous sound at the beginning of a word, the rule is to attack only the closed consonant. Example: in *spake*, the sound of the letter *p* follows the continuous sound of *s*, in which case attack only the closed consonant. The difficulty of stammering in such cases is due to inability to join the continuous sound with the consonant which follows.

*The first to vo-lunteer and the first who of-fered to go
With the f-lag to death or g-lo-ry was the lad called "Stutte-
ring Joe."*

*'T-was eve on a field of car-nage, the battle had raged all day,
Till God in His love and mercy had so-ftened the sun's fierce
ray,
And the t-wi-light, gentle but weird, was fading into the
night
As noise-less-ly as a spi-rit pur-sues its hea-ven-ly f-light.*

*Just where the dead lay thickest, 'neath the folds of a star-ry
f-lag
That f-loated out f-rom a boulder, high up on a jutting c-rag,
Was a s-lender youth of grace-ful form and nutb-rown, cur-ly
hair,
With hand-some b-row and cheek so soft 't-would ri-val a
maiden's fair.*

*He had car-ried the f-lag since mor-ning, and when the
charge was made
The co-lumns of men moved for-ward in fear-less and des-
pe-rate raid.
A cheer went up f-rom the soldiers, as their ban-ner waved
on high;
Then a hush—the b-rave lad faltered and sank 'neath the
f-lag to die.*

*Shot th-rough the b-reast, the boy went down; but the f-lag
waved p-roud-ly still,
And at sun-set hour it was f-loating sup-reme and g-rand
o'er the hill.
Then it was seen for the first that the hand of "Stutte-ring
Joe"
Still g-ripped in death the emb-lem of liberty's weal or woe.*

*With gentle care they laid him 'neath the Cuban soil to rest,
While his spirit entered the realms of those fo-re-ver b-lest;
And now 'mong the Na-tion's he-roles, who have vo-lunteered
to go
On-ward to death or g-lory, is the name of "Stutte-ring Joe."*

—P. R. L. CARL.

THE BROKEN SEAL

O wonde-rous science, *that* can make
The stam-me-ring tongue to speak,
 Can loose our bonds, our chains can b-reak
 And bid us *now* new p-lea-sures seek!
Where once was sad-ness, g-loom, despair—
 New life, new hopes are b-loo-ming *there*.

How g-reat *the* change *no* one can tell,
 But *those* whose lives are c-louded o'er
 With stam-me-ring—*fate that*, like a spell,
 B-lasts e-ve-ry *thought* and cries: "*No* more;
 C-lose up *the* t-rea-sures of *the* gifted mind,
 And shun fo-re-ver all mankind."

Such was *my* doom, such *my* decree;
 I bowed sub-mis-sive to *my* fate;
 Hope died, the future was a b-lank to *me*;
 Life a chaos none could e-le-vate;
 For years a rec-luse life I led,
 Ambi-tion gone and al-most dead.

Wealth could not b-ring *the* joy I feel,
 Nor could it buy *my* joy;
 Your science b-roke *the* skeptic's seal,
 And b-rought me peace wi-thout al-loy;
 And now your p-raise *my* tongue shall sound
 To stam-me-rers all *the* world a-round.

But words, poor words, can not con-vey
The fee-lings of *my* heart for *thee*;
 God b-less you—b-less you e-very day!
My humble p-rayer shall be.
 Your work is g-lo-rious—oh, how g-rand—
 The stam-me-rer speaks at your com-mand!

METHOD-OF-ATTACK FOR VOWELS*

THE method of attacking vowel sounds is necessarily different from that suggested for the consonants, for the reason that stammering on the vowel is manifested by an action of muscles entirely different from that apparent in consonant stammering. Vowel stammering might appropriately be termed glottis stammering, since the difficulty is usually manifested by the spasmodic contraction of the glottis, or the closing together of the vocal cords.

To better illustrate our meaning, and in view of the fact that the instruction contained in this book is intended as a guide for students, many of whom no doubt are wholly unacquainted with the anatomical construction of the vocal organs, we have deemed best to demonstrate by means of cuts and diagrams the exact location of the larynx, the vocal cords, and the glottis; their relative position one to the other, and their action and use during vocalization. To simplify the matter for the student we shall avoid, as far as possible, technicalities and unnecessary phrases, and shall endeavor to present the subject in such a manner as will be easily understood.

A front top view of the *larynx* is shown in Fig. 16.

*A vocal or sometimes a whispered sound modified by resonance in the oral passage, the peculiar resonance in each case giving to each several vowel its distinctive character or quality as a sound of speech.

In the English language the written vowels are *a, e, i, o, u*, and sometimes *w* and *y*. The spoken vowels are much more numerous.—*Webster*.

The *glottis*, or opening between the vocal cords *AA*, is shown at *B*. The *trachea*, commonly called the windpipe, is shown at *D*. The line of vision is represented from above in the direction of the arrow *E*. In order to show the throat in this position, it has been necessary, as the cut illustrates, to sever the larynx horizontally, thus separating from

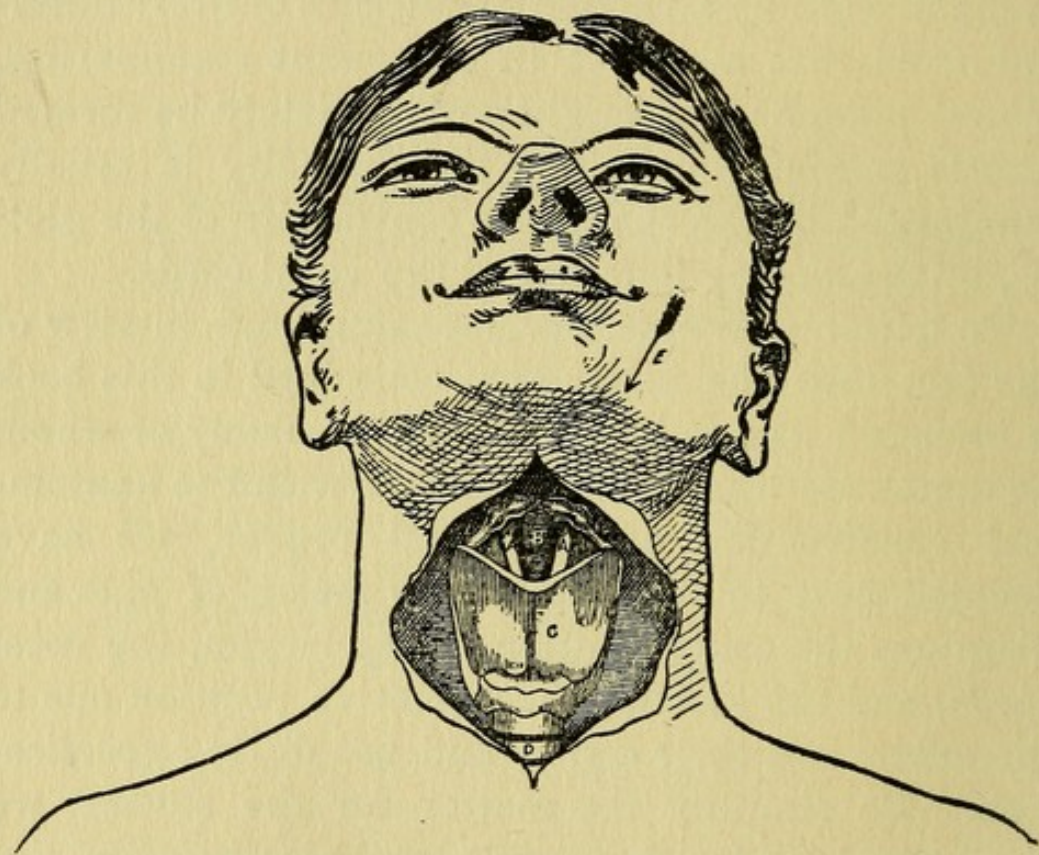


Fig. 16.—Diagrammatic representation of the larynx, showing front top view. *C*, larynx; *B*, glottis; *AA*, vocal cords; *D*, trachea; *E*, line of vision represented from above.

it the *epiglottis*, a spoon-shaped cartilage which automatically folds down over the opening into the larynx during the act of swallowing, thus closing it hermetically for the moment.

The first step in the process of vocalization is inhalation. The air is then allowed to return gently

from the lungs through the bronchial tubes into the trachea by a mild exhalant effort until it reaches the vocal cords *AA*. These, during respiration, are held apart to allow the air to flow freely through the glottis *B*, between their edges. When vocalization is attempted the glottis narrows until there is only a narrow chink, which is effected by the inward rotation of the arytenoid cartilages to which the vocal cords are attached. The narrowing of the glottis and approximation of the vocal cords present an obstacle to the outflowing current of air; and since the vocal cords are slightly stretched, and are naturally elastic, they are bulged upward by the pressure of air from below until their elasticity overcomes the pressure, when they naturally fly back into their normal position. The rapidity of the vibration thus caused produces sound, which we commonly term voice, and which is changed and modulated according to the tension of the vocal cords and the relative position of the cavities of the throat, resonance and tone, of course, depending largely upon the position of the mouth.

The production of a high note is thus naturally the result of the vibration of a tense cord, while, on the contrary, the production of a low note is the result of the vibration of a slackened cord. Cohen says: "It is known that if a violin string or a drum head be stretched so that its tension is increased, the sound it will yield when struck will be higher in the scale the greater the tension, while the pitch falls as the string or membrane is slackened, because of its tension being decreased." So it is with the human voice. When the laryngeal muscles stretch

the vocal cords, increasing their tension, the pitch ascends, and when the muscles are relaxed, so that the tension is diminished, the pitch falls. If we examine the strings yielding the higher tones of a piano, we see that they are shorter as their tones rise in the scale, and we know that if the length of a string on a violin is shortened by placing the finger on it, its tone rises in pitch, and that the shorter and tighter the string the higher the tone. Thus it is apparent that the processes in the human organ — stretching and shortening of the vocal bands — are the same physically as those employed for rais-

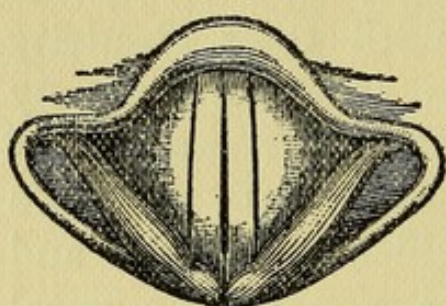


Fig. 17. — Laryngoscopic view of the glottis in the production of a high tone.

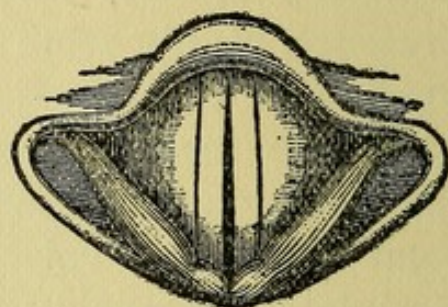


Fig. 18. — Laryngoscopic view of the glottis in the production of a low tone.

ing the pitch in artificial musical instruments. The physical laws that govern the production of sound by the human voice do not differ in any particular from the physical laws governing the production of sound from any other source. Thus it will be seen that the register of tone of the voice depends largely upon the approximation or separation of the vocal cords — that a high note is produced when the cords are tightly drawn together (Fig. 17), and that a low note is the result of their relaxed tension (Fig. 18).

Stammering on the vowel is usually manifested by contraction of the glottis, or the closing together of the vocal cords,* in which position they are rigidly pressed together. This is the physical manifestation of vowel stammering, in the same sense as the compressed position of the lips is the manifestation of stammering on some of the consonant sounds. It has already been pointed out that a low tone of voice is produced by a relaxed tension of the vocal cords, and that a high tone is produced by their increased tension. This granted, since vowel stammering is manifested by the contraction of the glottis, cannot the reader see that it is always well to attack the vowel by lowering the voice, thus separating the vocal cords and making the glottis as little liable to contraction as possible? Reasoning from this hypothesis, we suggest, as a Method-of-Attack for the vowels, a lowered tone of voice which, if not always an absolute remedy, will largely lessen the chances for a recurrence of the difficulty.

EXERCISES

In the following poems the vowels to be attacked are printed in italics. Each verse should be read over carefully. See Method-of-Attack for Vowels, page 156.

* Stammering on the vowel is not always manifested by the contraction of the glottis, as in some cases the writers have investigated the difficulty has shown itself as the inability of the sufferer to vibrate the vocal cords. In such instances no general instruction can be laid down as a means of remedy, cases of this kind requiring special instruction.

THE STUTTERERS' AFFLICTION

Come, *I* will show thee *an* affliction *un*numbered *among* the
 world's sorrows,
 Yet real *and* wearisome *and* constant, *em*bittering the cup
 of life.
 There be *who* can think within themselves, *and* the fire
 burneth *at* their hearts,*
 And *elo*quence waiteth *at* their lips, yet they speak not
 with their tongue.
 There be *whom* zeal quickeneth, *or* slander stirreth to reply,
 Or need constraineth to ask, *or* pity sendeth† *as* *her* mes-
 sengers,
 But nervous dread *and* sensitive shame freeze the current
 of their speech;
 The mouth *is* sealed *as* with lead, *a* cold weight presseth
 on the heart,
 The mocking promise *of* power *is* once more broken *in* per-
 formance,
 And they stand *im*potent *of* words, travailing with *un*born
 thoughts;
 Courage *is* cowed *at* the portal, wisdom *is* widowed *of* utter-
 ance;
 He that went to comfort *is* pitied, *he* that should rebuke *is*
 silent,
 And fools, *who* might listen *and* learn, stand by to look
 and laugh;

* The letter *h*, being aspirate and followed by a vowel sound, should be attacked as a vowel.

† Attack continuous sounds and closed consonants in preference to vowel sounds, as the latter are rarely difficult of utterance, except as the initial sound at the commencement of a sentence. Carrying out this idea, the reader will notice that many vowel sounds in the following poems are unmarked, preference being given to consonants. As an example: the word *sendeth* which consists of two syllables, viz: *send-eth*, should be attacked as though it were pronounced *sen-deth*, as the sound of the closed consonant *d* preceding the last syllable is more likely to cause difficulty of utterance than the vowel utterance of *eth*. Persons who are addicted to vowel stammering rarely if ever stammer on a vowel unless they stop to inhale before uttering it.

While friends, with kinder eyes, wounded deeper by compassion;
And thought, finding not *a* vent, smoldereth, gnawing at the heart,
And the man sinketh in his sphere for lack of empty sounds.
 There may be cares and sorrows thou hast not yet considered,
And well may thy soul rejoice in the fair privilege of speech,
 For at every turn to want *a* word — thou canst not guess that want;
It is a lack of breath or bread, life hath no grief more galling.

— M. F. TUPPER.

WOMANLY CONVERSATION

Keep watch on your words, my sisters,
 For words are wonderful things;
 They are sweet, like the bees' fresh honey;
 Like the bees, they have terrible stings.
 They can bless like the warm, glad sunshine,
 And brighten *a* lonely life;
 They can cut in the strife of anger
 Like an open two-edged knife.

Let them pass through your lips *unchallenged*,*
 If their errand is true and kind —
 If they come to support the weary,
 To comfort and help the blind.
 If *a* bitter, revengeful spirit
 Prompt the words, let them be *unsaid*;
 They may flash through *a* brain like lightning,
 Or fall on the heart like lead.

* The letter *u* is attacked as a vowel only when used as a short vowel in such words as *up*, *un*, etc., while in such words as *use*, in which its initial sound is *y*, it should be attacked as a continuous sound.

Keep them, if they're cold and cruel,
 Under bar and lock and seal;
 The wounds they make, my sisters,
 Are always slow to heal.
 God guard your lips and ever,
 From the time of your early youth,
 May the words that you daily utter
 Be the words of beautiful truth.

THE TONGUE

"The boneless tongue, so small and weak,
 Can crush and kill," declared the Greek.

"The tongue destroys a greater horde,"
 The Turk asserts, "than does the sword."

The Persian proverb wisely saith:
 "A lengthy tongue — an early death."

Or sometimes takes this form instead:
 "Don't let your tongue cut off your head."

"The tongue can speak a word whose speed,"
 Say the Chinese, "outstrips the steed."

While the Arab sages this impart:
 "The tongue's great store-house is the heart."

The sacred writer crowns the whole —
 "Who keeps his tongue doth keep his soul."

THE STAMMERING BOY

O why is the world filled with joy and with pleasure!
 While sorrow my portion must be?
 Why is it the sunlight that knoweth no measure
 Doth brighten all nature but me?

The birds to their comrades *are* singing their gladness
With *all of* their God-given pow'rs;
While *alone I am* sitting in silence and sadness,
No friends through the long, dreary hours.

I dare not complain, though companions *all* leave me;
How can they my presence enjoy?
To their sports and their pleasures why should they
receive me,
A stammering, stuttering boy?

Each word as a river, *each* sentence an ocean,
Confronts me with terror and fear;
Who-e'er I address in my fright and emotion
Seems ready to mock and to sneer.

It seems that the words which *I* need most in speaking
Are always the hardest to say;
To make plain my meaning *I* then must go seeking
Some indirect, roundabout way.

If in thoughts of the future *I* seek consolation,
What-e'er *I* shall choose for my course,
My impediment rises to check aspiration,
A stifling, insup'able force.

But now my dark pathway a radiance brightens,
A chance of escape from my doom;
An angel of Hope with his blest words enlightens
The gathering, thickening gloom.

He tells me of some, in affliction my brothers,
Who from their dread curse were set free;
What *has* in the past been accomplished by others
Can now be accomplished by me.

May God bless the work and the great institution
That loosens the stammerer's tongue,
Till by *all* once afflicted this grand revolution,
This new song of freedom, is sung.

PRACTICE NECESSARY

THE writers wish particularly to impress the reader with the fact that it is not the knowledge of any one principle for the cure of stammering, nor even the knowledge of many principles, that he must strive to obtain. He must of course obtain such knowledge, but this of itself is worthless. It is in every case the application of such knowledge that will insure success, and without it no stammerer can succeed, nor can he expect that success will reward his efforts unless he works with untiring energy.

No written or printed instructions can take the place of the living teacher in a work of this kind, where discipline is so necessary and where contact and association with others in the atmosphere of the Institution count for so much. The reader will readily understand this, and thus if his effort to succeed through carrying out the instructions herein contained is not rewarded with the result looked for, it should serve as no discouragement for further effort. The majority of persons addicted to stammering are easily discouraged and are prone to look at the discouraging side of every undertaking upon which they enter.

The student in practicing should be especially careful not to resort to any manner of expression that will impair enunciation or that will appear unnatural. The ideas herein suggested as a remedial means for overcoming difficulties in utterance are

directly opposed to affectation; the rule with reference to the position of the organs being always to assume the opposite of the unnatural position—in other words,—*assume the natural position*. This principle should be uppermost in the student's mind. For example: in the enunciation of the closed consonant, where the manifestation of stammering is excessive mental desire for utterance accompanied by physical effort, the opposite to the unnatural is suggested, viz: mental relaxation accompanied by little effort physically. In the enunciation of the continuous sounds, where the manifestation of stammering is the continuous effort of production, the Method-of-Attack implies the opposite to the unnatural, viz: (1) mental relaxation as contrasted with excessive desire for utterance, (2) physical relaxation of the organs of utterance as contrasted with rigidity, and (3) the open position of the jaws. The same principle of opposition is applicable to the vowel attack. The lowered tone of voice and open position of the glottis, as contrasted with the high nervous voice and muscular contraction.

In the enunciation of any word the stammerer should plan his Method-of-Attack according to phonetic production. The word *wait* can be pronounced *oo ait*; the word *yes* can be pronounced *ee ass*; the word *yoke*, *ee oke* (the initial *y* being practically equivalent to *ee*). Thus the sentence: *Will you wait?* can be pronounced *oo ill ee oo ate?* This manner of dividing words does not (if a slightly fricative element is added) in any manner impair their enunciation, and will often entirely overcome the difficulty of stammering. Other words may be treated simi-

larly, thus: *wh* in *where* is pronounced as though it were commenced *hoo-wer*; *sw* in *swim* becomes *soo-im*; the word *rest* becomes *er-est*; the word *raft* becomes *er-aft*.

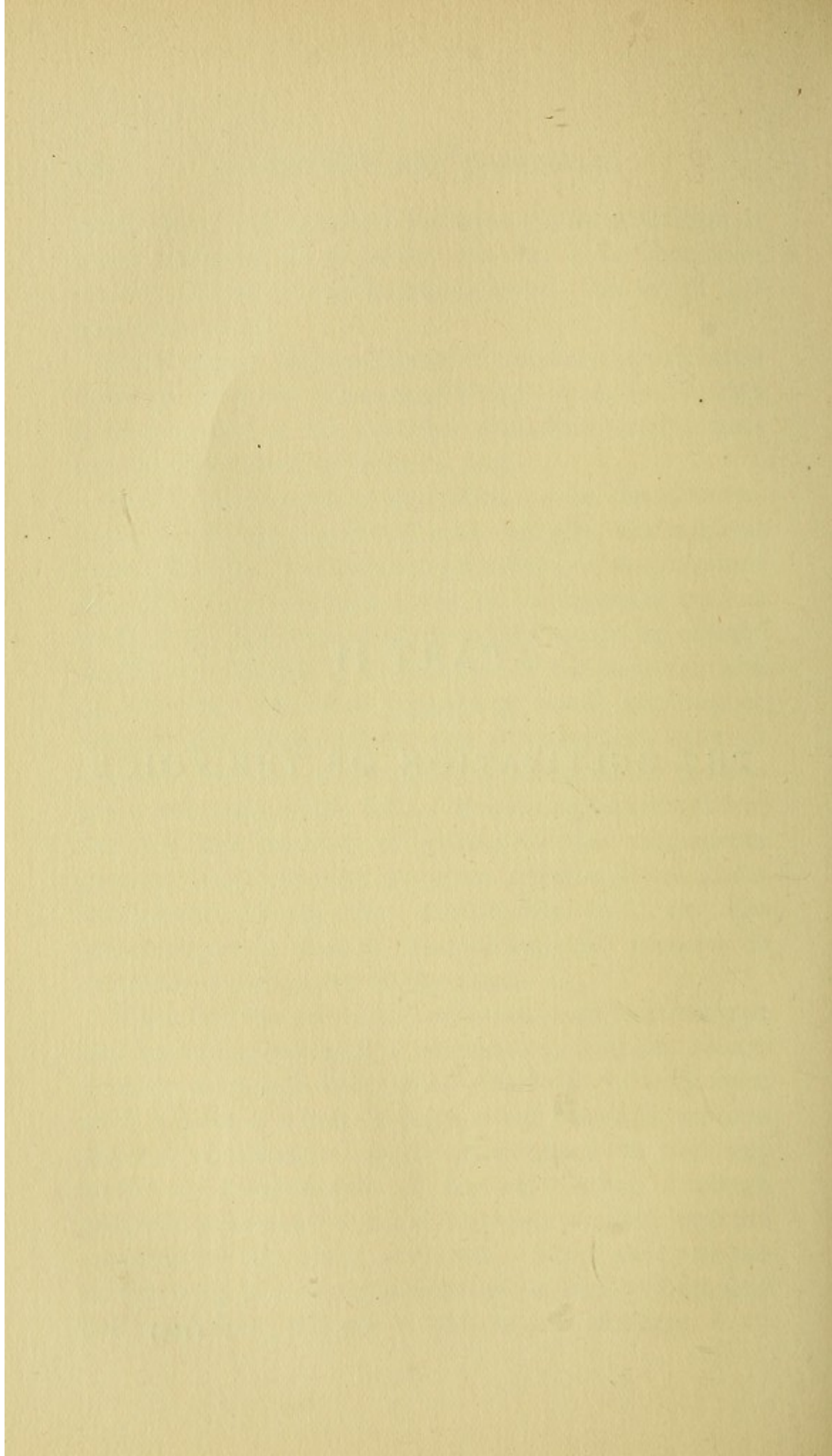
From these suggestions the reader can enlarge upon the number of examples furnished, and in this manner many of the greatest obstacles to utterance can be simplified for enunciation.

In the observance of any rules, or in the practicing of exercises suggested as a remedy, the student should observe that these are merely a means toward an end. Any exercise used in connection with a method for the cure of stammering would be utterly worthless without a knowledge of its purpose; and all exercises, whether breathing, vocal, physical or mental, are suggested for the purpose not only of exercise, but also of disciplining the muscles to obey the commands of the will. Breathing exercises are not for the purpose of giving to the stammerer greater lung capacity or even greater physical development—true, they accomplish this, but the prime object is that of disciplining the muscles to respond to the desire of the mind.

When we can exercise command over every organ and muscle concerned in respiration and can obtain a ready response individually and collectively from such organs—when through vocal exercise we can control vocalization, and can produce at will any sound or combination of sounds—when through physical exercise the mind becomes master, and the muscles of the body, servants—when every organ of the body is under absolute subjection—then, and not until then, will we be able to talk fluently.

PART II

THE CULTIVATION OF THE VOICE



INTRODUCTORY

IN TREATING of the cultivation of the voice, writers are more or less hampered by a lack of terms having a generally accepted significance. The vocal organ cannot be placed in a position where its full mechanism may be studied, and where it may be seen in actual operation. Besides this, the tones, inflections, and qualities which it produces cannot be recorded, therefore it is a subject difficult of scientific treatment.

Because of these very difficulties it must be confessed that a horde of incompetents have set up as teachers of voice, covering up oftentimes a woeful amount of ignorance by the use of high-sounding, technical terms which frequently have a meaning to no one save, perhaps, to the person who employs them.

But it would be unfair to infer that all who instruct in the art of voice cultivation are of the class referred to, since we know of faults which have been eliminated, of impediments which have been removed under their instruction, and of fine and lasting qualities which have developed under their guidance. For the purpose of making this distinction clearer it may be well to divide these teachers into two classes: (1) those whose direct purpose is to train the voice to reproduce the accent and speech of a variety of people, for the purpose of impersonation — in other words, for theatrical effect; and (2)

those who are endeavoring to study the vocal organ, its nature, capacity, and limitations, considering it broadly as an organ of sound, and directly as an instrument governed by the physical and mental characteristics and requirements of man.

The pupil under the instruction of the teacher referred to in the first class becomes proficient according to his ability to assume the tones of a variety of characters and emotions. He must be able to imitate the nasal drawl of the uncouth, the dulcet tones of the lover, the deep bass of the warrior, the guttural of Shylock, and the whining voice of the beggar. When he is proficient in these he is carried into the realms of the emotions, he is taught to represent weakness, age and senility, anger and scorn, fawning and denunciation, and so on through minute refinements. While all this may be valuable as dramatic training it is unnecessary to state that it is impersonation rather than voice cultivation, and that in many instances the variety of vocal effort called forth, and the many unnatural tones required, result in an injury to the vocal organs, and in certain cases in a loss of voice. And while this treatise will consider the voice in speech almost exclusively, yet it is proper to state that the above criticism applies to many persons who are endeavoring to teach voice culture for the purpose of song, the desire for brilliancy of execution leading to unnatural and strained vocal effort, until the voice loses its natural qualities and becomes harsh and discordant.

Work in vocal culture could begin with an inquiry as to what kind of sound nature intended the

vocal organs under normal conditions to make. From as comprehensive an answer to this as possible, we may proceed to the more complex problem of the capacities and limitations of individual voices. During our research we may receive valuable suggestions from many sources; the world around us is full of noise — music, perhaps, if understood. The various sounds of nature are attuned to harmony; each strikes its own chord and helps to swell the universal melody. But while there is agreement there is also difference, and from a comparison of the voices of men and the other sounds of nature, especially of animate nature, the observant student may be able to determine what qualities in man's vocal-ity are the exponent of his more primitive or animal nature, and those which differentiate him from all the lower orders and place him on an eminence as a reasoning, intelligent, godlike being.

When we begin to consider individual voices we shall regard them from several points of view: first, as voice; second, as a voice emanating from an organ of peculiar construction; and third, as the exponent of a certain intelligence, habit, and temperament. From this it will be seen that the true teacher of voice development, like the skilled physician, must diagnose his case, and that no quack with a specific warranted to cure all cases can succeed.

It is a fact well understood, that for singing very few persons have voices capable of that development which is necessary to professional work. The great singer is gifted naturally with fine vocal qualities, which no method nor any amount of training

can originate, but simply which they may train and develop. And while almost all persons have the gift of song, very few, even by the most assiduous attention, ever rise above mediocrity.

But the voice in speech is different. Since it is employed in every relation in life, and since its use is constantly necessary, it is one of the easiest powers to acquire and is almost universal. Most men speak understandingly; many men speak well, but very few have even a slight appreciation of their vocal ability under proper cultivation or of its æsthetic and practical value. Almost every one has a good voice for the purpose of speech. Practically all voices may be made what may be termed *pure*. They may have a pleasant musical quality and a pleasing and desirable flexibility. Then, too, it is rare indeed that a voice of sufficient power to reach throughout all ordinary audiences may not be developed. The only hindrances are extreme physical weakness or abnormal structure of the vocal organs.

In vocal work both teacher and pupil are brought at times into close relations with the members of the medical profession, and in such cases mutual understandings are necessary if the proper results are to be achieved. We commend the noble work of surgery and the invaluable service of the medical practitioner; but there is a large class of cases in which the voice has been injured by improper vocal effort, where neither doctor nor surgeon can afford any relief. In such cases the voice specialist who knows his business should be appealed to, and he should proceed upon the theory that a restoration of the normal habits of speech will eradicate the

physical difficulty. In certain cases the physician or surgeon and the voice specialist may work together, since normal and reasonable use of the vocal organs tends towards the health of those organs. It is true that in these cases the teacher must be a scientific voice specialist, since overtraining and an unnatural use of the voice for impersonation would result in injury. The vocal teacher bears the same relation to the health of the vocal organs as the competent physical instructor does to the general physical health.

Systems of breathing and of vocal exercises are often misleading and sometimes even harmful. They should be given, like drugs, to accomplish a specific object. They may be multiplied and made complex to the mystification of the student without accomplishing any other purpose. Let the teacher decide, and let the pupil insist on knowing, what is the particular end to be accomplished, and then exercises to meet that end may be employed. Exercises for voice development or for correcting faults of breathing, "warranted as good for all," are like the specifics of medical quacks which are guaranteed to remove "all" human ailments. With the above observations in mind, which the student will do well to carefully consider, we shall proceed to discuss the various points deemed necessary for a cultivation of the voice in speech.

The chief parts of the vocal organ, and those largely subject to control, are shown in Fig. 19 on the following page.

The dotted line indicates the jaw dropped downward and outward; this opens the throat and draws

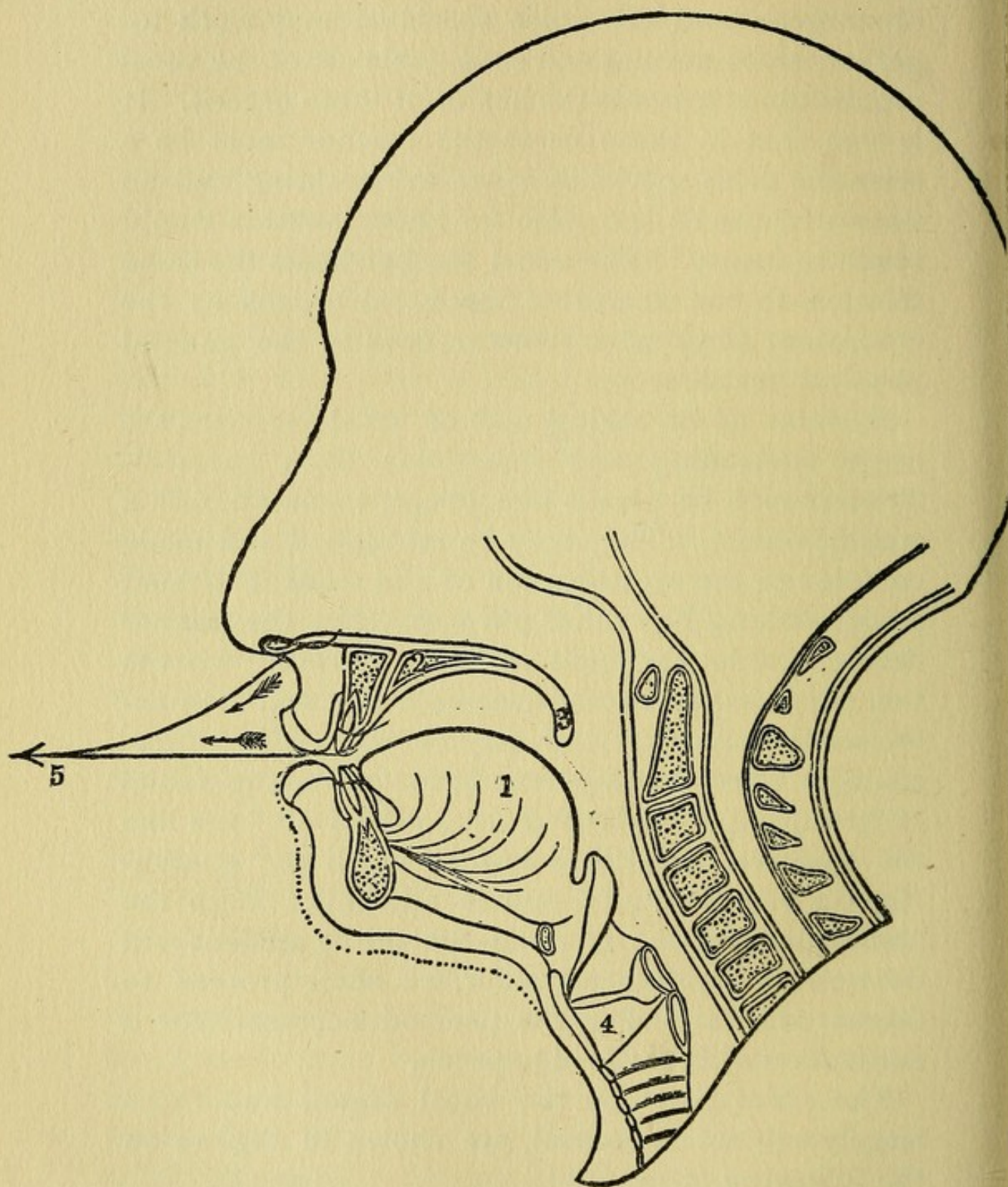


Fig. 19.—1, tongue; 2, hard palate (roof of mouth); 3, soft palate; 4, larynx; 5, the streams of sound.

the tongue forward and downward, leaving more space for the passage of sound at its back and above. This gives a clearer, more resonant tone.

When the soft palate is drawn upward the stream of air is cut off from the nose and nasal resonance is lost.

The arch of the hard palate forms a resonance chamber into which the sound may be thrown to gain reinforcement.

The larynx may be drawn backward and downward, giving the sound fuller and deeper resonance.

The sound escapes through both the nose and the mouth and unites to form the sound we hear. Good voice depends upon the proper blending of the two.

THE ORIGIN OF VOICE

SOMEWHERE in the chain of development whose last link is man the voice came into existence. Probably it was heard in the swamps and forests ages before man existed. Accepting the classifications of scientists of the various forms of animal life from the lowest to the highest—from the jellyfish to man—we see that the lower forms have no known method of expression—certainly they do not have voice. Beyond this the measure of vocal expression is the measure of intelligence. Compare the two or three sounds of swine with the varied vocality of the dog, the dog's ability with that of the ape, and then take that immense stride between this animal and man, and the truth becomes apparent.

Expression comes not as a prearranged matter, but as a necessity. It grows out of knowledge and a variety of ideas and sensations. If the evolutionary theory be correct, then there was a time when man chattered with little more variety and purpose than the ape of to-day. But as he grew in intelligence he became a reasoning being and began to transmit the product of his knowledge to his children—language developed as a natural and necessary consequence. The reason is apparent, since an idea cannot live and have general acceptance without the employment of symbolism. It is also

true that an individual who would give form to his varying thoughts and emotions must be in possession of language. Then, when we consider the nature of man and that one of his strongest impulses is to impart knowledge, we understand how the search for accurate and expressive symbolism has been going on through all the ages.

Only the animal cries of man are intuitive, the rest are learned. Many of us have a tone vocabulary that is neither extensive nor exact. Proper voice culture should remedy this defect. Thought and feeling can call forth only the expressive powers we possess—they cannot instantly create new ones. If we wish to thoroughly understand the voice and to master its use we must study it. Everything has its preparatory work, but to become proficient in any line our study and training must extend specifically to that line.

Man is a being with many agencies of expression, and in developing them he widens the scope of his mental activities. A language of limited vocabulary denotes a people of circumscribed intellectual attainments, and as a rule the individual may be judged similarly. In brief, we measure men by what they say and do or by expression. It is only by this that we even comprehend each other. What we feel we strive to express, and excursions into new fields of investigation and the development of new ideas are constantly making necessary a further enlargement of the language. These new forms are left us in literature and art, and thus succeeding generations become richer by inheritance. Were these not recorded there could be no progress, since

each generation would have to begin where the preceding one began. And thus literature has been the means of our wonderful development through the last few centuries.

Unfortunately, however, words only are recorded; the tone, look, gesture, and manner refuse to be committed to the page. True, there are those around us who are uttering similar sentiments, and by instinct we may give to the sentiments of a former period their proper interpretation. But there is a safer and surer guide, and it lies in the accurate study of the voice. The tones and actions of men are fundamentally not the product of imitation nor of convention—they are innate and exist in all men in common. To utter our own crude sentiments requires no art, no training. It is only when we come to express sentiments of our higher natures that are the result of education and convention, and when we endeavor to imitate others, that study of the forms of expression and vocal cultivation becomes desirable. This knowledge we do not inherit, language and art must be studied before we may come into possession. The words of books receive significance one by one as the original ideas which inspired them are retraced and comprehended anew. The mind is not a beggar living on alms, but is a worker constantly producing and reproducing. And, therefore, anything to be of value must be grasped, vitalized, and understood in all of its relations before we may be said to understand it.

Perhaps the most primitive form of expression in both animals and men consists in vocalization. Higher orders of intelligence create new forms,

most of which are arbitrary and fixed, but their origin is still shown by the retention of those mere animal cries which constituted the language of their progenitors. These sounds we make intuitively. They are rarely uttered in their crude forms, but in a more refined manner suitable for speech. Language is as much a matter of convention as is dress; each has certain natural requirements, but beyond this it becomes a matter of convention and taste.

Each musical instrument has its own peculiar quality; it may produce almost infinite variety, but any one note is sufficient to inform us just what instrument it is. The human voice, too, has its own native quality and nothing can successfully imitate it. It is obvious, therefore, that one musical instrument cannot do the work of another, and that the culture of the voice should be along the lines of its natural capacity, with an idea of avoiding its natural limitations. A voice naturally a tenor cannot be transformed into a good bass, any more than an organ can do the work of the flute. A voice may be ruined in the attempt to make it over into one which we admire. The human voice in general has its own natural qualities, then each individual voice presents its own peculiarities. These facts must be understood and the voice trained within its own native sphere to accomplish the desired result.

The voice of the human being is peculiarly his own—machines may reproduce and birds may imitate but neither can originate. The first sounds made by the calf, the lamb, and the human infant differ but little in quality, but from the first they begin to diverge until there is soon left but little

resemblance. In them all the sound of short *a* is prominent. This is usually preceded by some consonant which is due to the preliminary formation of the mouth, to inhalation or exhalation. When the sound begins before the lips are opened it will probably be the nasal sound of *m*, and this followed by the sound of *a* makes the cry of *ma*. When the sound starts before the lips are opened, and is not thrown through the nose, a subvocal results, which, when the lips are opened, is recognized as *b*, and this followed by *a* makes the well-known cry of *ba*, and then we find the *a* combined with a number of consonants. These cries will be recognized in several species of animals in common with the human infant. But the superior intelligence of the latter carries it further, and other consonants are prefixed and suffixed, then the vowel is modified until we have the whole range of vowel sounds, and finally the human language. The superiority of man is shown by the fact that his vocal ability is always progressing, while the animal voice develops in nothing save volume.

This first infantile cry is the basis of speech. It contains the primary sound of the human larynx. In time we learn to place the organs of speech in varying positions, thus modifying the oral cavity and changing this primitive vocal element into all the vowels. In making the sound of short *a*, if the mouth is partly closed long *a* will result; by a further opening we shall produce Italian *a* and finally broad *a*. The larynx simply produces a sound which is changed from vowel to vowel by various changes in the oral cavity.

The sounds made by the infant are mere animal cries, they are not the result of thought and premeditation. They are the involuntary forms of expression that exist in animals other than man. It is interesting to consider their points of resemblance. They, too, would have speech had they intelligence, since their vocal organs are physically as perfect as those of men. The infantile cries are the language of sense-impressions, too, and when they are so acute as to dominate us, and when reason and habit are eliminated our expression returns to its primitive form. This tendency is well marked among all classes of men, even with the most highly educated. And even when physical feeling is controlled by higher intelligence and expresses itself in arbitrary words, there is something in the tones that is in harmony with the more primitive utterance. Then, too, we have thoughts and emotions that are merely æsthetic and are not the immediate result of sense impressions; in expressing these our tones are still further modified, but in kind yet resemble the first. These primitive cries, then, are the basis of human speech. That from them we create and develop a wonderful language shows the marvelous mental activity of man and the tendency of the physical being to adapt itself to the requirements of intelligence. We may illustrate the foregoing with the following examples: First, sense impression—an idiot in physical distress will groan, "Oh." Second, an intelligent man under the same condition may exclaim, "Oh, I am very ill!" Here formal words are used, but the tones will resemble the first. Third, Hamlet, not in phys-

ical pain but in mental distress, may exclaim, "Oh, what a rogue and peasant slave am I!" His voice, too, in a degree resembles the more primitive manner of expressing pain. The tones are alike in kind in the three examples.

THE USE OF TERMS

IT is unfortunate that teachers have been somewhat loose in the employment of their terms in the consideration of oral utterance. To illustrate: *voice* is a term at times applied to the sound that emanates from the vocal organs and at other times to the organs themselves.

In order to avoid confusion in the mind of the student it will be well to come to an understanding of the sense in which certain common terms are used in this part of the work, for many words have both a general and a restricted meaning, according as they are popularly or technically used.

Language, speaking broadly, is any method by which human beings communicate with each other. Still more broadly it may signify the acts of inanimate objects, as, the language of flowers, or the elements speaking to man, as, the voice of the wind, or it may be employed to represent the supposed intercommunications of animals. Therefore, it will be seen that it is a very broad term, and should be employed only in a general way.

Voice is the sound which is emitted from the larynx; a whisper is not voice, since the sound is made

by air vibrations in the mouth, neither is a whistle voice, nor a cough, since neither is produced by the full vibration of the vocal cords. Animals usually have voice but not speech, since they do not shape the vocal element into articulate sounds.

Speech is used frequently as a synonym of language, but this is erroneous, and confusing to one who desires precision in the use of terms. Speech, properly considered, refers to that form of language where the element of communication is vocality. It comprehends articulate utterance. While voice is an element it is not the only one, since this element must be formed into distinct sounds with an accepted meaning.

A *word* is a definite articulate sound, of a specific vocal quality and quantity, and which is understood to represent a particular idea. Therefore, a printed symbol in a book is not a word—those characters simply represent words and are only the symbols by which words are suggested. Only when breath escapes through the larynx, setting the vocal bands in vibration, and the sound which results is articulated so that it is recognized as the symbol of a peculiar idea, may it be called a word. Perhaps we may say that one who reads silently is calling words, but these are only imagined, and in any case the symbol which suggests an idea is not necessarily a word, since, if it were, the dots and dashes of the Morse telegraph system, or a painting, or bit of sculpture, would also be regarded as a word.

Voice is a sound produced in the larynx by the vibration of the vocal cords, and modified and enlarged by the resonance chambers of the mouth and nose.

Speech is voice articulated into symbols which are recognized as representing certain ideas.

A *word* is a single vocal sound or a combination of sounds in a group, which represents an idea.

Most animals are capable of producing voice, but only man has speech, yet at birth the human infant shows no evidence of greater vocal ability than other animals. Its cry for a time is monotonous and unvarying. It is only as it advances in intelligence that its vocal ability develops. It would never develop speech if left to itself, or if it associated only with mutes. But at this stage there is a dawning of intelligence, the faculty of imitation which is especially strong in infants is awakened, and besides this there is a development of mental and physical life, which promotes expression and urges the child on to the struggle. It imitates a sound when in its mind it is associated with an idea, and rarely forgets that association when it is once established in its mind. It even repeats words that to it are meaningless, for the sake of imitation. But those words to which it attaches a meaning are more attractive and are the ones most likely to be remembered. In a few years it learns that words are combinations of sounds, it masters the elements composing them, and is then in a position to enlarge its vocabulary should its mental life require it. It sees those elementary characters combined in a manner never before brought to its attention; it gathers the meaning of the symbols from the context, or from other written symbols, and, therefore, it may utter a word intelligently and fearlessly that it has never heard spoken. Now all the elements

necessary to the fullest use of language are present, and the rest is only a matter of development.

But what is the power which takes the limited, crude cries of the child and from them fashions the marvelous variety of human speech? It is intelligence, and only this. An idiot in perfect bodily health and having well-formed vocal organs will never develop intelligent speech. A feeble-minded child will never speak more than a few words, and these crudely, while the person of mental keenness, education, and activity will increase his vocabulary daily until he has words to accurately express not only general ideas but also all their subtleties and refinements.

This emphasizes the idea, then, that intelligence and mental culture are at the bottom of all vocal development, and it is only truth to declare that, properly understood, vocal culture is primarily a mental matter. True, it is the result of certain physical activity: there must be a good instrument, but the instrument without intelligence would be a discordant thing whose sounds would be mere blatant noise and purposeless discord.

QUALITIES OF SOUNDS

AT THE outset the student of voice must have some adequate appreciation of the various qualities of sounds which enter into articulate speech—the problems will be greatly simplified thereby. The first division comprehends vowels

and consonants, only the former being directly the elements which enter into the matter of voice production. A proper utterance of the consonants becomes necessary for accurate and refined speech, but they are not, strictly speaking, vocal elements.

The vowels have been variously described, but perhaps their nature may be better understood by a general description. They are those elementary sounds which are produced by a vibration of the vocal bands. They are the open sounds. As distinguished from consonants they may be uttered on various pitches, with varying degrees of force, they may be inflected or prolonged for considerable periods, and, finally, they take on varying minor shades which have been variously designated but which may be termed tone color. Most of the shading and variety of speech are due to the vocal elements, while the consonants, being fixed and arbitrary, serve the simple purpose of completing and rounding out words so that they may reach the understanding. A beautiful song may appeal to us, even though the words are in a foreign tongue. The vowels constitute a language of tone, which in its broader sense is understood by the whole race, and, therefore, in music these elements are made prominent and are emphasized in various ways.

Consequently, too, in speech that appeals to the feeling, that touches those primary and universal emotions of the human breast, the vowels become especially prominent, while the consonants, as we have said, but complete and round out the words for the understanding. In ordinary intellectual discourse the ideas are best conveyed by the plain-

est and simplest symbolism, and consequently the best expression consists in a simple vocal utterance where all elements are spoken with equal distinctness with the purpose simply of reaching the understanding. But in the expression of lofty ideals, thrilling sentiment, and all sentiment reaching the emotions, we magnify the element of tone which exists in vocality, and by the use of this primary and universal language convey an adequate impression. We may reach, then, the same conclusion which Sir Morrell Mackenzie reached, "that the beauty, rhythm, and power of the human voice lie in the utterance of the vowels."

The vowels consist in variations and modulations of one primary sound. When the stream of escaping breath is set in vibration the sound immediately resulting is not the human voice as we hear it, any more than the sound produced by twanging a violin string stretched in open air is the note of the violin. The sound makes its escape from the nasal and oral passages, and these undergo modifications of form and extent. Now, when there is a certain position of the organs of the mouth while this primary sound escapes it receives some modification, and immediately is recognized as a certain definite vowel. Look into a mirror while pronouncing successively the vowels, a change in the oral cavity will be noticed for each. Endeavor to give more than one without change of position and it will be found impossible.

The vocal elements are the vowels *a, e, i, o, u*, with the diphthongs *oo, oi, ou*. It may be stated that some of the so-called vowels are diphthongs,

and that *oo* is not strictly a diphthong, but for practical purposes it does not matter. These vowels are divided into two general kinds, named *long* and *short*. These are, however, only names and are not descriptive of their quantities. Then they have other sounds, particularly of *a*, besides some rare sounds of *e*, *o*, and *u*. But from the standpoint of production it will be observed that they may be divided into three general groups, which, according to Webster, may be marked as follows: —

(1) Uttered by a single impulse, with little lip movement, but with stroke of jaw: *e*, *i*, *e*, *u*. Throat nearly closed; sound apt to be harsh.

(2) Slight movement of lips, with stroke of the jaw, *a*, *a*, *a*, *i*. Throat more open; sound less harsh.

(3) Strong lip movement combined with jaw movement; *o u oo oo oi ou*. Throat well open; sound smooth and clear.

It is not meant that the above classification is exhaustive nor that the grouping is absolute, but it will help the student to understand the qualities of each sound and the general requirements in producing it.

Now a few suggestions of primary importance should be observed, and these are fundamental, and apply to the whole course of study for vocal improvement.

The general movement in opening the mouth for oral utterance should be up and down, and not from side to side. The latter tends to give a sharp, harsh quality to utterance, which is unpleasant to the ear and tiresome to the throat. This is particularly true in the utterance of *i* and *e*; if one notices the

mouth position of a speaker when uttering these he may know what the sound of all the vowels will be. As generally uttered, perhaps these are theharsh-est, and this is due to a rigid setting of the jaw, the widened mouth, and a resultant rigidity of the pharynx. As far as possible, then, so far as the sound will allow, open the mouth perpendicularly, not horizontally.

Open the lips flexibly, not rigidly; let every organ take its exact place, quickly and easily; *a minimum of effort to accomplish the result* is the ideal. With many, the muscles controlling the lips are stiff and lifeless. Under such circumstances they need cultivation. This may be had through a variety of exercises, some of which we shall give later.

Remove all effort, or strain, at and above the larynx during vocalization. With many persons there is a physical effort which grips the throat muscles during speech, causing the sound to be rasping, and frequently resulting in permanent sore throat. The effort should be on the motor organs which control inspiration and expiration—not in the larynx or pharynx. With many, this effort has become an unconscious one, and it is difficult to eliminate.

Speak from a raised chest and a well-poised head. This does not mean a chest expanded to its full capacity nor a rigid poise of the head, but a position that is active and easy. The lungs may be cramped by drooping shoulders, and the vocal apparatus stifled by a drooping head.

EFFORT

THE most important thing in all expression is the proper distribution of effort. Too much muscular effort is sure to produce an unpleasant sound; in fact, the whole question of proper voice production is one of economy. This principle is exemplified in all physical activity. One at ease does what is required—not more. The backward youth, who blunders when in a strange environment and appears awkward, has his attention so centered upon his action that every movement is stilted because of undue physical effort which results in rigidity. We talk best when we feel our competency and when the effort is not directed to producing grammatical accuracy. A difficult task is performed best when there is that confidence which precludes undue attention to the performance. Any one can walk a four-inch plank in a floor, but place this same plank across a deep chasm and the task will probably become impossible. The reason is that in the latter case there is an undue strain on the locomotor muscles which interferes with their normal action. Every muscle is rigid, the joints are bound together as with cords, and there is a total lack of that flexibility which would render the task perfectly easy. All of the above is peculiarly applicable to speech. Most young speakers are nervous and embarrassed, and this is shown immediately in the voice. The moment the speaker becomes aware that there is vocal difficulty, such as hoarseness or indistinctness of

utterance, he makes an effort to remedy the difficulty, but the result is extra strain on the organs. Consciously or unconsciously he is impressed that the fault lies in the larynx or in the organs above, and he directs his attention there, but he does not understand that too much effort in this region is what has caused the difficulty, though such is undoubtedly the case.

He must now begin to practice along new lines, for the purpose of eliminating all unnecessary effort in the throat. A given tone made with a minimum of effort should be the ideal. This will bring him to study the general structure of the vocal machine and the peculiar function of the various parts. He need not take a course in anatomy, but such knowledge as he already possesses will probably be sufficient. He will readily understand that the breath is taken in and again expelled by means of certain muscles of the waist and abdomen. He will probably recall that the diaphragm is a great muscle dividing the chest cavity from that of the abdomen. Hence, he must appreciate the fact that the motor power of vocalization dwells in the agencies which control breathing. Now let him consider the vocal machine proper, *i. e.*, those organs from the larynx upward, as parts which in a sense perform a negative function. True, the vocal cords are stretched, but this is done involuntarily, and all other action consists in placing the organs in such a position as to least obstruct or interfere with the escape of the sound.

Exercise 1.—Sit erect; easily relax all the muscles of the neck and throat until the head drops to the chest. (Don't force

it.) Now exert just enough effort to slowly raise the head and, with the muscles thus devitalized, prolong *Oh*.

Repeat the exercise on all the long vowels: *a, e, i, o, u*.

Exercise 2.—Place the hands on the muscles of the neck at the sides; make the muscles rigid, then relax them until they are perfectly soft and flexible; repeat the same sounds.

Exercise 3.—Roll the head from side to side, simply letting it fall without muscular effort, bring it easily erect and repeat the sounds above.

Exercise 4.—Repeat the same sounds while the head is moving as above.

Exercise 5.—Sit indolently in a chair; relax the whole body; see how indolently you can count ten, or repeat the vowels, or read a couplet.

Exercise 6.—Stand erect; relax all the muscles of the throat as before but with chest easily expanded; pronounce all the vowels firmly.

Exercise 7.—In the same position speak the vowels with full force with the throat muscles (internal and external) devitalized, but with strong chest action.

Set aside certain periods of the day for this work. Ten minutes at a time is sufficient, and two or three periods every day will accomplish much.

When you feel that you have mastered the principle indicated above, and that it has become a part of your speech, extend it to the productions of sounds requiring considerable force. Taking the above exercises, gradually enlarge the sounds, endeavoring to keep an open and relaxed throat. Meanwhile the chest will become active and the muscles which control respiration will act vigorously, but do not allow this activity to be extended to the larynx and the organs above.

It may be well to explain why this is so essential to proper vocal culture. Among public speakers there are numerous complaints of difficulties in the

throat, and these are attributed to the use of the voice. Broadly, they may be classed as "clergyman's sore throat," and the percentage of speakers suffering from some form of this complaint is very large. It is a fact, nevertheless, that most of these troubles are unnecessary and could have been avoided by normal methods of speech, and in most instances they can be removed only by correcting faulty tone production. To give the voice a rest will not assist in bringing about a cure, since when active work is resumed the difficulty must at once manifest itself. When the trouble has been superinduced by improper vocal usage, only proper voice production will cause it to disappear. In such a case medicines and surgery will be of no avail, and our leading physicians have come to realize this fact. True, in any case there may be physical ailments which help to aggravate the difficulty. In such cases the vocalist and the physician should work in harmony, neither usurping the functions of the other.

But voice should be properly trained for its own sake. Surely as much value is to be attached to a pleasant voice as to the tone of a piano, yet people utterly indifferent to the former are sensitive to the latter. A clergyman who thinks voice training affectation, and that one voice is as good as another, will make every effort to raise money to purchase a fine pipe organ, and yet his voice conveys the greater message. We recognize the language of tone in every sound that we hear, and noises appeal to the understanding as much as objects appeal to the sight. When we hear rasping,

rattling, or grating noises we form an idea of the agencies which produced them, and understand that a harsh, rasping voice is the language of something unpleasant. True, one may be effective in spite of a poor or even a harsh delivery, yet who will claim for the delivery in such a case the honor for the effect produced or deny that a faultless delivery would have enhanced the effect.

Voice culture does not aim at theatrical effect. The idea should be to discover just how nature evidently intended that the instrument should be exercised, and then to bring our habit in accordance with this ideal. A bad voice is untrue to nature. It violates the laws of physiology, and therefore one who uses it is untruthful and unnatural to a degree. To produce voice properly requires good health, and on the other hand proper vocalization is an important factor in securing or maintaining good health.

But let us observe here that much vocal cultivation (cultivation so called) is both unnatural and injurious. Its value depends to a great degree upon the object of the instruction or upon the exercises. The usual method contemplates certain forms of expression desired and seeks to cultivate voice to that standard. It is theatrical, and has for its only object the portrayal of certain sentiment, whether that is normal or abnormal, natural or unnatural. Another idea concerns itself with a rational and scientific study of the voice along its physical side, and observes the laws of acoustics and the language of sound. It seeks to place voice in its true light as an instrument, and endeavors to understand its nature and to ascertain its powers and its limita-

tions. This compels a study of voice *as voice*, and excites the belief that when it is developed along the lines of its own natural capacities, keeping in mind its limitations, it will be a fitting instrument for the expression of worthy sentiment and for all characterization that is normal.

This view of voice cultivation excludes all mouth-ing and ranting which have been thought to be necessary incidents of voice culture. It condemns bellowing and shrieking and spectacular exhibitions. It also discountenances the deliberate practice of those qualities which are impure and unnatural and which are studied only for purposes of exhibition.

Many students of voice are confronted with some nine qualities, which are elaborately described, while under each is a series of extracts in which the particular quality is to be employed. One division discusses pure voice, and the extracts are read by the student for the purpose of acquiring this quality and of eliminating all impurities. When this has been mastered, another division is confronted under which various impure qualities are described, and these are followed by examples which are intended to afford exercise. In these, pure tones are regarded as faults, and a premium is placed on various forms of harshness and nasality. This method of study is unscientific and unnatural, and does not tend to establish good habits of vocalization. As well teach a child both good and evil as to teach both pure and impure, normal and abnormal, vocal usage.

This treatise will consider but one general quality of voice, which may be designated as pure, or that

form that is made as nature intended it should be, or, negatively speaking, one that is not unnatural and that does not violate the laws of physiology.

To secure the desired end the ability to produce proper tones must merge into habit. We never use an instrument well while we are conscious of endeavoring to learn its nature and are experimenting with it. Proper speech should come to our lips as naturally as we use our muscles in walking, and only when we have established this habit may we feel sure of having a good voice. Proper habits of vocalization are not like garments, to be used on state occasions and then laid aside—they are not to be called forth in a discourse and then put by. They should be made a part of ourselves, and therefore not put on, but developed from within. And it may be said that when one has pursued vocal study along rational lines he will have established a habit so much a part of his nature that he can put it off no more easily than he can return to his primitive form of locomotion—on all fours. Every bit of conversation, every public utterance, will give his powers exercise, and there will exist, in his subconsciousness, ideals of sound which he could not violate if he would.

A person's voice is determined by several factors: (1) his physical constitution, including his general bodily structure and health; (2) the peculiar construction of his vocal organs; (3) by his environment, since many of the qualities of speech, including peculiarities of tone, have been acquired by conscious or unconscious imitation; and (4) by his idea of sounds, their nature, purposes, and values. This

determines what sort of ear one has. It may be doubted whether many men would speak in harsh gutturals if their ear told them the nature of their utterance, neither would they whine monotonously were their ideal of tone values high, and we should not hear half of those sharp, hard, or nasal voices for which Americans are noted if we knew how they sounded. For in most instances faulty voices are not the result of physical faults but of improper usage, and the manipulation necessary to bad vocal-ity is unnatural and abnormal. It is necessary, then, for the student to observe closely sounds generally, and those of the voice in particular. Let him listen to noises and to vocal and instrumental music, for by listening to the singing voice he may learn many invaluable lessons which apply to speech. No tone can be uttered until it is conceived, and when it is accurately conceived utterance is usually a minor matter for consideration. As the stammerer cannot utter a sound which he believes himself unable to utter, so one cannot give a vocal quality until it is adequately pictured in the mind. Perhaps, then, many vocalists have been in error in regarding the mechanical side too exclusively, while higher and broader ideals of tone values should have been the object.

Proper imitation is a great element in developing vocality. If the word is objected to, then let us say we should always endeavor to exemplify our highest tone ideals. But it is certain that the vocal organs respond better when we seek to imitate a sound heard or imagined than when we endeavor to follow some set formula of placing the organs. A

child picks up all kinds of vocalization by trying to make the sounds it hears, but to teach it speech by any other method is a difficult task. Therefore, while there is a subjective study, the chief study should be objective; and into all work, above the first stages, should enter the thought of endeavoring to represent an ideal through the agency of sound.

BREATHING

THE student of voice must consider the matter of breathing in order to discover whether his own respiration is normal and, if it is not, to understand how to improve it. He should also understand that for special or unusual vocal effort there must be a control that is different from that of ordinary breathing. Countless systems of exercises have been prescribed and many theories have been advanced, but exercises are worthless unless we understand the purposes they are intended to serve and unless these purposes are proper. Vocalists insist on theories of respiration which are totally at variance with the plainest laws of science, some of them fail even to take into consideration human anatomy. A common-sense consideration of what most people have a knowledge of should lead to proper conclusions regarding the matter of breathing.

A most important factor in proper respiration is the nose, yet nasal breathing is not so common as is

generally supposed. Ask the persons whom you meet whether they habitually breathe through the nose and probably they all will answer in the affirmative, when most likely they are mistaken. The habit of breathing through the nose is important, for both health and good vocality depend upon it. There is no doubt among scientific men that the nose is intended primarily as the organ through which we should take air into the lungs. There are exceptions which will be noted later, but this is the normal method. To show that it is designed for this purpose it is only necessary to examine its nature and to observe the habits of animals under normal conditions. Internally it is one of the warmest parts of the body. This is evidently for the purpose of preventing cold drafts reaching the lungs and causing congestion. It offers to the air a tortuous passage, so that it must travel through a longer space before entering the lungs. This allows time for the air to become warmed. Then, too, it is constructed in such a manner as to sift out all impurities, catching all forms of dust and retaining them in the nasal cavities. With its folds, fibres, and moistened interior it acts as an air filter which was designed to render innocuous the streams of air entering the lungs. True, one may take breath more quickly through the mouth, as filtration either of air or water is a process in which time is an element.

Persons frequently acquire the habit of mouth breathing in childhood: a cold settles in the head — breathing becomes difficult — in sleeping the mouth is open — and in a short time mouth breathing may

become permanent. There are persons who employ this faulty form only during sleep. The results are a dry throat and mouth, irritation some place in the vocal organs, at times the sense of smell is deadened, and a tendency towards catarrh and nasal obstructions is developed. Nothing keeps the nose healthy so much as normal usage. It has been demonstrated again and again that any abnormal use, or the lack of use, of an organ tends to create disease or some form of trouble. Surgeons say that there is a tendency for growths to form in the nasal passages because of the disuse of that organ in breathing. Many are surprised to discover that they cannot breathe with equal ease through both nostrils, but any one may test the matter by closing one cavity while inhaling through the other. In many instances the trouble may be remedied by persistent endeavor to use the nose normally.

From the point of view of the vocalist alone this is an important matter, since there must be health and normality of the vocal organs, and any irritation tells instantly in the voice. Besides this the cavities of the nose are resonance cavities which give to the tones much of their coloring, the absence of which renders speech unpleasant.

Unless there is some obstruction in the form of a growth, nasal breathing may be acquired in a very short time, and when the habit has been formed any other form will appear unnatural. It is only necessary to close the lips tightly and keep them closed, save in speaking. Watch yourself and you may find that in walking the lips may be parted very slightly, but sufficiently to allow breathing. Try

to carry the habit of nasal breathing into sleep, think about it upon retiring and when awake, and the mind may be so impressed that in a short time the habit will be formed not to be broken. Snoring is a disgusting habit which results from sleeping with the mouth open.

One thing is obvious, and is regarded by all as an established fact, that to breathe normally one should inhale and exhale through the nose. Thus the air is warmed and purified. Mouth breathing allows the cold air to reach the lungs, dust and other impurities to pass directly to the vocal machinery, and the mouth and throat to become dry and irritated. Sleeping or awake, in normal life one should breathe through the nose. He may make this a habit by a little thought and persistence; but one must qualify this general principle, for nasal breathing is not natural under all conditions, but is simply the rule. Any violent exercise requires mouth breathing, for the reason that great quantities of air are required, and the mouth offers the only adequate means. Dogs and horses habitually breathe through the nose; but when under much exertion, this is changed to mouth breathing. In boxing, riding a steep hill on a wheel, rapid running, and the like, one should apply common sense, and he will note that the general rule has its exceptions. Nevertheless, all ordinary activity requires nasal breathing.

In speaking or singing the breath must be taken in large measure through the mouth. The reasons are that the natural rhythmic respiration is broken up and one must inhale at such times and in such

quantities as he can. Then the pause may be so short that there is not time to close the mouth and take breath by the slower nasal method. Singers and speakers have tried nasal breathing during vocality, but without success. Then in any very active work, where great quantities of air are required, mouth breathing becomes necessary. But in spite of this some have urged that there is only one form of respiration that is correct. We notice that many animals never resort to mouth breathing until they are violently exercised, when it is instantly employed. There are two forms of locomotion, walking and running, and both are performed by the same agencies; one is passive and the other active, and the same is true of breathing.

In regard to filling the lungs several principles should be observed, and following out these the student may form his own exercises. The first idea is to ascertain whether we are taking in a proper supply of air. From habit, such as a contracted chest, or stooped shoulders, or a constricted thorax due to tight clothing, we may have decreased the normal supply of air, in which case there must be a low order of vitality. Then there are persons who breathe in sufficient quantities, but without extending the expansion through the whole of the lung tissue. Healthful breathing consists in expanding every part slightly during every inhalation. Enormous quantities of air are not needed, and one with the greatest lung capacity is not necessarily the most healthful, nor the best vocalist. Frequently women breathe almost exclusively in the upper lobe of the lungs, while many men from

stooped shoulders or contracted chest, fill the bottom of the lungs chiefly. Therefore it has been noticed that in pulmonary diseases the women are apt to be attacked in the lower thorax and the men in the upper.

Very much has been said about the habit of women in constricting the waist, but this is not the only abuse of clothing from the standpoint of proper breathing. Fortunately we are becoming more rational in our habits of dress, and art has taught us that nature must be taken into consideration in the design of our fashions. That extreme waist constriction prevalent twenty-five years ago is now popular only with the vulgar, and it may be doubted whether the ordinary dress along accepted lines interferes materially with breathing. The lungs are some distance above the waist line, and they may expand fully unless the muscles which control respiration are prevented from acting, so continued writing in an incorrect posture, with the shoulders rounded and the chest depressed, decreases the cavity of the lungs and prevents their normal expansion. The chest should be expanded and the vital organs held high for good health. There is a habit of dress often as injurious to men: the hanging of many heavy garments from the shoulders, thus depressing the lungs. A long, heavy overcoat reaching below the knees and weighing many pounds, in addition to other heavy garments, will pull the shoulders down and interfere with the full expansion of the upper chest.

There are two sets of muscles employed in breathing where clothing, or habit, does not interfere with

the process. These muscles may be roughly classified as, (1) the diaphragmatic (including the greatest, the diaphragm) and (2) the abdominal. Then there are those muscles which act directly upon the ribs, expanding and contracting them. They are the intercostal. During passive inhalation, there is a downward movement of the diaphragm, and a recession in exhalation, at the same time there is some activity of the intercostal muscles. But in active breathing, where a great quantity of air must be taken in quickly, the direct action of the intercostal muscles becomes apparent, the ribs are quickly drawn out and the air instantly rushes in.

This form may be noticed in animals when they are exercised: the ribs move forward and outward, controlled by their own muscles, and recede during exhalation. Much confusion has arisen because persons have imagined that there is but one form of breathing adapted to all persons under all conditions. The extremes may be described as follows:—

Passive breathing, where little breath is required. This is taken through the nostrils with a downward stroke of the diaphragm and a slight action of the intercostal muscles.

Active breathing, through the mouth if intense, with a strong action of the intercostal muscles and a slighter movement of the diaphragm. Dr. Mackenzie says that whatever theories may be advanced, one can take more breath and with greater rapidity by the latter form.

While the lungs lie within a cage composed of the ribs, yet these are fixed flexibly so that with every respiration their capacity is increased and decreased.

They have been likened to the handles of a bucket, one at either side; when they are raised they are farthest apart, and when they fall they approximate or come nearer together. The whole trunk need not be raised, but a simple muscular action pushes the ribs upward and outward. In order to fill any part of the lungs it is only necessary to expand the walls of the chest over that part, and, therefore, if one will discover just where the lungs lie he may test the matter for himself.

The following exercises, if carefully* followed, should be of great assistance:—

First, make sure that the air in the room is pure.

Stand erect, with the shoulders easily back; inhale through the nose; exhale through the mouth; inhale through ten seconds; exhale through ten seconds.

Be sure that the inhalation and exhalation do not occur on the first few counts, but extend each through the entire number: that is, inhale an equal quantity through every count, and exhale in the same manner. This is the purpose of the exercise.

The number of counts for both may be gradually increased, but never carry it to the point where it requires any considerable effort. Proper control, and not great capacity, is the purpose. Never hold the breath; in normal respiration either inhalation or exhalation should be constantly taking place. This should be practiced in connection with other breathing exercises for a few minutes several times daily.

* Remember that in following printed exercises the authors intend that, as in mathematical problems, the directions should be strictly obeyed. When the proper result has been reached the pupil may vary them as he thinks best.

Now inhale as before, and allow the breath to escape through the mouth in a whispering sound: *a—h*. Let the time for this sound equal that of the inhalation; do not allow more breath to escape in the beginning than at the end, but make it the same throughout. Inhalation, counting mentally: 1-2-3-4-5-6-7-8-9-10; exhalation: 1-2-3-4-5-6-7-8-9-10.

Following this, one may begin to use the vowels, inhaling in every instance as before, and exhaling in the same manner, on each of these sounds: *a, e, i, o, u, oo*. If one choose he may add to this list all the other vowel sounds.

These simple exercises, if followed closely and with systematic daily practice, will be of great value. We would advise exercising on these, at least twice daily, for periods not exceeding ten minutes each, and at times when the person is not exhausted—not, however, just before nor just after eating.

After considerable practice in the exercises above he may apply the principles to reading. He will see that there are rests or pauses, which are necessary to bring out the meaning and to show the relation between words or parts of a sentence. These pauses afford time for inhaling, when air should be taken into the lungs as the opportunity presents itself and in such quantities as the pauses will admit. This breathing should be quiet and unobserved. In the following examples, the dash is not a mark of punctuation, but indicates where breath may be taken:—

The heavens declare the glory of God;—and the firmament showeth his handiwork.—Day unto day uttereth speech,—and

night unto night showeth knowledge.— There is no speech nor language,— where their voice is not heard.— Their line is gone out through all the earth,—and their words to the end of the world.— *Bible.*

Practice this, taking breath at the places indicated, exercising care that it is not wasted on the first word or two uttered. Control its escape and reserve sufficient to carry the voice until the next pause is reached. When this can be done easily, and the breathing is not unduly prominent, the number of breathing places may be decreased, as:—

The heavens declare the glory of God; and the firmament showeth his handiwork.— Day unto day uttereth speech, and night unto night showeth knowledge.— There is no speech nor language, where their voice is not heard.— Their line is gone out through all the earth, and their words to the end of the world.

Any selection may be similarly treated by the student, the purpose being always to speak while the chest is comfortably filled with air. We do not think it is advisable to read as much as possible before inhalation. The student should not aim to excel in doing an exercise, but to firmly establish a reasonable habit. Swimming and diving are fine exercises for breath control, if not overdone.

The following exercise, which may be taken on the street, unobserved, is the favorite of a prominent physical instructor:—

With the head up, shoulders back, and mouth closed: inhale through two strides, then exhale through two. Without any interval inhale through three, then exhale through the same number. Keep on increasing the number of each until you

begin to feel an effort, then stop and breathe normally again for a minute or two, and then repeat. One should exercise care that the same amount of air is inhaled or exhaled through each of the counts.

Never practice a vocal nor a breathing exercise unless you know its purpose, nor unless that purpose seems reasonable. Breath capacity and breath control are the chief purposes of these exercises.

The student, in practicing the foregoing exercises, has probably begun to study respiration, and has become, in a general sense, aware of its machinery. He is now ready to consider the matter more technically, although we deem much of the usual speculation on this subject neither true nor necessary.

Next we should inquire into the manner in which we breathe, and this will throw considerable light on our practice. Broadly speaking, our respiration is produced in the same manner as the blowing of a bellows. The lungs are filled with air-cells, connected with these cells are tubes that lead to the larynx and there form one large tube which opens into the mouth and nose, and which connect the air-cells with the great envelope of air which surrounds the earth. The lungs are surrounded by the ribs, which are flexibly adjusted. When they expand, the outside pressure of air fills the lungs; when they contract, the air chamber becomes smaller and the air is forced out.

We may see now how it is possible to breathe only in certain parts of the lungs. Expansion of the lung will occur where there is expansion over it, and

nowhere else. If you raise your shoulders you take the pressure from the upper parts, and these will fill with air. If the walls of the chest farther down are thrown out, a partial vacuum will be created, which nature abhors and consequently fills. This is the simple theory, and from it we may deduce that all the lung-cells should be used in breathing, and that to do this the walls of the chest covering the lungs should be expanded in all parts. Notwithstanding all the theories that have been expounded, if you know you are filling the lungs all over and without undue effort, and that you have perfect control over inhalation and exhalation, theories will not matter much.

BREATHING EXERCISES

Breathing may be tested, and the various muscles exercised, by combining the following suggestions with the first series of exercises:—

1. Assume an erect position with the hips and shoulders back; place the palms upon the upper chest and inhale slowly through the nose, expanding the body under the hands. Do this without raising the shoulders or otherwise moving. Relax the muscles, allowing the breath to escape through the mouth.

2. Inhale with a view of expanding the muscles of the sides just beneath the armpits; push the walls of the sides upward and outward, without elevating the shoulders.

3. Inhale with a view of forcing out the muscles of the back just above the small of the back. To do this the hands may be placed on the back with thumbs forward, the back of the fingers covering the dorsal muscles. Note whether there is

expansion and contraction under the hands. Be careful not to bend the body during this exercise.

4. Inhale with a view of forcing out the muscles of the abdomen. Expand the abdomen as much as possible during inhalation, and allow the muscles to sink as much as possible during exhalation. The breathing should be deep and regular.

5. Inhale with a view of forcing down the diaphragmatic muscle, a large arch-shaped muscle separating the organs of digestion from those of respiration. The diaphragm is attached to the walls of the sides at about the third lower rib; and thus in diaphragmatic breathing, during inhalation the muscle is forced downward, with the result that the walls are forced outward. This may be otherwise termed waist breathing, as when we inhale we do so with a view of expanding the entire circle of the waist.

6. This exercise is a combination of all other forms of breathing. Inhale slowly, exercising the will upon all of the muscles concerned in breath production.

7. Inhale slowly and prolong the previous exercise.

8. Exercise a natural emission of the breath on the sound of the letter *h*.*

9. Exercise a gradual and forceful expulsion of the breath on the sound of the letter *h*.

10. Exercise a sudden explosion of the breath on the sound of the letter *h*.

The next idea, and the one which concerns vocal management, is proper control of exhalation. For purposes of life it is necessary to inhale certain quantities of air, exhalation does not concern us especially. The air having been vitiated we throw it off as quickly as possible. But for the purposes of speech the method of escape becomes an important matter. Very much heavy breathing and gasping is due to allowing the lungs to exhaust

*The sound, not the name of the letter. The name of the letter *h* is *aitch*, but its sound is what is heard in whispering *hah*. (See bottom foot-note on page 130.)

themselves quickly, and they must be constantly replenished. Consequently, some words are made with too much breath and others with too little. The breathing should be deep and regular, and at times the greatest economy is desirable.

There are various exercises which may be employed to remedy this:—

1. Pronounce the vowels in a whisper, inhaling before each, and exhausting the lungs at each effort. This represents the extreme to be avoided.

2. Fill the lungs and whisper the five vowels, without inhaling between.

3. Fill the lungs and sound *ha* in a whisper, prolonging it softly and regularly as long as it may be done with comfort.

4. Inhale; then prolong a vowel on a light even tone as long as may be without exhaustion. If the sound wavers and trembles, keep up the practice until it is firm and even. Recite a line of poetry in one breath, then two lines, and increase as long as easily possible.

For development of the muscles of the waist and abdomen one may form a series of exercises, bending the body at the hips to the right, to the left, and backwards. He may stand erect during inhalation, and bend sideways or backwards during exhalation, or may exhale in a whisper or on the vowels. Finally, he may bend from side to side and backwards during inhalation and exhalation.

Recite while walking, trying to control the breath and voice. Speaking while walking up hill is a good exercise. Light dumb-bell practice or other physical exercise, not too violent, is good to accompany breathing and vocal exercises.

In addition to the above, breathing exercises may be practiced in calisthenic drills—inhaling through

a certain number of counts, and exhaling in the same manner. Care must be exercised to avoid inhaling or exhaling suddenly during one or two counts and holding the breath through the remainder, but the same amount of breath should be given to each count. Do not let the breathing stop, either inhalation or exhalation should be constantly occurring.

Several rules should be observed: never practice long at one period; never practice when very tired; and never carry any exercise beyond the point of comfort.

VOCAL EXERCISES

THE purpose of any exercise intended for the cure of stammering is that of discipline rather than of development, and for this reason the student should keep constantly in mind that the action of his muscles during exercise is but obedience to the dictates of the will. When by exercising the will we can control muscular action we will be able to converse fluently and without stammering. Physical exercises are ordinarily calculated to improve the general health and develop the physique; breathing exercises are considered highly beneficial to aid in this development; vocal exercises serve to strengthen and mellow the voice, but all such exercises in connection with any method for the cure of stammering, though beneficial in other ways, are given for the purpose of discipline.

To accomplish this end we should summon to our aid every exercise possible where mind and mus-

cle act together and in the manner herein suggested, and control the latter to act in conformity with, and in obedience to the dictates of, the former.

1. Assume a standing position with the hips and shoulders back, the body in such a position that a line dropped perpendicularly from the chest would fall directly in front of the toes.

Utter the vowels naturally, prolonging the breath two seconds on each sound. The throat should be well opened and the lower jaw protruded slightly. Care should be exercised that the organs are positioned properly, and no unusual effort should be made, the object being to exercise the organs on the production of the natural tone.

2. Utter the vowels with full force, using a decisive action of the diaphragmatic muscle for each utterance. In the execution of this exercise the full volume of the voice should be used, care being had, however, not to overtax the organs.

3. Commence in the natural tone (see exercise 1); increase to full force (see exercise 2); return to the natural and again to the full force, alternating the voice from the natural tone to the full force on each vowel, five times.

4. Exercise the voice in an effusive utterance on each vowel. The tone produced should characterize the easiest possible effort toward utterance, and is a modified form of the natural tone.

5. Commence in a whispered utterance; increase to the full volume of the voice; then suddenly stop.

6. Fill the lungs to their fullest capacity and utter a vowel sound, commencing suddenly with the abrupt utterance and allowing the voice to gradually die away to a whispered utterance. Repeat with each vowel sound.

7. Force the air from the lungs through the mouth; inhale through the nostrils to the full capacity of the lungs; utter each vowel sound, holding the tone as long as possible. This exercise should be practiced with caution, and care must be exercised not to strain the muscles either during inhalation or exhalation.

8. Commence in a whispered utterance; increase to the full volume and allow the voice to gradually diminish in tone to a

whispered utterance. This is a combination of exercises 5 and 6.

9. Prolong each of the vowels, interrupting their passage through the glottis and making the voice tremulous.

10. Commence with the full force and suddenly decrease the volume of tone. This is an abbreviated form of exercise 6.

GYMNASTIC EXERCISES FOR THE TONGUE

MANY forms of defective utterance result from lack of flexibility of the tongue or because of the rigidity of the muscles of the mouth, and thus in order to remedy this difficulty the writers suggest the following tongue exercises having witnessed their beneficial results in numerous cases:—

These exercises should be practiced before a mirror in order that the student may form a better idea of the positions suggested. Special attention should be directed to the action of the tongue, lips, soft palate, and lower jaw.

1. Protrude the tongue as far as possible and bring it back forcibly. Repeat the exercise fifteen times in succession.

2. Place the tip of the pointed tongue at the right corner of the lips (mouth open); move the tip of tongue to left corner; alternate back and forth twelve times. Breathe regularly during the exercise.

3. Touch the corners and centers of the lips with the pointed tongue (mouth open). Begin slowly, commencing from right to left; increase the speed while repeating fifteen times; then reverse.

4. Make six complete circles from right to left, pressing the tip of the pointed tongue lightly against the edge of the lips. Reverse the exercise.

5. With the point of the tongue drawn as far back into the mouth as possible, make six complete circles. Reverse the exercise.

6. Touch the lips with the pointed tongue twelve times at the corners, intermediate points, and centers. Reverse the exercise.

7. Place the end of the pointed tongue at the edge of the upper gums and bring it back along the hard palate until it touches the soft palate; force its point as far down into the throat as possible. Repeat the exercise twelve times.

8. Fold the edges of the tongue up and force the pointed tip as far out between the lips as possible. Repeat the exercise slowly twelve times.

9. Touch the lips with the end of the pointed tongue at points intermediately between the corners and center. The form of this exercise should outline the letter X. Repeat twelve times; then reverse.

10. Trill the sound of the letter *r*.

THE ATTACK OF A TONE

THIS is a point requiring a competent instructor, and at best the meaning of the authors must be rather obscure even after full explanation. Very many persons in pronouncing a vowel utter it with a sort of metallic click, or explosion. It is a sound resembling a cough, and is made in very much the same manner. If these sounds could be represented by characters, we should say they are of a shape resembling the capital "D," and that they should be like the letter "O." These appear often in speech.

and song when the word begins with a vowel, and they are apt to be especially prominent in such a word if there has been a pause or a partial rest before it.

Many vocal teachers help to accentuate this unpleasant quality by insisting upon a decided attack of the tones, terming it the "glottis stroke," etc. The result is oftentimes a series of metallic clicks which is foreign to purity of tone and ease of production. Many trained singers and speakers who have this unpleasant tone imagine it is an element of power. It is a matter which does not concern time nor force, since the vowel may be properly rounded or emphatically uttered without the unpleasant catch or cough and without undue throat effort.

Since our conception of tones has so much to do with their utterance, the exercises which follow will be helpful. In practice students should begin with the long notes, exercising care to begin each gently. The time may be gradually shortened until the short sounds may be given smoothly. Inflected notes also may be employed. Utter these sounds, using the five vowels.

The muscles of the throat must not be set rigidly in preparation for a sound, but should take their position easily while the sound is being formed. Perhaps the general idea may be expressed by saying that the vocal organs should not eject a sound, but should shape it while it is escaping. This constant cough or click is destructive to the beauty of a voice, and is at the same time injurious to the throat.

There is a tendency to close the throat and suddenly allow the sound to escape. If one notices

closely he will find that the breath is forced into the upper chest for the purpose of making the sound, but is held by reason of the closed throat. Suddenly the throat is opened and the air escapes forcibly as in coughing. One may practice saying over the vowels, joining all together by a thread of sound; next this thread may be made very slight, and finally one may practice with the connecting sound only in the imagination. In repeating the vowels it will be noticed that long *u* never has this abrupt quality, the reason being that as it is a diphthong the body of the sound has a preparation, the sound being a combination of *y* and *oo*. Now, in practicing the other vowels may be preceded by *y*, as *y-a*, *y-e*, *y-i*, *y-o*, *y-oo*. This annexed sound may be gradually diminished until it exists only in the imagination. As the impression has so much to do with the resultant sound, one may think, in uttering the vowels, of quickly describing a circle of sound rather than ejecting blocks of tone. After proficiency has been attained in the above exercises, one may read carefully selections of prose or poetry, exercising care to speak the initial vowels with firmness but not explosively.

The following exercise will be found excellent if closely followed. Repeat the following words, giving long time to each:—

may, me, my, mow, mew.

These represent the five long vowel sounds preceded by the consonant *m*, or,

ma, me, mi, mo, mu.

Repeat these sounds slowly, subduing the sound of *m* and giving the vowels their full quantity.

Repeat again, making the consonant almost inaudible. Finally, place the mouth in the position to make *m* but do not utter that sound, and, letting it exist in the mind, form each vowel.

The sound may now be reversed as follows:—

am, em, im, om, um.

Finally these vowels may be placed between other sounds, as:—

mate, meat, might, mote, mute.

Let the purpose be to pronounce the vowel, whether alone or in the midst of a word, clearly and smoothly. The short vowels may be treated in the same manner.

HARMONY

THOSE things which appeal to hearing are generally supposed to be much more definite than those that reach the eye, but this idea is not correct. Very many of the impressions of life are gathered from sound, even apart from words. Silent reading is supposed to appeal to the eye, but it depends also upon the ear, since the tones are imagined as we read. The same qualifications which are essential to beauty of form and color are applicable to sounds. All the noises we hear are

physical. and have form and, in a sense, color. Each sound is a sound because a certain form of vibration has been made in the physical ear, and the brain looking upon the picture forms a judgment, calling it harmonious or inharmonious.

TONE MEANINGS

A KNOWLEDGE of tone is innate, yet speech requires infinite variety of modification, and this is learned as anything else is, either consciously or unconsciously. Most words are wholly artificial and require study and capacity as much as do the rules of arithmetic or grammar, though some appear to think that a vocabulary and vocal ability "come by nature," as Dogberry said of reading and writing. We may discover what is natural and what is artificial by observing men in extreme conditions. They scream, groan, sigh, and laugh without premeditation, and each of these in its place is more eloquent than words. And these sounds are most difficult to imitate successfully. Tones are so absolute in their meaning that words are construed and modified by their use; where words and tones conflict, the latter are believed.

We may consider another class of words which may be termed *descriptive*. Every language is rich in them, and in modified forms they are numerous in the vocabularies of many peoples. There is no reason why we should say *come, go, walk, talk,*

climb, run, when we wish to designate a particular act, save that men have agreed that these sounds shall be thus employed. But there is a deeper reason for saying the insects *hum*, the file *rasps*, the cannon *booms*, the pan *sizzles*, the water *gurgles*, the bells *tinkle*, the breeze *murmurs*, the owl *hoots*, the lion *roars*. The mere utterance of one of these words suggests the act, and also brings before our minds the object performing that act. They are "picture-words," very suggestive to the imagination. There are thousands of these words in any language, and they give to it much of its music and coloring. Thus we trace many of our words back beyond Latin, Saxon, or Greek roots, and find their origin in the imitative faculty of primitive man.

Mimicry is a great feature in our make-up, and especially is it prominent in children and primitive peoples. Now, the sounds of nature make a definite impression upon us; for instance: the moaning winds make us sad; the chattering brook, joyous; and the pealing thunder fills us with awe. Might not primitive man in feeling these emotions have consciously or, more likely, half consciously uttered sounds somewhat like them, to find that their meanings were recognized by his fellows?

Children and the lower animals use the ruder forms of tone before either reason or experience has come to dictate what they shall be. A child laughs because it feels happy and cries when it is in pain. It has not learned this, because it cannot be taught to reverse the process. The first attempts at language are shown in imitations of the sounds of animals, as a grunt to represent a pig, or a crow

to designate a cock. Perhaps at first this imitation is entirely unconscious. And while at an early age we use these animal cries with accuracy, we are equally cognizant of their meaning when used by others. A dog's bark will frighten the infant, while the mother's soft lullaby soothes it to rest. Whatever, then, the origin, it is certain that there is a language of sounds, and that in its ruder aspects it is generally recognized. Upon this basis we have instrumental and vocal music and the voice in speech. There are certain distinctive sounds employed universally by man and, of course, are universally recognized. A few may be enumerated: the *groan*, *sigh*, *laugh*, *sneer*, *scream*, exclamations as *oh!* *ah!* etc. There are common noises around which superstitions have gathered. The moaning of the wind is the cry of unhappy spirits. The hoot of an owl or the howling of a dog betokens death. Superstition in these cases is the result of an impression produced by a peculiar sound, which if made by any other instrumentality would give rise to the same feeling. One hearing a lion roar, the booming of the surf, or the deep notes of the organ, for the first time, will receive an impression of awe, and an idea of mysterious power will animate him. If then he speaks, his voice will in a measure resemble that sound which impressed his mind. This will be an unconscious imitation.

That some knowledge of these tones is innate cannot be questioned. No one needs to be taught to laugh or scream—no one *can* be taught to do it effectively; an idiot knows how, but when tones are joined to the utterance of words in the refinements

and conventionalities of speech we reach a point where all is a matter of education.

And while we study vocal mechanism and voice production do we not also need to study vocal meanings? Nature has made a machine for producing voice; it speaks and it sings. What are the points of relation and of divergence? It may be studied as a sound, as a human voice, as the organ of speech, as the organ of speech of certain individual mental and physical characteristics. Tones have meanings which are exact and absolute. They are like words, of which Cardinal Newman said: "They have a meaning whether we mean that meaning or not." Whether they will ever be reduced to anything like a science may be doubted, because they are so intangible. They are uttered and are gone forever. But more should be known about them, and surely it is our province to make the research.

It is not sufficient for us that certain qualities of voice are usually employed in certain passages. It will not do to quote simply a Murdoch, a Rush, or a Delsarte. These things need to be verified by a wide human experience — by observation of all kinds of sound. Both animate and inanimate nature are speaking to men. What do they say? How do they say it? Can they teach us any lessons? May we not find that all creation speaks at bottom the same language, and that it is to this we should go to learn the scales? There are certain sounds that appeal to the ear in such a pleasing manner that we call their combined product music, just as there are objects which attract the eye and we call them beautiful. A pile of bricks and lumber and rubbish is not beau-

tiful, because certain elements are wanting and because chaos is not pleasing to the eye. The ear is impressed in about the same manner; there are melodies and harmonies of sound which please the ear, and these we call music. Sounds may be divided into two classes, noise and music. Perfect regularity of the number of vibrations in a sound per second, together with smoothness in the sound waves, will give us a musical tone. The howling of the wind is not musical because the pitch of the noise is constantly changing, making a circumflex. The growling of a dog is not musical for another reason—the sound waves are irregular in outline and come to the ear in a rough and broken condition.

Variety in music is produced by changes in pitch, by distinct steps, and by difference in voice, time, and stress; but in speech we have all of these and sometimes more. We have the inflected tones as well. Why is it there is one kind of voice for singing and another for speaking? Why do we not sing our various wants, likes, and dislikes? We have seen that music is the embodiment of harmony and that it is the beautiful of speech, and hence the function of music is to appeal to the sensibilities—to the emotional side of our nature. Now, in speech we want all this and something more. We must appeal to man's every faculty. His intellect must be swayed, his will moved, and this is not the province of music. Hence, in speech we must have strength as well as beauty, power as well as harmony, and therefore we use the inflected tones. Sculpture, as a rule, aims at the beautiful, and this beauty corresponds to that harmony in sound which we call

music. We may want a fine building ornamented by sculpture; this is beauty combined with usefulness or strength, and this corresponds to speech. So while harmony is not the only feature to be considered in speech, yet it is a salient feature, and no aggregation of strength in speech can entirely take its place. The tympanum of the ear is affected in much the same manner as the retina of the eye. What appeals to one person may not to another. One eye may be sensitive to delicacy of objects and so may one catch harmonies, subtleties, and distinctions in a sound that is a mere unmusical sensation or noise to another. But we shall find that as we study voice we shall cultivate the ear. As the voice becomes quick to adapt and mold itself, as it gains in flexibility, so will the ear grow in its capacity to detect the subtle difference in all of these sounds. Some ears can detect a sound that is utter silence to another, even as a cat can hear the delicate footfalls or minutest noises of a mouse, when the human ear would be deaf to them. It is said of Blind Tom, the celebrated negro musician, that he would sit for hours enwrapped in melodies his fingers drew from the keys, so wonderful that others could not comprehend them, yet he reveled in them because he detected what to his ear was harmony, and hence music.

The first great lesson which the student should learn is to make a small voice and make it well. The more voice is produced in a faulty manner, the more the vocal machinery is disarranged and the more established will our incorrect habits become. Too much stress cannot be put upon this. Those

who use their voices to any degree before the correct basis of voice production is established, will destroy timbre and flexibility of voice and gain nothing in real power, if, indeed, the throat or some of its organs are not permanently injured. The fault is this: the student frequently mistakes mere noise for power, and thus sacrifices quality to mere quantity. Let this be borne in mind, then: the lighter voices, with all the delicacies of shading and touch, with their perfect timbre and variety, with their smoothness and flexibility, require infinitely more practice and control than mere noise, even as they mean infinitely more. Let this also be kept before the ambitious student: the difference between the light sounds and the heavy ones is only one of degree, not of kind. The same inflections, the same shading, and the same timbre are found in the more forcible notes—they are only an enlargement of the others. Voice is a phase of muscular activity; therefore, the first thing to be accomplished is to establish correct habits of voice, by allowing those muscles which should have no part in it to relax and take their normal condition, while others should be cultivated until they take their proper place in the vocal mechanism.

There are three distinct movements or directions of movement, of the human voice: (1) the musical, or that note which keeps the exact number of vibrations throughout, (2) the upward inflection or slide, when the number of vibrations is constantly increasing; and (3) the downward inflection or slide, when the number of vibrations decreases. These three movements correspond, in a great degree, with the

divisions of the human mind. The musical movement is the language of the sensibilities. It voices the emotions. In music we have this movement only, while in speech, when the sentiment appeals to the sensibilities principally, we have many purely musical notes and few abrupt inflections. A good illustration of this will be found in reading elevated poetry. In most positive assertions and emphatic statements the prevailing tendency is to employ falling inflections. In pure argument, simple description, or in any sentiment where intelligence alone is predominant, upward inflections are numerous. The intellect interrogates, and the more decided downward movement is rare; but the moment we grow dogmatic there is a succession of falling inflections, just as there is a tendency to emphasize by downward movement of the hands. Neither does the voice in either of these kinds of sentiment take that clear musical plane which characterizes the expression of beautiful ideas, or of passages where the emotions play a conspicuous part. There is no need to discuss whether we should endeavor to make the voice correspond with these standards; it is sufficient to know that it usually does so, and to understand that, when mastered, our powers of expression are equal to all demands upon them.

What we hear is the result of a physical impression — a picture of sound waves — and this final impression depends upon the instrument which sets the waves in vibration. When we speak of a voice being fine the impression is due to several causes: to the peculiar structure and manipulation of the vocal organs of the speaker; to the conditions which

obtain in the conveying medium, including the acoustic properties of the room; to the physical structure and health of the ear, and to our mental ability to comprehend true values. But each sound makes a physical impression as definite as the sensation of touch.

Objectively speaking, voice depends upon the reception of sound waves by the ear of the hearer. By means of a delicate film against which the voice may be thrown, geometrical figures varying in beauty and design may be produced. Some experimenters claim to have produced representations of flowers and plants. Certainly, there is a close companionship between the various senses, and that may be understood when we realize that all sense impressions are due to vibrations. Certain movements we designate as jars, rumbles, or thuds; in these the vibrations per second are very few and are felt by the whole body. When the number increases to fifteen or twenty per second we have the sensation of a definite pitch, and this is apparent with the increase up to many thousands, when finally the sensation of sound vanishes. These different numbers of vibrations produce the notes of the scale. When the number of vibrations reaches millions per second we have a sensation of light, and as these increase we have another scale — that of colors. It is interesting to think that between sound and sight there is an immense gap where vibrations are neither one nor the other, and that they are meaningless because we have no sense to receive the impression. This relation is not altogether fanciful, since to a few persons sounds have

definite colors which never change, but there is difficulty in forming any theories on the subject, for the reason that these vary with different people.

The student should study sounds generally in order to form proper estimates of vocal tones, whether for singing or speaking. He should learn to properly arrange and classify them as he would the various blossoms in a bouquet, remembering always that whatever reaches the mind through the senses comes in the form of vibration, that the ear is the receiving instrument, and that the mind is the learned or the ignorant judge which assigns them their place.

Many sounds are mere discord because the mind fails to classify or to appreciate their purpose. Perhaps all discord is the result of ignorance, or of human inability to interpret it. Pope defines discord as "harmony not understood." The finest music is mere unmeaning noise to the uncultivated ear. There are other sounds which are unpleasant by reason of their intensity. The filing of saws, the shriek of a locomotive, or the hammering of iron are too violent for pleasure, but distance softens the sound and then the effect may be pleasurable.

KINDS OF VOICE

VOICES, like faces, have their own peculiarities and each represents a kind, nevertheless, certain classes may be described, chiefly with the view of enabling each student to detect his own points of

strength or of weakness when measured by these standards.

In the broadest sense there are two kinds, good and bad; the former expresses accurately and fully the sentiment which we have in mind, while the latter does not. A good voice means a perfect instrument that responds unconsciously to the demands of expression, for conscious effort in its manipulation interferes with its freest exercise.

But to classify voices more definitely we must consider their various phases from the standpoint of the physical manipulation and the resultant sound. *man*
Writers generally have adopted certain terminology *la* in describing vocal qualities which may be followed in order to avoid confusion.

The *normal* comes first, and is the language of dispassionate address. It requires little effort, the sound waves passing through both the oral and nasal passages. It must not be obstructed in its emission, but the muscles of the throat are relaxed, and the slight effort necessary is centered in the muscles of respiration and in the articulating organs. It is a clear, open tone, not obstructed in its escape.

The *orotund* is the voice in emotion, and is heard in the expression of lofty and dignified sentiment. It is simply an enlargement of the normal, every element in that quality being magnified. Usually the time, force, and resonance are increased. There is an increased effort in the respiratory organs, and the inner mouth is well open in order to secure proper resonance.

The *aspirate* is a quality where there is a quantity of breath mixed with vocalization. It is the lan-

guage of fear, secrecy, or suppression. In some it is habitual, being due to certain physical conditions. To a degree it mars many voices, and is due not to too little breath but to too much. To avoid this, students may read whole verses or paragraphs in a breath with the endeavor to make every word penetrate to some distance. Another exercise is excellent: since we inhale by expanding the walls of the chest, practice speaking retaining as much of this expansion as possible, inhaling infrequently. An aspirated voice is bad, since it exhausts the lungs quickly, and causes the words to appear muffled, and therefore to have little reaching power.

The *nasal* tone is usually the voice of rurality or clownishness; all our fools, rustics, and clowns are made to speak in this voice. It is due to too little or too great use of the nasal passages. This may be due to disease or to mere habit. Hints for its cure may be found in the article on breathing. Where the nose is the chief resonator the sound represents quaintness, laziness, and good nature, and is not altogether unpleasant. Where the so-called nasality is due to an absence of nasal resonance it is cold, sharp, and angular, and is altogether unpleasant.

The *guttural* is a harsh unpleasant quality which usually represents ill-nature or violence. It is heard in the crash of thunder, the growl of animals, and the violent speeches of men. It is due to a contraction of the muscles of the throat, just as at times we clutch the hands and contract the lines of the face. It may be carried to such an extent that the throat closes entirely, as when one becomes so

angry he cannot speak. It is usually uttered in a low key. More or less of this quality has crept into the speech of many men, even during the expression of ordinary sentiment. The remedy is to remove the throat effort, allowing the internal muscles to be flexible and devitalized during speech. All effort and violence are shown at once in the throat muscles, therefore there must be an effort to eliminate effort.

The *pectoral* is a tone usually made on a low pitch with long time and minor notes. The inner mouth is open as far as possible, and the base of the tongue depressed in order to produce deep throat resonance. It is not necessarily an impure tone, and when the time is shortened and the minor notes removed it relapses into an ordinary deep voice. It is to be shunned, however, for ordinary speech, because it is unnatural, and because if it is permanently adopted the voice loses flexibility and sweetness. Many of the older teachers of voice considered it the ideal, and no pupil was regarded as having a cultivated voice unless he could roar and bellow. It is the voice of morbid passion, great awe, and extreme depression. Amateur tragedians affect it.

The *falsetto* is found only among men, and rarely even with them. It is a quality produced when a man speaks in a woman's register, it is also frequently observed in boys during a change of voice. In some cases it continues even into manhood, but continuous endeavor to speak in a lower key and the repetition of exercises on a low pitch will usually remedy the evil. In many cases where this

voice occurs it is because the ear has become accustomed to it, and the speaker thinks a change to a lower pitch sounds strange. Boys and men who imitate much where this voice is employed, invariably have a thin, high, affected, or childish voice.

The *oral* is difficult to describe, but is heard in great physical weakness. It is thin and weak like a moan, and is frequently heard in fever and delirium. There is not enough physical strength to control the vocal machine normally, and there is a lack of sufficient breath to produce full vocality.

The *tremolo* is of two kinds: that produced by physical weakness, and that by a surplus of energy. As the mind controls the body, its states are instantly depicted in voice. Physical weakness, sadness, and grief often express themselves in tremolo, because the muscles which control voice tremble. It is shown in the extreme in laughing and sobbing where the diaphragm flutters, causing the stream of breath to be uneven. In abundant strength the voice throbs with energy, just as the engine throbs with restrained power. Thus in all sentiment where there is a strong purpose or great passion there is slight tremolo, which suggests superabundant strength.

Various *qualities* of voice are distinguished, though the distinction is a popular rather than a scientific one. Some are an admixture of several kinds, producing an unpleasant effect. Much has been said by foreigners about the *American voice*, and undoubtedly as a people our voices are subject to criticism. This voice is heard rarely in the South, but is frequent in the Northern states and New

England. It is a combination of several elements; usually the pitch is high, accompanied by more or less nasality, and the notes are rasping and abrupt. To speak in a lower key does not entirely remedy the difficulty, since the other faults make it appear higher than it actually is. The remedy is to avoid nasality, to make the sounds smooth and clear, and to acquire some flexibility of utterance. Undue eagerness in speech should be avoided, but of course those who monopolize conversations and have very much to say will not heed this suggestion. An angular voice is the expressive agent of an angular nature, but, nevertheless, there are many persons who have acquired a voice untrue to their sentiments and to themselves. It may be that climate and the hustle and jar of business are responsible for this peculiar utterance, but still it may be remedied.

Some difficulty is at times experienced in determining the exact key natural to an individual. Through abuse, imitation, or mere habit, the voice is frequently pitched too high. Many public speakers use too high a key, it is a prevalent fault. Often the discourse begins in a normal way, then rises step by step until it is a mere shriek. Nervousness and diffidence, and even great enthusiasm, tend to elevate the voice. At times the remedy lies altogether in self-control; but in any event, continued high pitch should be checked, since it takes from the force of utterance, tires the speaker and the audience, and represents largely unreasonable and uncontrolled excitement. Deep thought, great earnestness, or even strong passion, rarely requires

shouting and an elevated pitch. Some voices are pitched too low; they resemble a growl, and rarely have any charm of intonation or a pleasant flexibility. They may have been acquired, as in the case of the clergyman who told Mr. Murdoch that he had paid five hundred dollars to acquire such a voice, and was willing to pay a thousand to be rid of it; or this, too, may be habit. The pitch may be changed by some systematic practice, as reading or speaking in a higher key, if necessary using a musical instrument to hold the pitch.

Head tones and *chest* tones have been subjects of much discussion, and some very peculiar theories have been advanced. The first term is descriptive but the latter is not. There are certain resonators which help to increase the volume of sound; these are mere open cavities in which the sound rings, and in which it is reinforced on its passage from the larynx. As has been stated, there are these cavities in the nasal passages and at the base of the nose. When these are used almost exclusively as resonance chambers, a head tone results. By a single effort one may illustrate this, and the voice will appear to be higher, though the fundamental pitch is not raised. Chest tones were thought, formerly, and by some even yet, to receive their resonance in the chest. Some have vaguely supposed that the voice was some way produced in the chest and simply escaped through the mouth. All the laws of physiology and the principles of common sense teach that the initial sound is made in the larynx, and as the breath keeps passing upwards this sound can never return to be reinforced. So-called chest

resonance is in fact mouth or oral resonance, the reinforcement taking place in the mouth and throat. If the jaw is dropped well downward and outward and the tongue is dropped the larynx will be slightly depressed and a deeper tone will be sounded, even without any change of pitch. This is important to the teacher of voice, for frequently a voice which seems high in pitch, but is in reality only light in quality, may be made to have a deeper quality without radically changing its fundamental pitch.

ENUNCIATION

THERE is one requirement of speech that cannot be overlooked—it must reach the understanding of those to whom it is directed. All the graces of delivery and the shades of interpretation fall, if the voice of the speaker does not carry to its objective point. This reaching power of the voice is called enunciation. The first requirement is that the auditor should hear; the second, that he should hear with ease, and the third that he should hear with pleasure.

Frequently certain words and syllables are caught without effort, while others are indistinct. This taxes the hearer's mind in a conscious or unconscious effort to piece out the discourse and to surmise its meaning. It is like reading a blurred and blotted page, or an old manuscript when certain parts are destroyed and must be supplied. Under

such circumstances one need not expect his discourse to have weight, since the minds of the audience are centered on the mechanical difficulties. In the following statement, if those parts of the words italicized are obscured or dropped out, the hearer is compelled to guess at the meaning:—

Who can understand his *errors*? Cleanse thou me from *secret* faults.

To one unacquainted with the passage this might be understood:—

Who can understand his hearers? Cleanse thou me from serious faults.

This is frequently about what is presented to the ear:—

Though I speak — tongues — men — do vANGELS,
-nd -uv not charity, I-m become -s sounding brass — tink
— cymbal.

Enunciation, regarded mentally, is a matter of purpose and intention. Within reasonable limits we usually reach with the voice the person we have a definite intention of reaching. Take a child into a large hall and he will make you hear across an intervening space without conscious effort; but have him recite to an audience in the same building and his voice may not carry one-half the distance, even though there is perfect quiet. In this case it is not a matter of vocal ability but of a mental condition.

The voice usually reaches the object which we specifically wish to reach, because in a sense it is focused there as rays of light are concentrated.

We are constantly adapting our voices to persons at different distances, and usually have no difficulty in making ourselves understood. The best principle to be followed in speaking to one or to many is to look at your auditor or audience with the ever present desire that *they shall get your meaning*. It is a natural requirement of speech both in conversation and public address. It is not only requisite for enunciation, but for every element of expression. It helps us unconsciously to adapt our forms of utterance to the requirements of the audience and of the occasion, and it usually results in natural speech. Several elements should be present in speech, either conversation or public discourse: we must have a thought; it should be worthy of the occasion; we must present it directly, and must constantly be aware of its effect. There is a delivery which may be termed introspective, in which the mind seems to deal only with the thought, and when the speaker talks as though he were communing with himself. It has the effect of a soliloquy. Normal speech contemplates two parties (at least, the speaker and the hearer), and both are factors in expression, the listener being a strong power for suggestion and direction. The chief direction for enunciation is to talk directly and specifically at something, normally to a person or to persons, since it is this human contact that is the life of speech, that guides and directs it.

To consider it mechanically and technically, we shall observe several important factors, the first of which is the natural quality or timbre of the voice. Some voices are naturally clear, resonant, and penetrating, while others are dull, muffled, and indis-

tinct. A clear tenor speaking voice carries and penetrates, while a deep bass reaches, largely, through mere volume. There may be diseases of the throat which render the voice *husky*, and growths or obstructions in the nasal passages may interfere with the natural resonance. The quality may be improved by intelligent vocal drill, and obstructions removed by the surgeon.

Good, clear articulation is indispensable — not mouthing, but that form in which each word and syllable stands out clearly and distinctly. Words and syllables are often *telescoped*, and out of the wreckage of a splendid train of words we may gather only broken fragments. A reporter, in describing an impassioned political address, said, "The speaker got so warm that his words melted and ran into one molten mass." Any student may remedy defects of articulation himself by speaking carefully and distinctly, and by reading aloud, with the end in view of clearly pronouncing and properly spacing words and syllables. He should be careful not to overdo it, since a stifled and precise utterance is offensive. A person's speech is not designed to attract attention either for its faults or virtues, but to be a perfect mirror in which our thoughts are reflected.

It should be remembered, too, that all elements in utterance are not equally prominent at all times, but all should be present and each should be given its value. At times one hears speech in which certain words are blurted out and others totally obscured, which sets the hearer jumping from word to word and guessing what is between. Speech is like

the surface of a country: it may undulate, disclosing hills and valleys; it may be a level plain, suggesting monotony, or it may present a series of ridges between which the valleys are lost in eternal shadows. Reasonable variety is the desired end. With these principles in view any one may practice intelligently for enunciation. Let him talk at something, selecting the distance, and use as little effort as possible in producing a given voice; endeavor to make each word and syllable clear, without mouthing, and bend all efforts to secure a natural, clear-flowing utterance.

THE VOICE IN EXPRESSION

THE vocal instrument of the human being is capable of expressing an almost infinite variety of sentiment, and this ability is the result of education. We are constantly forming new ideas together with the capacity to utter them; and as our habits of thought are governed by hereditary impulse and environment, so are the methods of expressing them. Consequently, an idea usually harmonizes with the general character of one who conceives it, and the expression is apt to be in accordance with both the sentiment and the character. But these principles are not absolute; there may be a conflict between hereditary tendencies and environment, and between our ideas and our powers to express them. We may know what we cannot tell, or what we are unable to adequately portray. It is here

that the science of expression has its field; through it the student is enabled to correct what is unnatural to men generally, and to himself in particular. Then follows positive work, through which he may catch glimpses of vocal possibilities of representing his ideas as they are, fully and truthfully.

But it has a much higher aim, for since it is impossible to entirely disassociate thought from expression, so it is equally difficult to separate expression from thought, and therefore, from either standpoint, we shall secure mental discipline and development. To endeavor to express in any form a great idea, gives us a fuller comprehension of that idea, and hence the only fact we need to consider is whether it is worth expressing. It has been said that, "that which we know we can tell," but it is also true that, that which we can properly tell we adequately know. The ultimate object of all education is not to know but to do. We are not content with mere information or mental ability; it is only when it expresses itself, touching at some points the lives of others, that it reaches fruition and satisfies human desire. Expression as an element in education is becoming more widely recognized each decade. The student of literature not only must study, but he must endeavor to also create, however crudely, literature himself. Laboratory work in science is a recognition of the fact that one's knowledge is to be tested finally by what he can do. Medical students practice medicine, law students hold mock courts, and young theologians practice in delivering discourses. It is a recognition of the idea that practice must attend preaching,

and that practice must govern theory. The opinion that theory and practice must necessarily differ in some respects is erroneous so long as both are correct. All theory is tediously built up from practice, and when the former does not harmonize with the latter it is wrong and must be readjusted. The conclusion to be reached from this is that proper expression is a necessary element in the acquisition of exact knowledge.

It is sometimes urged against the study of elocution that it makes a person affected, and that the elocutionist is frequently one with a loud voice, a peculiar manner, and a shallow mind. The answers to such statements are obvious; that which makes a person untrue is not elocution but a base imitation. If necessary we could say that every teacher of the subject is wrong in theory, but the conclusion would be that the theory needed radical readjustment. Elocution we believe to be slighted because any number of shallow persons exhibit to the admiring public that which is emphatically *not* elocution.

It is our purpose in the following pages to lay down a few principles, accompanied by examples, which are deduced from an extended observation of normal habits of speech. All authority is to be questioned unless the purpose of the author is subjected to analysis and found to be correct. What theories are presented are believed to represent the actual speech of the average cultured man and woman, and eccentricities, even of celebrities, are ignored.

INFLECTION

THE vocal organs produce a variety of sounds; these resolve themselves into two groups, speech and song. The latter is peculiarly adapted to the rendition of sentiment representing feeling; it is the voice of the emotions, while speech may adequately express every phase of human mentality. We rarely sing an argument or a narrative, or selections representing great volition. But speech covers the whole realm, even that of sentiment adapted to music, and therefore is the common and normal mode of utterance.

The chief distinction between the two is one of movement:—

The note of song has the same number of vibrations during its continuance; it does not change in pitch during utterance, but the scale represents a series of distinct steps.

Speech notes are inflected; almost every word or syllable changes pitch during its utterance, *i. e.*, it increases or decreases in the number of vibrations while being sounded.

Observe, however, that the words in song can be set to a variety of music without detracting from the pleasurable effect, while in speech the expression of the idea, within certain limits, depends upon exact inflections of the voice: for instance, observe the erroneous impression if a falling inflection is placed on any word not so marked, or if a rising inflection is substituted for a falling. It will also

be clear that every syllable has some intonation which is absent in a note of song; *i. e.*, there is a change of pitch during its utterance.

Inflection is peculiarly the language of intelligence. It furnishes us a medium with which we discriminate between ideas and express them with all their subtleties. A word represents the general idea, while a peculiar movement of the voice in its utterance impresses the shade of meaning intended. For example: *well* uttered with rising inflection, interrogates; but with falling inflection, consents. The following colloquy may be condensed into two words by the use of proper inflections, as:—

PASSENGER: Does this train go to Boston?

CONDUCTOR: Yes; this train goes to Boston.

PASSENGER: Boston?

CONDUCTOR: Boston.

The grand divisions of sentiment which are marked by inflections may be termed broadly the positive and the negative. In the former the falling inflection is prominent, and in the latter the rising.

In uncertainty, incompleteness, or where there is mental suspense or poise, the voice is sustained without any decided upward or downward movement. When this runs into interrogation or inquiry the most significant word will probably be spoken in an upward inflection; but when a fact is assured, a statement completed or a positive idea advanced, the chief word in the clause or group of words which contains the positive statement takes the falling inflection.

In the following examples the sustained words are in ordinary type, those requiring rising inflections in italics, and those with falling inflections in capitals:—

Shall we continue this *strife*? NO; the war is OVER.

We should bury its passions with its DEAD.

Am I to be loaded with *calumny* and not suffered to resent or *repel* it? NO; God FORBID!

Not all questions in form are interrogatories in meaning. When they imply a decision in the mind of the speaker the chief word takes the falling rather than the rising inflection. Thus: "Do you think it is my *duty*?" suggests deference to your opinion; while: "Do you think it is my DUTY?" shows a strong opinion on your part that it is not. Changing the inflection to any other word, as on *you*, has the same effect.

We have seen that the chief word in a positive clause takes the falling inflection, while in an interrogative expression the voice is sustained or rises in interrogation. We shall find now that in the utterance of sentiments of doubt and indecision, where the thought is neither of decision nor inquiry, but lingers between both, the voice neither rises nor falls, but wavers between both, as, for example:—

Do you think so? Perhaps you are right, but let us think a moment.

Let me see, let me see, is not the leaf turn'd down where I left reading? Here it is, I think.

Observe that where the indecision or hesitancy is shown in a word or clause, that word, or the princi-

pal words of the clause, will represent a wavering movement. But where it continues through whole paragraphs it may be made up in sentences which question and others which assert, and therefore rising and falling inflections will be used.

Mental duplicity shows itself instantly in the voice; where there is an attempt to conceal a sinister purpose behind an attempt at generous, open words there will be a sinuous movement. A good example is found in the speech of Dickens's Fagan. Irony and sarcasm, where the double meaning is apparent, and where there is a deliberate attempt to convey two meanings, are shown in the zig-zag movement or a joining of both rising and falling inflections, as:—

Hath a *dog* money?

Oh, isn't he *nice*?

'Tis *true*, this *god* did *shake*!

You, *you* call yourself a *gentleman*!

It is important to notice that, as our meaning is suggested largely by the use of the inflection, so the insistence on that meaning is shown by an insistence on the inflection in utterance. In other words, as an inflection points out what we mean its duration shows how much we mean it. An idea is rarely expressed more forcibly by a large voice, and frequently the most emphatic statement depends upon the inflection (or slide) almost entirely. This is seen in:—

Hence! *home*, you idle creatures, get you *home!* is this a *holiday*?

This, *this* is eloquence.

Oh, this is terrible — *awful*!

I am the way and the truth and the life.

She wished she had not *heard* it, yet she wished that heaven had made *her* such a man.

How *beautiful*, how *glorious* it is.

A single definite purpose in the mind always results in some decided action; this is shown in both voice and movement. Under such a condition the inflections move almost in straight lines; and although when there is an insistence on an idea they may have considerable length. Yet this is not of time, but of compass: that is to say, the voice may sweep through the range of several notes rapidly or move through the same range slowly. Simple intellectual statements or expositions nearly always express themselves in straight line tones.

But the expression of sentiments of beauty, harmony, or any elevated emotion tends to waves and curves. This is true of both vocality and bodily movement. This is in harmony with well-known laws exemplified in both nature and art, that lines and angles represent strength and definite purpose, while undulating lines represent the beautiful or ornamentation.

The following examples will represent the two styles: —

Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.

—*Shakespeare.*

Sweet and low, sweet and low,
Wind of the western sea!
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go;
Come from the dying moon and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.
—Tennyson.

A long sentence often may be made most emphatic by inflecting a single word, and generally good reading or speaking does not require much inflection, but rather that which is discriminating and well placed. One may find some excuse for pounding out every word, but the result is that nothing is emphatic.

The following will be explanatory:—

Brutus, I do *observe* you now of late.
I have not from your eyes that *gentleness*
And show of *love* as I was *wont* to have.
—Shakespeare.

Horatio says 'tis but our *fantasy*,
And will not belief take hold of him
Touching this dreaded sight, *twice* seen of us;
Therefore I have entreated him along
With *us* to watch the minutes of this night,
That if *again* this apparition come,
He may *approve* our eyes and *speak* to it.
—Ibid.

In all of the above emphatic words there is no more voice used than uttering those of the context, neither are all the elements in the word made more prominent. An emphatic word is the result of a

stress or coloring given chiefly to the vowel in the accented syllable; the rest of the word stands practically the same as in ordinary utterance. Hence, emphasis is a matter of easy accomplishment. In the following emphatic exclamations, only one vowel in the emphatic word in each takes the stress:—

Isn't it *beautiful*!

The war is *inevitable*.

What is it the gentlemen *desire*?

I would *never* lay down my arms.

In speech the change of key is usually gradual. At times a conversation or a discourse is conducted without change of the fundamental pitch. Still there may not be monotony, since the voice in the use of inflections plays up and down the scale, returning constantly to this basic key. But where every inflection radiates from this fundamental pitch, great monotony is the result. Notice the following:—

				you.	Good-
				thank	bye.
morn-		are		well,	
Good	ing.	How	you?	Oh,	pretty

In the following sentence the speaker may consider the whole as forming a continuous thought and connect the clauses in his delivery:—

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.

Or he may divide it into three groups, making as many complete thoughts, as follows (the parenthe-

sized words being understood and thought of—not spoken):—

Fourscore and seven years ago, our fathers brought forth upon this continent a new nation (that nation was), conceived in liberty, and (it was) dedicated to the proposition that all men are created equal.

This distinction is important, since in normal, unpremeditated speech, as a rule, important and emphatic ideas are set forth as complete statements, whether grammatically rounded out or not.

The emphatic word or clause may be in any part of the sentence. At times the important or emphatic clause is first, but it should be interpreted without regard to position. The following emphatic words should be uttered with the same inflection in either position:—

My theme is *virtue*. *Virtue* is my theme. Because in one form *theme* is the last word it should not be made emphatic. Students may transpose selections, retaining the meaning but placing the words in positions where their proper rendition is easy, then endeavor to give the same expression as they stand in the original, as:—

Out of the *North* the wild *news* came.

The wild *news* came out of the *North*.

Afterwhile we have in view

A *far scene* to journey to.

Afterwhile we shall journey to a *far scene*.

PITCH AND TIME

THESE elements of speech are so closely associated that they may be considered together, and examples illustrating one will serve for the other. Their variations, like all other vocal elements, depend upon the mental state and the physical condition.

Mental acceleration tunes up the body; it becomes more active and energetic, consequently the vocal bands are more highly tensioned and a greater number of vibrations per second is produced, which produces a high pitch. Under such circumstances not only in a note is there an increased number of vibrations, but also the individual sounds are spoken more rapidly, which is fast time. It is a matter of general observation that most forms of excitement cause us to speak rapidly and in a higher key, while despondency or physical weakness produces sluggish movement or a low pitch. Joy, pain, anger, terror, or any form of excitement, takes rapid rate and high pitch. In all of these observations one should notice, however, that emotions are often mixed; for instance, one may be wildly excited and at the same time filled with awe, in which case the latter might predominate, as in the voice of Hamlet in seeing the ghost of his father. Sometimes, too, the voice is raised or lowered mechanically, not because the feeling suggests, but for a special purpose, the general principle may then be varied—as when one calls across a considerable distance the voice is on

a high key in order to carry well, while the time is slow that the words may be understood. So, too, one may be excited and speak rapidly but softly for purposes of concealment. But the natural impulse is for one to use rapid rate when speaking in a high key and a slow rate upon a low key.

Persons of an excitable, nervous temperament are almost invariably rapid talkers, and usually the key is above the average, while grave, ponderous persons speak deliberately on the lower notes. The young public speaker is almost certain to elevate his voice and talk too rapidly, for the reason that he is nervous and excited and not sure of himself. Determined self-control will correct this habit; the time and pitch may always be regulated by a serious effort.

There are those, too, who imagine that an idea is emphasized by shrieking, when the contrary is true. Any form of excitement uncontrolled takes high pitch and rapid rate, but self-mastery holds the reins on the emotion, checks it and makes its impression stronger. *No* shrieked at the top of the voice may mean *yes* when the speaker has calmed down; but when uttered in firm tones on a lower pitch is rarely to be changed, because it suggests mental balance and self-control. A cultured person, with powers well disciplined, rarely shrieks or bawls, but clowns do. Loud strident voices, wild exclamations, shrieks, and cries are the language of our more primitive or animal nature, in which reason and self-mastery have no part. Of course, in extreme conditions they are natural to all, but used habitually they bespeak "an understanding simple and

unschooled." It is well to note, on the other hand, that we may easily assume to tones ponderous and grave, which are equally bad.

Before an audience there is always a certain amount of nervousness or mental acceleration, but it must be under the dominion of the will. Given free rein it runs into absurdities. Controlled, it tends towards emphasis. It centers its powers on the expression of important ideas and manifests an earnestness which is desirable. As a rule nervous energy should not express itself in rapid rate and high pitch, but in the emphatic utterance of important ideas. We may store up this energy to be used where it is required. The following examples will suggest different degrees of time and pitch:—

BRUTUS: Whether we shall meet again I know not.
Therefore our everlasting farewell take;
For ever and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why, then this parting was well made.

CASSIUS: For ever and for ever, farewell, Brutus!
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.

—*Shakespeare.*

Methought I saw a thousand fearful wrecks;
A thousand men that fishes gnawed upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalu'd jewels,
All scattered on the bottom of the sea;
Some lay in dead men's skulls; and in those holes
Where eyes did once inhabit, there were crept
(As 'twere in scorn of eyes) reflecting gems,
That woo'd the slimy bottom of the deep
And mocked the dead bones that lay scattered by.

—*Ibid.*

How sweet the hour of Sabbath talk,
 The vale with peace and sunshine full;
 Where all the happy people walk,
 Decked in their homespun flax and wool;
 Where youths' gay hats with blossoms bloom,
 And every maid with simple art
 Wears on her breast, like her own heart,
 A bud, whose depths are all perfume,
 While every garment's gentle stir
 Is breathing rose and lavender.

—*T. B. Reed.*

Green grow the rashes, O!
 Green grow the rashes, O!
 The sweetest hours that e'er I spend,
 Are spent among the lasses, O.
 There's naught but care on every hand,
 In every hour that passes, O:
 What signifies the life of man,
 And 'twere not for the lasses, O?

—*Burns.*

Speed thee, Jew! Take the wall now! On! loose the
 Arabs! give them rein and scourge! Now or never, * * *

By Hercules! the dog throws all his weight on the bit. I
 see, I see; if the gods help him not he will be run away with
 by the Israelite! No, not yet—Jove with us! Jove with us!

—*Lew Wallace.*

FORCE

THE amount of force required in speech may be
 determined by the nature of the sentiment, or
 by the distance to be reached, or the space to be
 filled. A certain volume suggests strength and

vigor and is in itself commanding, but a *big* thought is not necessarily expressed in a *big* voice.

So far as the reaching power of the voice is concerned, frequently voices are too loud, making an unpleasant reverberation; besides, it is bad taste to shout at us that which we could easily hear without. A loud, stormy voice is apt to irritate and annoy an audience, and it usually occurs that when a speaker drops from this to a more quiet utterance a hush falls over the assemblage. An habitually loud voice usually accompanies a *loud* manner and *loud* clothing. From the standpoint of expression, an idea is more often enforced by a firm tone and an intense ring of earnestness than by mere volume.

Where passion masters judgment and feeling is uncontrolled there is usually a resultant loud voice. Such passages often occur in that which is strongly dramatic. At times, too, a statement startling in its nature, or a novel idea, requires force, but its use should be exceptional. In the following lines Hamlet's forced calm is infinitely more powerful than the boisterous speech of the thwarted king:—

KING: Now Hamlet, where's Polonius?

HAMLET: At supper.

KING: At supper! where?

HAMLET: Not where he eats, but where he is eaten.

A certain convocation of political worms are e'en at him
* * * Your fat king and your lean beggar is but variable
service,—two dishes, but to one table; that's the end.

KING: Alas! alas!

HAMLET: A man may fish with the worm that hath eat of
a king, and eat of the fish that hath fed of that worm.

THE VOICE IN PUBLIC ADDRESS

THERE is no doubt that the style of public address has been modified during the last half century, and that it is becoming less ornate and more sincere than ever before. Rarely now is ornamentation used for its own sake, but is employed solely to illustrate our ideas. In an age when the gentleman was as vain of his fine clothes as a belle, when the statesman was bedecked in lace and ruffles, with exquisite shoe buckles, and powdered wig, it was only natural that there should be the most elaborate and grandiloquent oratory. But that age has passed, and has been succeeded by a period when men are less spectacular and self-conscious and are more earnest and direct in both thought and action.

It has been regretted that the age of romance has passed and it is often said that this present age is practical, sordid, and inartistic. It may be doubted whether such is the case; but certainly it is truer and, in the loftiest sense, more democratic. There are fewer shams and frauds and a greater ability to detect them. Of course we yet have ignorance, and wherever it exists there will be a parasite to feed and fatten upon it. But we have reached a point where it is the man and not the clothes, the picture and not the frame, the book and not the cover, which is the ideal of men.

Then, too, in a former period in our own country we talked more of democracy but were less democratic. It was that period of revolt against the

tyranny of the past when our practices of life had not yet been brought into harmony with our theories. There yet lingered in the minds of men the great factor of authority, and ideas of church and state were given undue weight because of some power supposed to be inherent in the source from whence they sprang. Washington was the greatest aristocrat who has ever been called to the presidency, and the clergy of a former day gave reasonable argument only when they chose, and filled out the rest with dogma which the faithful were compelled to accept on pain of excommunication.

The revolt of the colonies and the declaration that "men are created equal" inaugurated a new era. Growing out of this idea, and as a necessity to our political union, came the idea of the separation of church and state. This resulted in the enfranchisement of man, and placed his own judgment and conscience in supreme command. It took time to adjust our habits of thought to this new ideal; and not, perhaps, until we went so far as to carry out our declaration of the supremacy of the individual did the principle become absolute in practice.

One has but to observe the methods by which great matters of government, of state, or of business are conducted, to form some idea of the requirements of public address. The theory of democracy runs through them all. In our political campaign the country resolves itself into a great debating society, every member of which is entitled to be heard and is heard. Laws are made by bodies of men, each member of which has a voice. In business every stockholder has power to decide questions to

the extent of his interest, and religious bodies are subject to the demands of a majority. Wherever there is parliamentary usage there is democracy, for under its theory the humblest individual has all the rights and powers of any other member.

From the above we may form our conclusions as to the prevalent style of public speech, and may also reach conclusions regarding what is really effective in delivery.

There must be thought, accurate and searching, such as goes to the root of the subject under consideration. It must not consist of unsupported assertions accompanied by violent declamation. In substance it may not be startlingly novel or original, but it must be stated or construed in a plausible manner in the support of a proposition. The delivery should be straightforward, simple, and earnest.

Either great dignity or deference is usually out of place—the theory is equality. There are times when an attitude of pleasant familiarity is effective, but if this is employed on more serious or important occasions the effect is disastrous. A speaker must preserve his self-respect and his poise, and not allow timidity, self-esteem, or any other matter to interfere with this.

A discourse based entirely upon facts, and presented in a perfectly colorless tone, is usually exceedingly tedious and wearisome. Nearly all discourse needs illumination. An epigram, a short pithy illustration which illumines the idea, is effective. A speaker should not be swayed a moment from his main purpose. Anecdotes and humorous descriptions are frequently indulged in because they

seem to please, when in fact they may not add one jot to the speaker's purpose. Perhaps he has no purpose only to tickle the fancy for a moment—in such a case he is of the order of the clown.

He must show ability to feel; we cannot kindle others until we ourselves feel the touch of fire. The sickening emotionalism so often observed is the product of surface feeling. True feeling in an address adds to the abstract thought a concrete effect; it shows the result of an idea upon the individual. No mere calculating machine, no cold-blooded statistician, was ever able to move and sway men.

But the emotion must be true; it must be under control, it is rather suggestive than realistic; true in kind but moderate in degree. Scientific or mathematical truth is colorless; it is entirely a product of reason or of observation, and its presentation is hindered by any show of feeling. But, on the other hand, a style which would present a great truth of religion or of government as a cold, abstract truth in which the individual has only an intellectual concern would be an absolute untruth.

A speaker must be convinced of the truth of his assertions to achieve the best results. Many persons, it is true, are good actors and can produce an impression, whether in sympathy with their own utterance or not; but, in general, conviction in ourselves tends to produce conviction in others. It is shown in the tone and manner, in ways impossible to the mere actor. When a speaker is clear in his ideas and is profoundly convinced of their truth he will find it difficult to rant. He may be earnest, impressive, powerful; but this does not mean rant-

ing. But one with a slender stock of ideas, and with a desire to be eloquent, has all the elements to make a most successful ranter.

An unimportant idea does not become any more impressive by an endeavor at great emphasis; ordinary ideas look best in ordinary type—not in italics. And, too, only great thoughts carry with them great emotions, and, therefore, one who bubbles over with feeling over every trivial statement is ineffective because he is shallow.

Public address is, in every essential of thought, feeling, or delivery, a magnified picture of conversation, with the exception that there is but one speaker. As we speak to greater numbers of men our responsibilities are greater, and, therefore, our thoughts should be carefully considered and arranged, our diction proper, and our manner more dignified. To secure the best vocal method and proper activity in presentation one should practice telling his thought to an individual or to an object, such as a chair. When he feels that he can do this as naturally as in conversation he may enlarge the picture, and he will discover the best style for delivery. Not an inflection or gesture will be altered, but every power magnified. This will help to avoid the too common *preaching* tone.

An audience is a congregation of individuals; the ordinary tones of unpremeditated speech are familiar to them. Unconsciously they compare the qualities of the voice of a speaker with the ordinary standards of daily speech. When in kind they are like to these they are convincing, because they are normal and true; when they are not we think some one is

preaching to us—that is, going through a mere form.

Truth, in both matter and delivery, is the watch-word. Its possession carries conviction to our own minds, which we are apt to transmit to others. It makes us earnest and gives into our hands weapons we never imagined we could use. It requires us to clothe it in the most suitable expression, yet restrains us from over-ornamentation which would belittle its majesty. It will not allow us to rant and rave since that is not becoming to its dignity, but encourages us to play the part of men while acting as its sponsors.

THE CARE OF CHILDREN'S VOICES

THE proper development of children's voices should receive more attention than the fashions of their garments, since vocality is such an important element in our education, and because it is, next to general appearance, the most distinguishing feature of the individual. We have learned that the child's early associates make an indelible impression upon its character. One who hears nothing but slang will talk slang, and it is also true that the qualities of tone and habits of speech are governed very largely by what we hear. Nasality, harshness of voice, and unnatural pitches are most probably the result of unconscious imitation, and when this is added to predisposition the result is an extreme.

The high, thin, irritable voices of teachers and parents affect the child's nature as well as its habits of speech. There are families where the scolding tone is the rule of the parents; every child in that household will adopt it as the normal method of speech. Consequently, abnormal vocal habits are acquired along with improper ideas of tone. It is difficult to eliminate these faults at a later period in life, because the person has no ear for that which is normal, and he will consider pure tones as the language of affectation. If the tones heard in childhood were usually pure, gentle and kindly, there would be little need for vocal drill for any of these children in later years.

The worst voices are heard in our schoolrooms; they are apt to be petulant, angular, and irritable. After a class has listened to this for hours every day through years, every member of it will to a degree represent the same faults both as to vocality and nervous make-up. Our teachers should be qualified in the speaking voice as a part of their fitness for their work.

MUSIC

EVERY child should be taught something about music, whether he is expected to sing and play or not. It will help to form ideals of rhythm and harmony, and besides it will have a refining influence on his nature. There are men who cannot tell one tune from another; such persons rarely have pleasant or effective voices, even in conversation.

Very few persons become expert musicians, but all should have some practice in this branch for the general effect on both our voices and our conceptions of tone. There is nothing better than singing in the home, where all join in because they desire to do so. Frequently, however, but one kind of music is heard; either boisterous, senseless jingles composed of the maudlin, absurd songs of the hour, or melancholy theological rhymes, which are repeated so often that they become ineffective.

Music has been introduced into most of our schools, but usually it is of a character not qualified to refine our natures or give us an impression of tone values. There are songs, to accompany a march or physical exercises, which are about as melodious as mere marking time. There are also songs which set a premium on mere noise, and which have no literary or musical merit, such as: "In days of spring the birds do sing," etc. A little variety is desirable. The teacher should select the songs with a purpose, exercising as much care in this as in any other exercise. There are bright rollicking songs; quiet, tender songs; grave and serious hymns, and heroic and patriotic selections. Those who have no inclination to sing and have no *ear* for music need some individual help and encouragement.

A teacher, too, with the exercise of a little thought and taste may point out the underlying motive of compositions regarded both as literature and as music. This will assist in singing with proper feeling, and will produce an effect on our power to permanently discriminate between expressive tones and mere noise, both in music and in our own speaking voices.

SINGING AND SPEAKING IN PUBLIC

IN GENERAL with children this should be discouraged, since it is usually merely for spectacular purposes. A child who recites in public and makes a failure or breaks down has received an injury. He has lost confidence, is humiliated, and will never willingly attempt it again. Yet he is more fortunate than one who succeeds in winning applause and a shower of compliments. The latter becomes spoiled immediately, is self-conscious and vain, and is in no position to receive instruction or suggestions. In most cases the applause from these grown people means a tribute to clothes, good looks, or a confident air. It is not because the selection was well rendered, but gratification that a *child* could do so well. But aside from this effect there is a tendency, in this public work in churches and large halls, to strain the voice.

Very frequently the voices of both boys and girls, from such public singing and reciting, are hardened and coarsened, having lost all their natural sweetness and flexibility. We believe the rule of having our boys and girls constantly reciting or singing in public is indefensible, since it is merely for show. We do not expect them to teach us anything nor to impress any great truth. Usually they themselves do not understand what they are saying, but employ tones and gestures as a parrot. The more successful they are the more insufferable they become.

CHANGING VOICE

AT THAT period in a boy's life when his tones are losing their treble and taking on the heavier quality of the bass, the voice may be permanently injured by any constant or unnatural strain. At such times it is not only unwise but also dangerous to attempt to sing the parts, especially where much voice is required. Boys who sing in choirs rarely have good voices in their more mature years, especially if they are soloists, for the reason that the strain is too great. So when the voice is changing they should not be allowed to continue with such work until after vocal readjustment. At this age of life there should be no elaborate or trying vocal exercise.

Frequently voices will change almost within a week, while again it is the process of years. The difficulty arises at times by reason of a lack of ear. The boy doesn't know what pitch sounds the best, or the difference between different notes, and, therefore, his voice roams at will all up and down the scale. At times it will be found that by taking the key of his lowest note (that is, his evident new pitch) and accompanying it by an instrument (or even without), and by softly singing or speaking on this note, the pupil can follow with certainty. This should not be continued long, as nature needs assistance—not forcing. In many cases the normal change is not effected, by reason of abnormal growths in the nose or throat; and if the voice does not change normally and within a reasonable time a surgeon should be consulted.

MALFORMED VOCAL ORGANS

IN ALMOST every community there are persons with some malformation of the organs of speech, and people have the impression that they are "not bright," or that there is "something wrong" with their minds, that they are "queer," etc. There is usually an impression that the physical abnormality is in keeping with the mental state, and that even an operation from the physical standpoint would not rectify any mental deficiency or bias. But this view has been discarded by science, and in its stead has grown the theory that such persons are not normally developed, because of a lack of the full use of their vocal organs. For while we speak because we have intelligence, yet we have intelligence because we speak. When utterance is interfered with the greatest power for mental development has been destroyed. There are persons undoubtedly who are almost idiotic, whose powers of speech, because of serious oral defects, are limited to the utterance of a few almost unintelligible sounds.

Parents should ascertain at an early period in the life of their children whether there is any natural impediment in speech. If there is not they should provide ample means for the encouragement of proper vocality, and by all reasonable means develop it along proper lines. If it is found that there is some defect or malformation, even though not great, it should have the treatment of a specialist. Even if the deformity seems great it may be easy to

remove; but a specialist in oral surgery, of recognized standing, should be chosen for the work. There are cases in the medical journals of persons who have been changed from a mental condition approximating idiocy into intelligent people, by the removal of some great vocal impediment. Of course, after the operation the change is not sudden, but is rather a matter of rapid growth. It is well to remember that a child's constant prattle and its numerous questions are necessary incidents in mental growth, and that intelligent speech should be encouraged. The silent child rarely develops normally

VOICE AND ACTION

THE mental and physical natures of man act on each other. A touch of ill health may tinge our thoughts and make us morbid and gloomy. Then the body, too, is under the dominion of the intellect, and is a ready servant which obeys its master's whim. A fine example of these relations is found in the play of Richelieu. There the great Cardinal is represented as weak and in failing health. He is about to yield to his fate when his wrath is aroused by the infamous demands of the king. Instantly the towering intellect becomes dominant. It commands the physical man. He becomes erect, active, and vigorous as he launches upon the heads of his enemies the curse of Rome.

But it is only for an instant thus his: feeble health asserts itself and he becomes again the childish old man.

In physical expression two things are represented: the state of the mind and bodily condition. Almost every emotion seeks an outward sign; it may be an elevated brow, the curl of the lip, dilated nostrils, a head shake, a heaving chest, or movement of the limbs. Broadly speaking, too, a person's face and figure usually represent what he or she is, the stamp being some guarantee of the material. But added to the expression of mere form and position, which may be said to mark our general characteristics, is that of action or movement, which represents the play of the mind and expresses its various passing states.

But physical expression, too, is the language directly of physical condition, since health, vitality, weakness and disease are all shown in many ways: in the step, the color, the carriage, the eye, in short in every feature, position, or movement. There may be a conflict between the mind and the body, and where the former is active and imperious it may sway and dominate in a large measure a weak and diseased body.

In observing the laws governing voice as an instrument of expression, the above ideas should be observed, since voice is the servant of the master mind that performs its duties hand in hand with physical expression; yet at the same time it, too, is physical and tends to express directly the conditions of bodily health, energy, lassitude, or disease. To illustrate: physical weakness usually shows itself in

a dull eye, a drooping carriage, and sluggish movements. The voice tends to weakness and indistinctness. Our mental vision, too, may be described as looking through colored spectacles. But let the mind be aroused by a great purpose, and become dominant, the carriage will become erect, the eye flash, the movements take on vigor, and the voice will become clear, sharp, and decided.

It will be seen that the elements entering into voice are mentality and physical condition of health, and as we credit the dictum that a sound mind dwells more often in a sound body than otherwise, we must also conclude that a sound voice is the result of the two. The great vocal artists are jealous of their health, for voice is the result of muscular action, and the muscles are controlled by the nerves; therefore, anything impairing normal nervous control is detrimental to the best singing or speaking. It is unnecessary to give directions for fresh air, exercise, and other requisites to good health, since they are generally known, and he who will not care for his health for its own sake will rarely do so for the sake of the voice, unless indeed his professional career depends upon it. Now, as it is seen that both voice and gesture are the expressive agents of one master (the mind), and as they are both physical, it is only natural to presume that they work in harmony, and such is the case. It seems desirable, then, to consider their points of relation, and to allow each to assist the other.

In the expression of gentleness, ease, and kindliness the muscular action is slight and the body in a state of repose; consequently, the throat is relaxed and

there is no vocal effort, and the voice, like the movement of the body, will be easy and graceful. On the other hand, rage and violence tend towards rigid muscular action, the eye is set and seems to flash because of the tension of the brows, the hands clench, and the muscles of the throat become so contracted that the voice is harsh and rasping.

Timidity and fear produce nervousness and a desire to suppress expression, the voice wanders along purposeless and indistinct, and the words and syllables are jumbled without much meaning. The gesture will be the same: halting, timid, meaningless. When a word means something to us the voice puts upon it a peculiar stress to show that meaning, and the gesture will as confidently insist upon it. But as speech without meaning is expressed in sing-song, so the gesture is a mere wave of the hand or nervous movements of the fingers, expressive of nothing save nervousness.

A swaggering, boisterous character, to whom we apply the term "loud," usually speaks in loud, strident tones; the movements of the body, too, are extravagant: a swaggering position, feet wide apart, and sweeping gestures.

Deference is expressed in timid, halting tones, with many an uncertain inflection; the body, too, inclines and bows, the hands appeal, and every movement lacks confidence.

Dignity and arrogance express themselves in measured tones, the voice varying but little from the fundamental pitch, most of the inflections being downward and decided. Then there is little gesture—perhaps a wave of the hand or a deliberate move-

ment of the body; it is shown in the positive, deliberate stride, and the slow half-turn of the head.

As the volume of voice increases, the bodily movements are magnified. One may read or speak to an individual with a light voice and slight gesticulations; but in uttering the same sentiment before a large audience, as the voice increases in volume there will be a tendency toward sweeping gesticulations.

Statements of pure fact, positive assertions, and determination are expressed in straight line movements by both voice and gesture. The time is short and there is no wave or undulating movement in either.

Emotional utterances, such as tenderness, beauty, love, and all æsthetic ideas, take time for their expression, the mind lingers over them, and the lines of the voice and gesture are graceful and undulating. A graceful wave of the hand and a quick, sharp utterance at the same moment are almost impossible.

Ordinary unimpassioned ideas are expressed in short, straight lines, both of voice and gesture, but where an idea is insisted upon the word containing it has a long inflection and the bodily movement takes a longer sweep.

It should be noticed that the length of both an inflection and a gesture may be measured by the time of their assertion or by the distance through which they pass. A gesture may move through a given space rapidly or slowly, and an inflection may sweep through an octave rapidly or deliberately.

While gesture may be described as being high or low, these terms as applied to voice are only figura-

tive, since a high note is simply one where the number of vibrations is great, and a low note the opposite. But, nevertheless, the two expressive agents harmonize in this, too. There is a tendency, in exalted sentiment, such as joy, hope, in fact all elevated ideas, to elevate the chest and shoulders, to lift the head, and to raise the eyes. All human beings have elevated their beneficent gods and placed their demons in subterranean places; colleges are placed on eminences, church spires point skyward, and flags flutter from topmasts, where the eye must be elevated to reach them.

All of the loftier sentiments, then, are placed high by gesture and position, and the voice is raised to a pitch above the ordinary; sentiments of ordinary experience are placed in the middle realm; while those of a debased nature (as contempt or loathing) are low, both as expressed in voice and gesture.

It should not be forgotten that when gesture accompanies voice the word where the thought culminates takes the emphasis of both voice and gesture. The hand may move through the utterance of a number of words, but it comes to rest on the word that the voice touches with a peculiar meaning.

We may observe, also, that as there are many words uttered with slight emphasis or coloring, so there are many gestures, modest and unobtrusive, which show life, interest, and animation, and which have little purpose beyond this. But our main purpose should be to seek the harmonies of expression, the relation between the mental and the physical, and the divisions of the latter into voice and ges-

utter, and indirectly upon the printed page, or upon our previous conception, or upon some other primary cause. Therefore, in reading we are representing our own mental states as they have been formed by some previous suggestion. The language of the book, punctuation, and grammatical construction are mere aids to suggest thought, but we do our own thinking. It has been demonstrated by every test that punctuation is no direct guide to expression. It is invaluable to break up the sentence into parts so the eye may quickly discern the relations of the words; but we must form our own judgment of the form of expression afterwards and follow it.

We read or speak by groups of words expressing a thought complete in our mind. This thought may not be expressed in a full, grammatical sentence, the other words being supplied mentally and implied in a tone. And thus a complete thought may be uttered which would lack some words, grammatically considered.

ARTICULATION AND PRONUNCIATION

WHILE this treatise deals primarily with the vocal elements, and does not contemplate any exhaustive study of expression, yet the principles governing the formation of the elements of sound into speech are so important as to require a passing notice. No one will fail to appreciate the necessity of breaking the flow of a speech or essay into groups of words or sounds, in order that the mind may

more readily grasp the meanings. Thus, a book is divided into chapters; these chapters are subdivided into paragraphs, which are indicated in print by proper breaks in the continuity of the lines; the latter are made up of sentences, indicated by capitals and periods; and the minor marks of punctuation show more or less clearly the division into clauses. Going still farther we have the words with their individual colorings; and, finally, the elements which compose these, or the fundamental sounds of the language.

All of these divisions must be observed if speech is to be natural and effective and our meaning to be made clear; the marks of punctuation are mere guides to the eye, which simply help us to form judgments of these groupings. They are not absolute in their meanings and cannot be followed slavishly. There is only one form of showing the paragraph or sentence, while the sentiment may indicate breaks in the flow of words that vary in their degrees. Two complete sentences, grammatically considered, may in thought be so closely connected that they are spoken as one, while simple clauses may be given in effect as though they were separate and distinct utterances. We must conclude, then, that the methods of reducing our speech to paper are merely mechanical, and that their meanings are neither exact nor absolute, but that they are mere aids to the eye, to assist the mind in forming its judgments.

When we remember that all the words in our extensive vocabulary are made up of the few primary sounds of the alphabet, the problem of distinct

speech resolves itself into a simple one — the mastery of these. Unfortunately, the student is frequently perplexed by the difficulty that always arises from the effort to reduce sounds to print. Much of this confusion, however, is unnecessary, and a few words of explanation may be of assistance in making the matter clearer.

The first element of confusion consists in representing a number of sounds by the same symbol: thus *a* is uttered in five or six different ways in as many words; whereas, if each sound had its own symbol, and that were its name, the problem would be very much less complex.

The next difficulty consists in having two or more symbols for the same sound, or in using a symbol which borrows a sound. For example: *c* always is represented by the sound of *s* or *k*, and has no sound of its own. Likewise *ku* represents *q*, and *x* is really a combination of *ks* or *gz*. So, too, we learn that the sound of Italian *a* is that heard in such words as *father* or *calm*, but short *o* is its equivalent and might be employed instead.

Another element of confusion is the varying markings of these sounds in our dictionaries; each has its own system, and each enumerates sounds not to be found in the others. Then, too, in the respelling of words for the purpose of indicating their phonetic quality combinations are employed which do not represent the real sounds, thus the sound of broad *a* is usually represented as *aw*, when in fact the consonant is not uttered.

We have now reached a point where it becomes advisable to introduce a series of practical vocal

exercises, although no system can be put on paper with anything like completeness. The exercises need to be varied in many ways; but if the pupil will endeavor to grasp the underlying principles, these together with his own needs will be guides in assisting him to adapt and vary each series. The first thing necessary to notice is that our language is made up of a number of elements which may, generally speaking, be uttered separately, and which, variously combined, form the words of our language. Care should be exercised in the beginning to note that the names of the letters are not usually their real sounds, and in exercising, only the latter should be used. The table on the opposite page will give the elementary sounds of our language.

The marks and nomenclature, it must be observed, are often defective; for instance: the symbol of *oo* does not represent two sounds of *o* joined, but is a symbol to represent a peculiar tone; *oi* is not a combination of the sounds of *o* and *i*; nor do the terms *long* and *short* as applied to vowels refer to the length of time in uttering them.

The student should master these elementary sounds and be able to detect them, and should then endeavor to give them with precision wherever they occur in words. A faulty pronunciation is as objectionable as bad grammar, and it is shown most often in the utterance of the little words which are employed in almost every sentence. They are spoken so frequently that they make good speech or badly mar it. It would take too much space to enumerate them, but the following will suggest the classes.

TABLE OF SOUNDS

VO- CALs	KEY	SUB- VOCALS		KEY	ASPIRATES		KEY
Continuous		Explosive	Continuous		Explosive	Continuous	
ā	ape	b		bad		f	fat
ā̃	at	d		day		h	hat
ä	far	g		gay	k		kiss
ā̄	call	j		jail	p		peep
â	care		l	lay		s	sit
ă	ask		m	may	t		take
à	comma		n	new	ch		chap
ē	he		r	ran		sh	shop
ě	hem		v	vice		th	think
ê	fern		w	was		wh	why
ī	ice		y	yes	EQUIVALENTS		
ı	in		z	zeal	c	to	s or k
ō	open		zh	azure	q	"	k
õ	not		th	them	x	"	ks
ô	nor		ng	song			
ū	use						
ũ	up						
û	curb						
ōō	boot						
ō̃	foot						
oi	oil						
ou	out						

The vowel in these is intermediate *a* and not short *a* as so often employed.

alas	glass	chance
ask	fast	ant
past	after	bask
clasp	dance	task
chant	mask	cast
rasp	staff	vast

The coalescents *ar* and *er* are frequently mispronounced, the former becoming short *a* joined with *r* and the latter like the sound of *ur*. The distinction may be observed in the following:—

fair	fir	far
pair	earth	urn
air	earn	surge
wear	serge	purge
care	pearl	urge

A common fault is sounding short *o* like broad *a* as in such words as:—

on	log	hog
gone	throng	dog
long	off	god
song	soft	strong
of	loft	loss

Italian *a* is frequently improperly changed to short *a* and at times to broad *a* in such words as:—

aunt	drama	jaunt
haunt	launch	half
palm	salve	calf
psalm	bath	calm
wrath	laugh	gaunt
ha	rasp	gape

The sound of long *u* is greatly abused in a long list of words, by changing it into long *oo*, as in:—

dew	new	suit
due	slew	tube
duke	stew	Tuesday
duty	student	tune
duel	nuisance	tuition
lucid	suitable	tutor

A combination of sounds uttered by one impulse of the voice is a syllable. Every syllable has a vowel, and every vowel uttered, together with a consonant sound or sounds, makes a syllable.

In all words of two or more syllables one of these has the chief stress or accent. Proper pronunciation requires that this should be properly placed, but good articulation prevents the unaccented parts being too much obscured, or dropped out altogether.

The same observations may also apply to words. There are monosyllables which are used very often, and are rarely emphatic; these may be blurred in speech, which is a grave fault, or they may be spoken with such distinctness and precision as to make speech a stilted effort. Thus the article *a* rarely has its long sound unless it is emphatic, while *the* is obscured, becoming *thi* before vowels and *thu* before consonants. Many words, such as *and*, between parts of a sentence closely connected are rarely given their full sound, since to do so would compel us to stop to utter them. There is a bad habit, however, of dropping them out almost entirely.

It should be remembered that an utterance sufficiently distinct for the purpose of conversation may

fall short of meeting the demands of public address. It must be magnified in every particular, the time is greater, the force is increased, and each vowel and consonant given added prominence. Some speakers articulate unduly and offensively, making their speech stilted and pedantic; it is unnecessary to state that this form should be avoided.

At times, when the utterance is rapid, there is a tendency to *telescope* the sounds until the speech becomes simply a blur. In rapid speech it is necessary to utter each syllable sharply and distinctly. Distinctness does not depend so much upon the length of space between sounds as upon their absolute and distinct separation for an instant.

The vowels are all made in the larynx, and are molded or modified by the various mouth positions as they escape. They are the tone sounds and give body to the words. They may be uttered on various pitches and with inflections. All of them may be prolonged while the breath lasts, hence they are termed *continuous*.

The *subvocals* are made in part by the action of the vocal cords, but are not completely vocalized. Their passage is obscured by a partial closure of the mouth during utterance. They are divided into two kinds: (1) the *explosives*, which are due to a sudden impulse, and which to continue would result in another sound; and (2) the *continuous*, which are made as the explosives, save that they may be held for a short time without changing their nature. The latter are not so abrupt as the former.

The *aspirates* are whispers, the vocal cords remaining inactive during their utterance. They are

made entirely by confining the air in various ways, and during their production the vocal cords are inactive. It will be seen that some of these, too, are explosives, or are suddenly made, while others may be held for a time.

Combinations of continuous sounds, especially where the word begins with a vowel, are usually the most easily pronounced, and, therefore, one may begin with these. The student should first separate the sounds of the word, dwelling on each, and after several repetitions bring them together again, forming one complete sound, or a word, thus:—

m—a—n; m—a—n; man.

The following may be used as practice words. They are not intended as exhaustive, but merely to suggest various formations.

Words of one syllable beginning with vowels, containing only continuous sounds:—

WORDS.	SOUNDS.
all	a-l
am	a-m
on	o-n
or	o-r
of	o-v
ooze	oo-z
off	o-f
as	a-z
ash	a-sh

Words of one syllable beginning with consonants, containing only continuous sounds:—

WORDS.	SOUNDS.
lame	l-a-m
moss	m-o-s
nay	n-a
ring	r-i-ng
vale	v-a-l
wash	w-a-sh
yes	y-e-s
zone	z-o-n
them	th-e-m

Words of two or more syllables beginning with vowels, and combined with continuous consonant sounds:—

alum	orison	enliven	early
armory	uniform	offence	invoice
azalea	ominous	ulcer	omen
ashes	avalanche	incense	unassuming
illumine	affable	always	
issue	ether	useful	

Words of two or more syllables beginning with continuous consonants and containing nothing but these and continuous vowel sounds:—

lamely	navy	sashes	femur	manuel
manner	ravenous	shameful	farewell	washing
rushes	rashly	thrushes	fearful	yellow
volume	zealous	nicely	leonine	shaven
waffle	yeoman	voiceless	manly	
needle	famous	various	murmur	

Words of one syllable beginning with vowels, and ending with explosive consonants:—

WORDS.	SOUNDS.
ebb.....	e-b
add.....	a-d
egg.....	e-g
edge.....	e-j
ink.....	i-n-k
up.....	u-p
etch.....	e-ch
ache.....	a-k
ape.....	a-p
at.....	a-t
arch.....	a-r-ch

Words of one syllable beginning with explosive consonants, and ending with the same:—

WORDS.	SOUNDS.
bad.....	b-a-d
drop.....	d-r-o-p
got.....	g-o-t
just.....	j-u-s-t
that.....	t-h-a-t
hat.....	h-a-t
kid.....	k-i-d
peep.....	p-e-p
take.....	t-a-k
chop.....	c-h-o-p

Words of two syllables, both of which begin with explosive consonants: —

beauty	hedgehog	jaunty	kingdom
duty	cortes	junta	pewter
gew-gaw	plough-boy	justice	pilgrim
jargon	baby	thereby	pistol
chow-chow	dangle	hector	chamber
back bite	depose	higgle	charger
gherkin	tantrum	kerchief	children
teapot	target	kindle	chowder

When a difficult sound is found, determine exactly what it is. Take it singly and endeavor to utter it. If this can be done, then combine it in words in as many ways as possible. If it cannot be uttered alone, place it in a connection where it will be easy, and from this lead up to the most difficult combinations.

Below we append a few exercises which are useful for practice. We would advise that they be given very slowly at first, and that the words be divided into syllables; gradually the rate may be increased until the speech is natural:—

Bobby, bring your baby brother his bottle.

Don't add decided deceit to dreamy deductions.

Eight great gray geese grazing gaily into Greece.

Rejoice, just as the jester rejoices.

Many men of many minds, many birds of many kinds.

The moan of doves in immemorial elms, and murmuring of innumerable bees.

Red tin-tag plug chewing tobacco.

I watched a woeful widow write: White woman wants washing.

His pretty pouting lips were puckered by purple persimmons.

Two puny poodle puppies playing possum.

Some stammerers and stutterers are capable of inexplicable offences opposed to proper utterance.

Speak the speech trippingly on the tongue.

Rural rulers rarely revel in rural rudeness.

A gorgeous, gigantic gymorack.

Big, black bubbles, bursting boisterously.

The old, cold scold, sold a school coal-scuttle.

He grinned and gurgled and grasped his goggles.

The cat ran up the ladder with a lump of raw liver.

Six long, sleek, slim, slender saplings.

Sunshine should seldom be shunned.

She sells seashells, shunning society while the shells she sells.

Round the rough and rugged rocks the ragged rascals rudely ran.

A luminous, literary lecture, relating literally to the latent learning of the latest literature.

He knotted his cap with a knapsack's strap.

A black bootblack broke a blank-book back.

The storm shall surely cease, and silvery stars shall shimmer soon.

It was an egregious blunder due to ineffable stupidity; be more exemplary and less offensive, since extemporaneous utterance is obligatory.

He spoke peremptorily of their despicable conduct, and particularly of the incalculable and irremediable consequences.

Spicy, pungent pepper-pot, just prepared and smoking hot.

Soft shimmering sunshine and shifting showers, shed softer shades over suburban shrubbery.

He dreaded death, disease, and danger.

Whatever he did, he did with difficulty and diffidence.

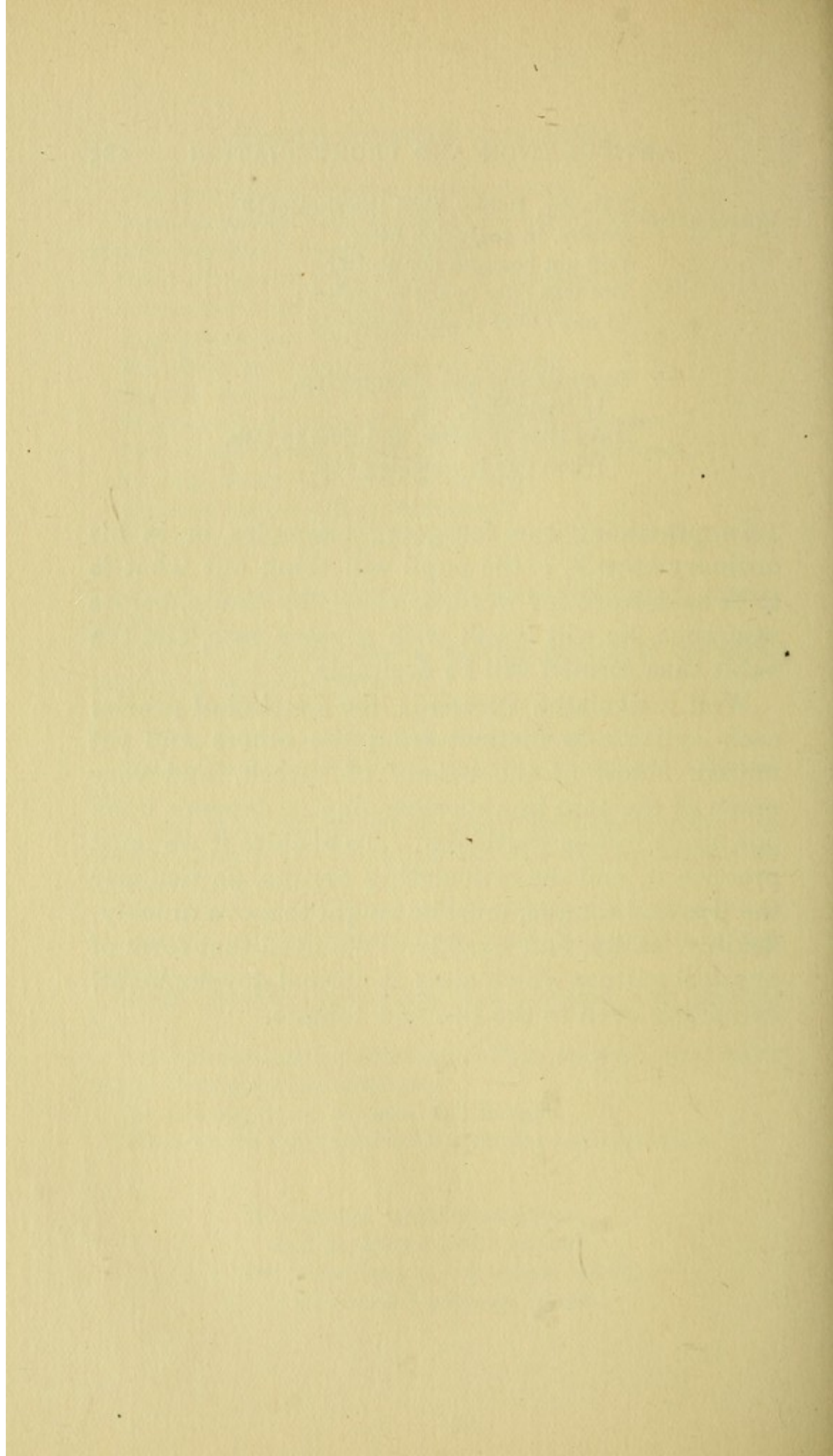
He whistled while he whittled,
And whispered as he walked;
But wooed and won a wicked world,
While woman wiles he balked.

“Bobby, Bobby, shut the shutter!”
Bobby, in confusion utter,
Did not hesitate nor stutter
But was only heard to mutter:
“I can’t shut it any shutter!”

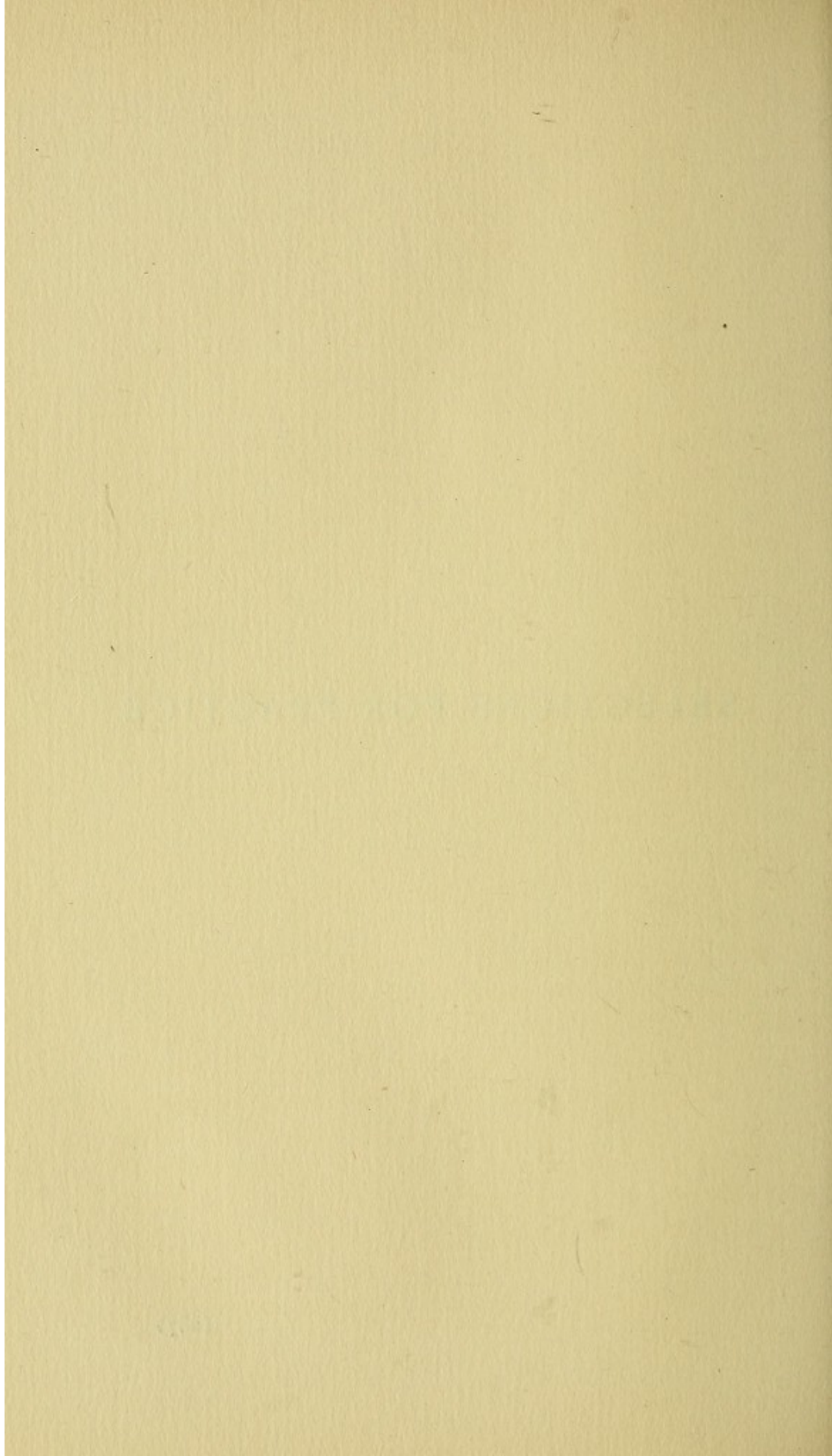
In stuttering and stammering,
In hesitation, too,
Take time to think, and time to talk,
When one is watching you.

In practicing the foregoing examples, or in his ordinary speech, if the pupil will think out what is to be said, word for word, or clause by clause, before utterance, he will speak with greater ease, and the habit thus formed will be desirable.

Well articulated speech is like a string of pearls: each syllable is distinct from the others and yet united. Most of the beauty of speech, and very much of the ease in understanding it, depends upon our usage in this particular. To acquire it we must practice it, and the articulating organs, particularly the lips and tongue, must be taught to move quickly, flexibly, easily, and exactly. We need that form of physical culture which aims at normal development, extending even to the lips and tongue.



SELECTIONS FOR PRACTICE



SELECTIONS FOR PRACTICE

THE following selections are suggested for practice. Read a line or a verse, or several verses carefully, paying special attention to the Method-of-Attack for closed consonants. Read the same matter, paying attention to Method-of-Attack for continuous sounds and for vowels. The student can then combine his Methods-of-Attack and in reading can exercise his knowledge in overcoming any difficulties that might otherwise be presented. A very good practice is to read aloud for ten minutes at a time, first with special attention to the attack suggested for closed consonants, ten minutes with attention to Method-of-Attack for continuous sounds, ten minutes with attention to Method-of-Attack for vowels, then fifteen minutes paying special attention to Methods-of-Attack for all difficulties of utterance.

One may read also such selections, practicing for the benefits to be derived vocally. Never read aloud for practice when the throat is sore or irritated. A very good practice, and one that usually results beneficially, is to read slowly and carefully for ten minutes, keeping the teeth tightly closed, but exaggerating the movement of the lips. This exercise should be always immediately followed by reading ten minutes with the exaggeration of the jaws. The object and purpose is to give greater flexibility to the muscles of the mouth and organs of articulation.

The student should read each line slowly and carefully with special attention to his enunciation, using for each word his Method-of-Attack as directed. An hour each day spent in this exercise will prove highly beneficial to any sufferer, and will serve to impress indelibly upon his mind the necessity for carefulness. Having once thoroughly learned Methods-of-Attack, it requires only the thought of their application mentally in order to gain freedom in enunciation physically, which truth has been demonstrated to the writers in hundreds of cases:—

THE STUTTERER'S COMPLAINT

AH! THINK it not a slight calamity
To be denied free converse with my kind,
To be debarred from man's true attribute—
The proper, glorious privilege of speech.
Hast ever seen an eagle chain'd to earth?
A restless panther in his cage immured?
A swift trout by the wily fisher checked?
A wild bird hopeless strain its broken wing?
Hast ever felt, at the dark dead of night,
Some undefined and horrid incubus
Press down thy very soul, and paralyze
The limbs in their imaginary flight
From shadowy terrors in unhallowed sleep?
Hast ever known the sudden, icy chill
Of dreary disappointment, as it dashes
The sweet cup of anticipated bliss
From the parched lips of long-enduring hope?

Then thou canst picture—aye, in sober truth,
In real, unexaggerated truth—

The constant, galling, festering chain that binds
Captive the mute interpreter of thought —
The seal of lead enstamp'd upon my lips —
The load of iron on my laboring chest —
The mocking demon that at every step
Haunts me, and spurs me on to burst with silence!
Oh! 'tis a sore affliction to restrain,
From mere necessity, the glowing thought;
To feel the fluent cataract of speech
Check'd by some wintry spell, and frozen up,
Just as it's leaping from the precipice;
To be the butt of wordy, captious fools,
And see the sneering, self-complacent smile
Of victory on their lips, when I might prove
(But for some little word I dare not utter)
That innate truth is not a specious lie;
To hear foul slander blast an honor'd name,
Yet breathe no fact to drive the fiend away;
To mark neglected virtue in the dust,
Yet have no word to pity or console;
To feel just indignation swell my breast,
Yet know the fountain of my wrath is sealed;
To see my fellow-mortals hurrying on
Down the steep cliff of crime, down to perdition,
Yet have no voice to warn — no voice to win!
'Tis to be mortified in every point,
Baffled at every turn of life, for want
Of that most common privilege of man,
The merest drug of gorged society —
Words — windy words.

And is it not in truth

A poison'd sting in every social joy —
A thorn that rankles in the writhing flesh —
A drop of gall in each domestic sweet —
An irritating petty misery —
That I can never look on one I love,
And speak the fullness of my burning thoughts?
That I can never with unmingled joy
Meet a long-loved and long-expected friend,

Because I feel, but cannot vent my feelings —
Because I know I ought but must not speak —
Because I mark his quiet impatient eye,
Striving in kindness to anticipate
The word of welcome, strangled in its birth!
Is it not sorrow, while I truly love
Sweet social converse, to be forced to shun
The happy circle, from a nervous sense,
An agonizing poignant consciousness,
That I must stand aloof, nor mingle with
The wise and good in rational argument,
The young in brilliant quickness of reply,
Friendship's ingenuous interchange of mind,
Affection's open-hearted sympathies,
But feel myself an isolated being,
A very wilderness of widow'd thought!
Aye, 'tis a bitter thing — and not less bitter
Because it is not reckoned in the ills,
"The thousand natural shocks that flesh is heir to."
Yet the full ocean is but countless drops,
And misery is an aggregate of tears;
And life, replete with small annoyances,
Is but one long, protracted scene of sorrow.

I scarce would wonder if a godless man
(I name not him whose hope is heavenward),
A man, whom lying vanities hath scath'd
And harden'd from all fear — if such a one
By this tyrannical Argus goaded on
Were to be weary of his very life,
And daily, hourly, foiled in social converse,
By the slow simmering of disappointment
Become a sour'd and apathetic being,
Were to feel rapture at the approach of death,
And long for his dark hope — annihilation.

— M. F. TUPPER.

THE ANGEL'S REQUEST

BEFORE the throne of Heaven's King the Guardian Angel came.

"A boon, great God, of Thy dear love and bounty now I claim."

With covered face and feet he spoke, while o'er his breast there lay

The folded wings in readiness to bear the gift away.

Jehovah spoke: "What wouldst thou?" The eager Angel said:

"Behold the little one I guard—I would that on his head Thy choicest blessing might flow down, that he may be indeed

A benefactor to his race—their minister in need."

"The boon is thine. Bestow it now, this precious thing you crave."

The Gracious Hand a halting tongue unto the angel gave. With anxious thought he went his way to the appointed task; "How can this gift confer on him the blessing that I ask?"

Again he came before the King and prayed: "O God, remove

That gift so foolishly I sought in pity and in love.

Had I but left the child alone 'twould have been better so; I sought to bless beyond them all, and I have worked his woe.

"For I have guarded all his youth, and now I see him stand At manhood's door—the peer of all—yet marked as by a brand

To be apart from those he loves, silent and sad among The gayest crowd. I ask Thee now to cure this stamm'ring tongue."

"All gifts from God are good thou know'st; then wherefore
canst not wait?

I have appointed him to aid those in a like estate.
He is a chosen one of God, to pity and to heal;
For he who would his brother bless, must first affliction feel."

Still while the Guardian Angel prayed, a mortal rent his plea:
"Dear Lord of heav'n and earth remove this stamm'ring
tongue from me."

With quiv'ring wings the Angel stood, and poised for instant flight,

In haste to bear the kneeling one the gracious word of might.

Yearning and anxiously he stood while the Eternal bent
Over the suppliant tenderly; but yet no word was sent.
And still the earnest prayer came, and wrestled on to plead:
"Dear Lord, to conquer this defect, give me the strength I
need."

Then swiftly on his journey sent sped forth the Angel bright;
Laden with healing gifts he came with joyous heart and light.
Into that soul he poured the power in this one message:

"Strive,
Arise, and work, subdue and win—thou shalt thy fetters
rive."

He rose and strove. He had the Power which gives the
mastery;

By firm control o'er every part he won the victory.
No longer bound, he stood in might to succor and to teach,
To all afflicted stamm'ring ones a helping hand to reach.

They came to him. He taught to them the secret of his
Power;

And still they came and learned from him until they
blessed the hour

They heard his name; for all were cured. The Guardian
Angel sung:

"My God indeed hath blessed my charge, and by a stammering tongue."

—MRS. HILDA MUIRHEAD NORWOOD.

THE OLD OAKEN BUCKET

How dear to this heart are the scenes of my childhood,
When fond recollection presents them to view!
The orchard, the meadow, the deep-tangled wildwood,
And every loved spot which my infancy knew;
The wide-spreading pond, and the mill that stood by it,
The bridge and the rock where the cataract fell;
The cot of my father, the dairy house nigh it,
And e'en the rude bucket which hung in the well,
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket which hung in the well.

That moss-covered vessel I hail as a treasure,
For often at noon, when returned from the field,
I found it the source of an exquisite pleasure,
The purest and sweetest that nature can yield.
How ardent I seized it with hands that were glowing,
How quick to the white pebbled bottom it fell!
Then soon with the emblem of truth overflowing,
And dripping with coolness, it rose from the well,
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket arose from the well.

How sweet from the green mossy brim to receive it,
As poised on the curb, it inclined to my lips!
Not a full blushing goblet could tempt me to leave it,
Though filled with the nectar that Jupiter sips;
And now, far removed from the loved situation,
The tear of regret will intrusively swell,
As fancy reverts to my father's plantation,
And sighs for the bucket which hangs in the well,
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket which hangs in the well.

—SAMUEL WOODWORTH.

THE LAST HYMN

THE Sabbath-day was ending in a village by the sea,
The uttered benediction touched the people tenderly,
And they rose to face the sunset in the glowing, lighted west,
And then hastened to their dwellings for God's blessed boon
of rest.

But they looked across the waters, and a storm was raging
there;
A fierce spirit moved above them—the wild spirit of the
air;
And it lashed and shook and tore them, till they thundered,
groaned, and boomed;
And alas for any vessel in their yawning gulfs entombed!

Very anxious were the people on that rocky coast of Wales
Lest the dawns of coming morrows should be telling awful
tales,
When the sea had spent its passion and should cast upon
the shore
Bits of wreck and swollen victims, as it had done heretofore.

With the rough winds blowing round her, a brave woman
strained her eyes,
And she saw along the billows a large vessel fall and rise;
O, it did not need a prophet to tell what the end must be!
For no ship could ride in safety near that shore on such a
sea.

Then the pitying people hurried from their homes and
thronged the beach.
O, for power to cross the waters and the perishing to reach!
Helpless hands were wrung for sorrow, tender hearts grew
cold with dread,
And the ship urged by the tempest, to the fatal rock-shore
sped.

"She has parted in the middle! O, the half of her goes down!
God have mercy! Is His heaven far to seek for those who
drown?"

Lo! when next the white, shocked faces looked with terror
on the sea,
Only one last clinging figure on a spar was seen to be.

Nearer to the trembling watchers came the wreck tossed by
the wave,
And the man still clung and floated, though no power on
earth could save.

"Could we send him a short message? Here's a trumpet.
Shout away!"

'Twas the preacher's hand that took it, and he wondered
what to say.

Any memory of his sermon? Firstly? secondly? Ah no!
There was but one thing to utter in the awful hour of woe;
So he shouted through the trumpet: "Look to Jesus! Can
you hear?"

And "Aye, aye, sir!" rang the answer o'er the waters loud
and clear.

Then they listened. "He is singing, 'Jesus, lover of my soul!'"
And the winds brought back the echo, "While the nearer
waters roll;"

Strange, indeed, it was to hear him, "Till the storm of life
is past,"

Singing bravely from the waters, "O, receive my soul at last!"

He could have no other refuge. "Hangs my helpless soul
on Thee;

Leave, ah, leave me not." The singer dropped at last into
the sea;

And the watchers, looking homeward through their eyes
with tears made dim,

Said: "He passed to be with Jesus in the singing of that
hymn."

—MARIANNE FARNINGHAM.

THE MONEYLESS MAN

IS THERE no secret place on the face of the earth,
Where charity dwelleth, where virtue hath birth?
Where bosoms in mercy and kindness shall heave,
And the poor and the wretched shall "ask and receive?"
Is there no place on earth where a knock from the poor
Will bring a kind angel to open the door?
Ah! search the wide world wherever you can,
There is no open door for a moneyless man!

Go, look in your hall, where the chandelier's light
Drives off with its splendor the darkness of night,
Where the rich hanging velvet in shadowy fold,
Sweeps gracefully down with its trimming of gold,
And the mirrors of silver take up and renew,
In long lighted vistas the wildering view—
Go there in your patches, and find if you can,
A welcoming smile for the moneyless man!

Go, look in yon church of the cloud-reaching spire,
Which gives back to the sun his same look of red fire,
Where the arches and columns are gorgeous within,
And the walls seem as pure as a soul without sin;
Go down the long aisle—see the rich and the great,
In the pomp and the pride of their worldly estate—
Walk down in your patches, and find, if you can,
Who opens a pew to a moneyless man.

Go, look on yon judge in the dark, flowing gown,
With the scales wherein law weigheth equity down,
Where he frowns on the weak and smiles on the strong,
And punishes right where he justifies wrong;
Where jurors their lips on the Bible have laid,
To render a verdict they've already made;
Go, there in the court-room, and find if you can,
Any law for the cause of a moneyless man!

Go, look in the banks where mammon has told
His hundreds and thousands of silver and gold,
Where safe from the hand of the starving and poor,
Lays pile upon pile of the glittering ore;
Walk up to the counter — and there you may stay
Till your limbs grow old and your hair turns gray,
And you'll find at the banks no one of the clan
With money to loan to a moneyless man!

Then go to your hovel; no raven has fed
The wife who has suffered too long for her bread;
Kneel down on the pallet and kiss the death frost
From the lips of the angel your poverty lost;
Then turn in your agony upward to God,
And bless while it smites you, the chastening rod,
And you'll find at the end of your little life's span,
There's a welcome above for a moneyless man!

—HENRY T. STANTON.

COME, YE DISCONSOLATE

COME, ye disconsolate, where'er you languish,
Come, at God's altar fervently kneel;
Here bring your wounded hearts, here tell your anguish,
Earth has no sorrow that Heaven cannot heal!

Joy of the desolate, Light of the straying,
Hope when all others die, fadeless and pure,
Here speaks the Comforter, in God's name saying,
"Earth has no sorrow that Heaven cannot cure!"

Go, ask the infidel what boon he brings us,
What charm for aching hearts he can reveal
Sweet as that heavenly promise Hope sings us:
"Earth has no sorrows that God cannot heal!"

—THOMAS MOORE.

CURFEW MUST NOT RING TO-NIGHT

ENGLAND'S sun was slowly setting o'er the hills so far
away,
Filling all the land with beauty at the close of one sad day;
And the last rays kissed the forehead of a man and maiden
fair;
He with step so slow and weakened, she with sunny, float-
ing hair;

He with sad bowed head and thoughtful, she with lips so
cold and white,
Struggling to keep back the murmur, "Curfew must not
ring to-night."
"Sexton," Bessie's white lips faltered, pointing to the prison
old,
With its walls so dark and gloomy—walls so dark and
damp and cold—

"I've a lover in that prison, doomed this very night to die
At the ringing of the curfew, and no earthly help is nigh.
Cromwell will not come till sunset," and her face grew
strangely white,
As she spoke in husky whispers: "Curfew must not ring
to-night."

"Bessie," calmly spoke the sexton—every word pierced her
young heart
Like a thousand gleaming arrows, like a deadly poisoned
dart—
"Long, long years I've rung the curfew from that gloomy
shadowed tower,
Every evening, just at sunset, it has told the twilight hour.

"I have done my duty ever, tried to do it just and right;
Now I'm old I will not miss it; girl, the curfew rings to-
night!"

Wild her eyes and pale her features, stern and white her
thoughtful brow,
And within her heart's deep center, Bessie made a solemn
vow.

She had listened while the judges read, without a tear or
sigh,
"At the ringing of the curfew Basil Underwood must die."
And her breath came fast and faster, and her eyes grew
large and bright—
One low murmur, scarcely spoken — "Curfew must not ring
to-night!"

She with light step bounded forward, sprang within the old
church door,
Left the old man coming slowly paths he'd trod so oft be-
fore;
Not one moment paused the maiden, but with cheek and
brow aglow,
Staggered up the gloomy tower, where the bell swung to
and fro.

Then she climbed the slimy ladder, dark, without one ray
of light,
Upward still, her pale lips saying: "Curfew shall not ring
to-night."
She has reached the topmost ladder, o'er her hangs the
great dark bell,
And the awful gloom beneath her, like the pathway down
to hell.

See, the ponderous tongue is swinging, 'tis the hour of cur-
few now,
And the sight has chilled her bosom, stopped her breath
and paled her brow.
Shall she let it ring? No, never! her eyes flash with sudden
light
As she springs and grasps it firmly — "Curfew shall not
ring to-night!"

Out she swung, far out, the city seemed a tiny speck below;
There, 'twixt heaven and earth suspended, as the bell swung
to and fro;
And the half-deaf sexton ringing (years he had not heard
the bell),
And he thought the twilight curfew rang young Basil's
funeral knell.

Still the maiden clinging firmly, cheek and brow so pale
and white,
Stilled her frightened heart's wild beating—"Curfew shall
not ring to-night!"
It was o'er—the bell ceased swaying, and the maiden
stepped once more
Firmly on the damp old ladder, where for hundred years
before

Human foot had not been planted; and what she this night
had done
Should be told in long years after. As the rays of setting
sun
Light the sky with mellow beauty, aged sires with heads of
white
Tell their children why the curfew did not ring that one
sad night.

O'er the distant hills came Cromwell. Bessie saw him, and
her brow,
Lately white with sickening terror, glows with sudden
beauty now.
At his feet she told her story, showed her hands all bruised
and torn;
And her sweet young face so haggard, with a look so sad
and worn,
Touched his heart with sudden pity—lit his eyes with
misty light;
"Go, your lover lives!" cried Cromwell; "curfew shall not
ring to-night."

—ROSA HARTWICK THORPE.

THE VILLAGE BLACKSMITH

UNDER a spreading chestnut tree
The village smithy stands;
The smith, a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week-in, week-out, from morn till night,
You can hear his bellows blow;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing floor.

He goes on Sunday to the church,
And sits among his boys;
He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, rejoicing, sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught:
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

—HENRY WADSWORTH LONGFELLOW.

WHEN THE FROST IS ON THE PUNKIN

WHEN the frost is on the punkin and the fodder 's in the
shock,
And you hear the kyouck and gobble of the struttin' turkey
cock,
And the clackin' of the guineys, and the cluckin' of the hens,
And the rooster's hallylooyer as he tiptoes on the fens;
O, it 's then 's the time a feller is a feelin' at his best,
With the rising sun to greet him from a night of peaceful
rest,
And he leaves the house bareheaded and goes out to feed
the stock,
When the frost is on the punkin and the fodder 's in the
shock.

There 's something kind o' hearty-like about the atmosphere
When the heat of summer 's over and the cooling fall is
here.

Of course we miss the flowers and the blossoms on the
trees,

And the mumble of the hummin'-birds an' buzzin' of the
bees;

But the air 's so appetizin', and the landscape through the
haze

Of a crisp and sunny mornin' of the early autumn days
Is a pictur' that no painter has the colorin' to mock,
When the frost is on the punkin and the fodder 's in the
shock.

The hustly, rusty rustle of the tassels of the corn,
And the raspin' of the tangled leaves, as golden as the
morn;

The stubble in the furries—kind o' lonesome-like but still,
A preachin' sermons to us of the barns they grewed to fill;
The straw-stack in the medder, and the reaper in the shed;
The hosses in their stall below, the clover overhead,—

O, it sets my heart a-clickin' like the tickin' of a clock,
When the frost is on the punkin and the fodder 's in the
shock.

Then your apples all is gathered, and the ones a feller
keeps

Is poured around the cellar-floor, in red and yellow heaps,
And your cider-makin' 's over and your women-folks is
through

With their mince and apple-butter, and their souse and
sausage too;

I don't know how to tell it—but if sich a thing could be
As the *angels wantin' boardin'*, and they'd call around
on me,

I'd want to 'commodate 'em, all the whole endurin' flock,
When the frost is on the punkin and the fodder 's in the
shock.

—JAMES WHITCOMB RILEY.

THE OLD ARM-CHAIR

I LOVE it, I love it, and who shall dare
To chide me for loving that old arm-chair?
I've treasured it long as a sainted prize,
I've bedewed it with tears, and embalmed it with sighs;
'Tis bound by a thousand bands to my heart;
Not a tie will break, not a link will start.
Would ye learn the spell? A mother sat there,
And a sacred thing is that old arm-chair.

In childhood's hour I lingered near
The hallowèd seat with listening ear;
And gentle words that mother would give,
To fit me to die and teach me to live.
She told me shame would never betide,
With truth for my creed, and God for my guide;
She taught me to lisp my earliest prayer,
As I knelt beside that old arm-chair.

I sat and watched her many a day,
When her eye grew dim and her locks were gray,
And I almost worshiped her when she smiled,
And turned from her Bible to bless her child.
Years rolled on, but the last one sped;
My idol was shattered, my earth star fled;
I learned how much the heart can bear,
When I saw her die in that old arm-chair.

'Tis past! 'tis past! but I gaze on it now
With quivering breath and throbbing brow;
'Twas there she nursed me, 'twas there she died,
And memory flows like lava-tide.
Say it is folly, and deem me weak,
While the scalding drops start down my cheek;
But I love it, I love it, and cannot tear
My soul from a mother's old arm-chair.

— ELIZA COOK.

IF WE KNEW

IF we knew the woe and heartache
Waiting for us down the road;
If our lips could taste the wormwood,
If our backs could feel the load,—
Would we waste the day in wishing
For a time that ne'er can be?
Would we wait with such impatience
For our ship to come from sea?

If we knew the baby-fingers
Pressed against the window-pane
Would be cold and stiff to-morrow,
Never trouble us again,
Would the bright eyes of our darling
Catch the frown upon our brow?
Would the print of rosy fingers
Vex us then as they do now?

Ah! these little ice-cold fingers!
How they point our memories back
To the hasty words and actions
Strewn along our backward track!
How these little hands remind us,
As in snowy grace they lie,
Not to scatter thorns, but roses,
For our reaping by and by.

Strange we never prize the music
Till the sweet-voiced bird has flown;
Strange that we should slight the violets
Till the lovely flowers are gone;
Strange that summer skies and sunshine
Never seem one-half so fair
As when winter's snowy pinions
Shake their white down in the air.

Let us gather up the sunbeams
 Lying all around our path;
 Let us keep the wheat and roses,
 Casting out the thorns and chaff;
 Let us find our sweetest comfort
 In the blessings of to-day,
 With the patient hand removing
 All the briars from our way.

THE PATRIOT'S PASSWORD

[On the achievement of Arnold de Winkelried at the battle of Sempach, in which the Swiss secured the freedom of their country against the power of Austria, in the fourteenth century.]

"**M**AKE way for liberty!" he cried,—
 Made way for liberty, and died.
 In arms the Austrian phalanx stood,
 A living wall, a human wood;
 A wall, where every conscious stone
 Seemed to its kindred thousands grown,
 A rampart all assaults to bear,
 Till time to dust their frames should wear;
 A wood, like that enchanted grove
 In which with friends Rinaldo strove,
 Where every silent tree possessed
 A spirit imprisoned in its breast,
 Which the first stroke of coming strife
 Might startle into hideous life;
 So still, so dense, the Austrians stood,
 A living wall, a human wood.
 Impregnable their front appears,
 All horrent with projected spears,
 Whose polished points before them shine,
 From flank to flank, one brilliant line,
 Bright as the breakers' splendors run
 Along the billows to the sun.

Opposed to these, a hovering band
Contended for their fatherland;
Peasants, whose new-found strength had broke
For manly necks the ignoble yoke,
And beat their fetters into swords,
On equal terms to fight their lords;
And what insurgent rage had gained,
In many a mortal fray maintained.
Marshaled once more, at Freedom's call,
They came to conquer or to fall,
Where he who conquered, he who fell,
Was deemed a dead, a living Tell;
Such virtue had that patriot breathed,
So to the soil his soul bequeathed,
That wheresoe'er his arrows flew,
Heroes in his own likeness grew,
And warriors sprang from every sod
Which his awakening footstep trod.
And now the work of life and death
Hung on the passing of a breath;
The fire of conflict burned within,
The battle trembled to begin;
Yet while the Austrians held their ground,
Point for assault was nowhere found;
Where'er the impatient Switzers gazed,
The unbroken line of lances blazed;
That line 'twere suicide to meet
And perish at their tyrants' feet.
How could they rest within their graves
To leave their homes the haunts of slaves?
Would they not feel their children tread,
With clanking chains, above their head?
It must not be; this day, this hour
Annihilates the invader's power;
All Switzerland is in the field,
She will not fly, she cannot yield,
She must not fall; her better fate
Here gives her an immortal date.
Few were the numbers she could boast,
Yet every freeman was a host,

And felt as 'twere a secret known,
That one should turn the scale alone,
While each unto himself was he
On whose sole arm hung victory.
It did depend on one, indeed;
Behold him! Arnold Winkelried!
There sounds not to the trump of fame
The echo of a nobler name.
Unmarked he stood amid the throng,
In rumination deep and long,
Till you might see, with sudden grace,
The very thought come o'er his face,
And by the motion of his form,
Anticipate the bursting storm,
And by the uplifting of his brow,
Tell where the bolt would strike, and how.

But 'twas no sooner thought than done;
The field was in a moment won.
"Make way for liberty!" he cried;
Then ran, with arms extended wide,
As if his dearest friend to clasp;
Ten spears he swept within his grasp;
"Make way for liberty!" he cried;
Their keen points crossed from side to side;
He bowed amidst them, like a tree,
And thus made way for liberty.
Swift to the breach his comrades fly;
"Make way for liberty!" they cry,
And through the Austrian phalanx dart,
As rushed the spears through Arnold's heart,
While, instantaneous as his fall,
Rout, ruin, panic, seized them all.
An earthquake could not overflow
A city with a surer blow;
Thus Switzerland again was free;
Thus death made way for liberty.

—JAMES MONTGOMERY.

THE DESERTED VILLAGE

SWEET Auburn! loveliest village of the plain,
Where health and plenty cheered the laboring swain,
Where smiling spring its earliest visit paid,
And parting summer's lingering bloom delayed;
Dear lovely bowers of innocence and ease,
Seats of my youth, when every sport could please,
How often have I loitered o'er thy green,
Where humble happiness endeared each scene!
How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topped the neighboring hill,
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made!
How often have I blessed the coming day,
When toil, remitting, lent its turn to play!
And all the village train, from labor free,
Led up their sports beneath the spreading tree,
While many a pastime circled in the shade,
The young contending, as the old surveyed,
And many a gambol frolicked o'er the ground,
And sleights of art and feats of strength went round;
And still, as each repeated pleasure tired,
Succeeding sports the mirthful band inspired;
The dancing pair that simply sought renown
By holding out to tire each other down;
The swain mistrustless of his smutted face
While secret laughter tittered round the place;
The bashful maiden's sidelong looks of love,
The matron's glance that would those looks reprove:
These were thy charms, sweet village! Sports like these,
With sweet succession, taught e'en toil to please;
These round thy bowers their cheerful influence shed;
These were thy charms; but all thy charms are fled;
Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;

Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green.
One only master grasps the whole domain,
And half a tillage stints thy smiling plain.
No more thy glassy brook reflects the day,
But choked with sedges works its weedy way;
Along thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lap-wing flies,
And tires their echoes with unvaried cries;
Sunk are thy bowers in shapeless ruin all,
And the long grass o'ertops the moldering wall;
And trembling, shrinking from the spoiler's hand,
Far, far away, thy children leave the land.
Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay;
Princes and lords may flourish or may fade;
A breath can make them, as a breath has made;
But a bold peasantry, their country's pride,
When once destroyed, can never be supplied.
A time there was, ere England's griefs began,
When every rood of ground maintained its man;
For him light labor spread her wholesome store,
Just gave what life required, but gave no more;
His best companions, innocence and health,
And his best riches, ignorance of wealth.
But times are altered; trade's unfeeling train
Usurp the land, and dispossess the swain;
Along the lawn where scattered hamlets rose,
Unwieldy wealth and cumbrous pomp repose,
And every want to luxury allied,
And every pang that folly pays to pride.
Those gentle hours that plenty bade to bloom,
Those calm desires that asked but little room,
Those healthful sports that graced the peaceful scene,
Lived in each look and brightened all the green,
These, far departing, seek a kinder shore,
And rural mirth and manners are no more.
Sweet Auburn! parent of the blissful hour,
Thy glades forlorn confess the tyrant's power.

Here, as I take my solitary rounds
Amidst thy tangled walks and ruined grounds,
And, many a year elapsed, return to view
Where once the cottage stood, the hawthorn grew,
Remembrance wakes with all her busy train,
Swells at my breast, and turns the past to pain.
In all my wanderings round this world of care,
In all my griefs—and God has given my share—
I still had hopes my latest hours to crown,
Amidst these humble bowers to lay me down,
To husband out life's taper at the close,
And keep the flame from wasting, by repose.
I still had hope, for pride attends us still,
Amidst the swains to show my book-learned skill;
Around my fire an evening group to draw,
And tell of all I felt, and all I saw;
And, as a hare, whom hounds and horns pursue,
Pants to the place from whence at first she flew,
I still had hopes, my long vexations past,
Here to return, and die at home at last.
O blessed retirement, friend to life's decline,
Retreats from care, that never must be mine!
How happy he who crowns, in shades like these,
A youth of labor with an age of ease;
Who quits a world where strong temptations try,
And, since 'tis hard to combat, learns to fly;
For him no wretches, born to work and weep,
Explore the mine, or tempt the dangerous deep;
No surly porter stands in guilty state,
To spurn imploring famine from the gate;
But on he moves, to meet his latter end,
Angels around befriending virtue's friend,
Bends to the grave with unperceived decay,
While resignation gently shapes the way;
And, all his prospects brightening at the last,
His heaven commences ere the world be passed.
Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose.
There, as I passed with careless step and slow,
The mingling notes came softened from below;

The swain responsive as the milkmaid sung,
The sober herd that lowed to meet their young,
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school,
The watch-dog's voice, that bayed the whispering wind,
And the loud laugh that spoke the vacant mind;
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
For all the blooming flush of life is fled;
All but yon widowed, solitary thing,
That feebly bends beside the plashy spring;
She, wretched matron, forced in age, for bread,
To strip the brook with mantling cresses spread,
To pick her wintry fagot from the thorn,
To seek her nightly shed, and weep till morn;
She only left of all the harmless train,
The sad historian of the pensive plain!
Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich on forty pounds a year.
Remote from towns he ran his godly race,
Nor e'er had changed, nor wished to change his place,
Unpracticed he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More skilled to raise the wretched, than to rise.
His house was known to all the vagrant train,
He chid their wanderings, but relieved their pain;
The long-remembered beggar was his guest,
Whose beard, descending, swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claim allowed;
The broken soldier, kindly bade to stay,
Sat by his fire, and talked the night away,

Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch and showed how fields were won.
Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.
Thus to relieve the wretched was his pride,
And e'en his failings leaned to virtue's side;
But in his duty prompt, at every call,
He watched and wept, he prayed and felt for all;
And, as a bird each fond endearment tries
To tempt its new-fledged offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds, and led the way.
Beside the bed where parting life was laid,
And sorrow, guilt, and pain by turns dismayed,
The reverend champion stood; at his control,
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.
At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway,
And fools who came to scoff remained to pray.
The service past, around the pious man,
With steady zeal, each honest rustic ran;
Even children followed, with endearing wile,
And plucked his gown, to share the good man's smile.
His ready smile a parent's warmth expressed,
Their welfare pleased him, and their cares distressed;
To them his heart, his love, his griefs, were given,
But all his serious thoughts had rest in heaven.
As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.
Beside yon straggling fence that skirts the way,
With blossomed furze unprofitably gay,
There, in his noisy mansion skilled to rule,
The village master taught his little school.

A man severe he was, and stern to view;
I knew him well, and every truant knew;
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper, circling round,
Conveyed the dismal tidings when he frowned;
Yet he was kind, or if severe in aught,
The love he bore to learning was in fault.
The village all declared how much he knew:
'Twas certain he could write, and cipher too,
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge.
In arguing, too, the parson owned his skill,
For e'en though vanquished, he could argue still,
While words of learned length and thundering sound
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew
That one small head could carry all he knew.
But past is all his fame; the very spot
Where many a time he triumphed, is forgot.
Near yonder thorn, that lifts its head on high,
Where once the sign-post caught the passing eye,
Now lies that house where nut-brown drafts inspired,
Where gray-beard mirth and smiling toil retired,
Where village statesmen talked with looks profound,
And news much older than their ale went round.
Imagination fondly stoops to trace
The parlor splendors of that festive place;
The whitewashed wall, the nicely sanded floor,
The varnished clock that clicked behind the door
The chest contrived a double debt to pay,
A bed by night, a chest of drawers by day;
The pictures placed for ornament and use;
The twelve good rules, the royal game of goose;
The hearth, except when winter chilled the day,
With aspen boughs and flowers and fennel gay,
While broken tea-cups, wisely kept for show,
Ranged o'er the chimney, glistened in a row.

Vain transitory splendors! could not all
Reprieve the tottering mansion from its fall?
Obscure it sinks, nor shall it more impart
An hour's importance to the poor man's heart;
Thither no more the peasant shall repair,
To sweet oblivion of his daily care;
No more the farmer's news, the barber's tale,
No more the woodman's ballad shall prevail;
No more the smith his dusky brow shall clear,
Relax his ponderous strength and lean to hear;
The host himself no longer shall be found
Careful to see the mantling bliss go round;
Nor the coy maid, half-willing to be prest,
Shall kiss the cup to pass it to the rest.
Yes, let the rich deride, the proud disdain,
These simple blessings of the lowly train;
To me more dear, congenial to my heart,
One native charm, than all the gloss of art.
Spontaneous joys, where nature has its play,
The soul adopts, and owns their first-born sway;
Lightly they frolic o'er the vacant mind,
Unenvied, unmolested, unconfined,
But the long pomp, the midnight masquerade,
With all the freaks of wanton wealth arrayed,
In these, ere triflers half their wish obtain,
The toiling pleasure sickens into pain,
And e'en while fashion's brightest arts decoy,
The heart, distrusting, asks if this be joy.
Ye friends to truth, ye statesmen who survey
The rich man's joys increase, the poor's decay,
'Tis yours to judge how wide the limits stand
Between a splendid and a happy land.
Proud swells the tide with loads of freighted ore,
And shouting Folly hails them from her shore;
Hoards even beyond the miser's wish abound,
And rich men flock from all the world around.
Yet count our gains: this wealth is but a name
That leaves our useful products still the same.
Not so the loss. The man of wealth and pride
Takes up a space that many poor supplied;

Space for his lake, his park's extended bounds,
Space for his horse, his equipage, and hounds;
The robe that wraps his limbs in silken sloth,
Has robbed the neighboring fields of half their growth;
His seat, where solitary spots are seen,
Indignant spurns the cottage from the green;
Around the world each needful product flies,
For all the luxuries the world supplies;
While thus the land, adorned for pleasure all,
In barren splendor, feebly waits the fall.
As some fair female, unadorned and plain,
Secure to please while youth confirms her reign,
Slights every borrowed charm that dress supplies,
Nor shares with art the triumph of her eyes;
But when those charms are past, for charms are frail,
When time advances, and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress.
Thus fares the land, by luxury betrayed;
In nature's simplest charms at first arrayed,
But verging to decline, its splendors rise,
Its vistas strike, its palaces surprise;
While scourged by famine from the smiling land,
The mournful peasant leads his humble band;
And while he sinks, without one arm to save,
The country blooms, a garden and a grave.
Where, then, ah! where shall poverty reside,
To 'scape the pressure of contiguous pride?
If to some common's fenceless limits strayed,
He drives his flock to pick the scanty blade,
Those fenceless fields the sons of wealth divide,
And even the bare-worn common is denied.
If to the city sped, what waits him there?
To see profusion that he must not share;
To see ten thousand baleful arts combined
To pamper luxury, and thin mankind;
To see each joy the sons of pleasure know
Extorted from his fellow-creature's woe,
Here, while the courtier glitters in brocade,
There the pale artist plies the sickly trade;

Here while the proud their long-drawn pomps display,
There the black gibbet glooms beside the way.
The dome where pleasure holds her midnight reign,
Here, richly decked, admits the gorgeous train,
Tumultuous grandeur crowds the blazing square,
The rattling chariots clash, the torches glare;
Sure scenes like these no troubles e'er annoy!
Sure these denote one universal joy!
Are these thy serious thoughts? Ah, turn thine eyes
Where the poor houseless, shivering female lies;
She once perhaps, in village plenty blessed,
Has wept at tales of innocence distressed;
Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn;
Now lost to all, her friends, her virtue fled,
Near her betrayer's door she lays her head,
And pinched with cold, and shrinking from the shower,
With heavy heart deplores that luckless hour
When, idly first, ambitious of the town,
She left her wheel, and robes of country brown.
Do thine, sweet Auburn—thine the loveliest train—
Do thy fair tribes participate her pain?
E'en now, perhaps, by cold and hunger led,
At proud men's doors they ask a little bread.
Ah, no! to distant climes, a dreary scene,
Where half the convex world intrudes between,
Through torrid tracts with fainting steps they go,
Where wild Altama murmurs to their woe.
Far different there from all that charmed before,
The various terrors of that horrid shore:
Those blazing suns that dart a downward ray,
And fiercely shed intolerable day;
Those matted woods where birds forget to sing,
But silent bats in drowsy clusters cling;
Those poisonous fields with rank luxuriance crowned,
Where the dark scorpion gathers death around,
Where at each step the stranger fears to wake
The rattling terrors of the vengeful snake;
Where crouching tigers wait their hapless prey,
And savage men more murderous still than they;

While oft in whirls the wild tornado flies,
Mingling the ravaged landscape with the skies;
Far different these from every former scene;
The cooling brook, the grassy-vested green,
The breezy covert of the warbling grove,
That only sheltered thefts of harmless love.
Good Heaven! what sorrows gloomed that parting day,
That called them from their native walks away;
When the poor exiles, every pleasure past,
Hung round their bowers, and fondly looked their last.
And took a long farewell, and wished in vain
For seats like these beyond the western main;
And shuddering still to face the distant deep,
Returned and wept; and still returned to weep.
The good old sire the first prepared to go
To new found worlds, and wept for others' woe,
But for himself, in conscious virtue brave,
He only wished for worlds beyond the grave;
His lovely daughter, lovelier in her tears,
The fond companion of his helpless years,
Silent, went next, neglectful of her charms,
And left a lover's for a father's arms;
With louder plaints the mother spoke her woes,
And blessed the cot where every pleasure rose,
And kissed her thoughtless babes with many a tear.
And clasped them close, in sorrow doubly dear,
Whilst her fond husband strove to lend relief
In all the silent manliness of grief.
O luxury! thou cursed by heaven's decree,
How ill exchanged are things like these for thee!
How do thy potions, with insidious joy,
Diffuse their pleasures only to destroy!
Kingdoms by thee, to sickly greatness grown,
Boast of a florid vigor not their own;
At every draft more large and large they grow,
A bloated mass of rank, unwieldy woe;
Till sapped their strength, and every part unsound,
Down, down they sink, and spread a ruin round.
Even now the devastation is begun,
And half the business of destruction done;

Even now, methinks, as pondering here I stand,
I see the rural virtues leave the land;
Down where yon anchoring vessel spreads the sail,
That idly waiting flaps with every gale,
Downward they move, a melancholy band,
Pass from the shore and darken all the strand;
Contented toil, and hospitable care,
And kind connubial tenderness are there,
And piety with wishes placed above,
And steady loyalty, and faithful love.
And thou, sweet Poetry, thou loveliest maid,
Still first to fly when sensual joys invade,
Unfit in these degenerate times of shame
To catch the heart, or strike for honest fame;
Dear charming nymph, neglected and decried,
My shame in crowds, my solitary pride,
Thou source of all my bliss, and all my woe,
That found'st me poor at first, and keep'st me so,
Thou guide by which the nobler arts excel,
Thou nurse of every virtue, fare thee well!
Farewell!—and oh! where'er thy voice be tried,
On Tornea's cliffs, or Pambamarca's side,—
Whether where equinoctial fervors glow;
And winter wraps the polar world in snow,—
Still let thy voice, prevailing over time,
Redress the rigors of the inclement clime.
Aid slighted truth; with thy persuasive strain
Teach erring man to spurn the rage of gain;
Teach him that states of native strength possessed —
Though very poor — may still be very blessed;
That trade's proud empire hastes to swift decay,
As ocean sweeps the labored mole away;
While self-dependent power can time defy,
As rocks resist the billows and the sky.

—OLIVER GOLDSMITH.

BATTLE-HYMN OF THE REPUBLIC

MINE eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of
wrath are stored;
He hath loosed the fateful lightning of his terrible, swift
sword;

His truth is marching on.

I have seen him in the watch-fires of a hundred circling
camps;
They have builded him an altar in the evening dews and
damps;
I can read his righteous sentence by the dim and flaring
lamps;

His day is marching on.

I have read a fiery gospel, writ in burnished rows of steel:
"As ye deal with my contemners, so my grace with you
shall deal";
Let the Hero, born of woman, crush the serpent with his
heel,

Since God is marching on.

He has sounded forth the trumpet that shall never call re-
treat;
He is sifting out the hearts of men before his judgment-
seat;
Oh, be swift, my soul, to answer him; be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me;
As he died to make men holy, let us die to make men free
While God is marching on.

—MRS. JULIA WARD HOWE.

THE LAST DAYS OF HERCULANEUM

THERE was a man,
A Roman soldier, for some daring deed
That trespassed on the laws, in dungeon low
Chained down. His was a noble spirit, rough,
But generous, and brave, and kind.

He had a son: it was a rosy boy,
A little, faithful copy of his sire
In face and gesture. From infancy the child
Had been his father's solace and his care.

Every sport
The father shared and heightened. But at length
The rigorous law had grasped him, and condemned
To fetters and to darkness.

The captive's lot
He felt in all its bitterness; the walls
Of his deep dungeon answer'd many a sigh
And heart-heaved groan. His tale was known, and
touched
His jailer with compassion; and the boy,
Thenceforth a frequent visitor, beguiled
His father's lingering hours, and brought a balm
With his loved presence, that in every wound
Dropped healing.

But in this terrific hour
He was a poisoned arrow in the breast
Where he had been a cure. With earliest morn
Of that first day of darkness and amaze,
He came. The iron door was closed—for them
Never to open more! The day, the night,
Dragged slowly by; nor did they know the fate
Impending o'er the city.

Well they heard
The pent-up thunders in the earth beneath,
And felt its giddy rocking; and the air
Grew hot at length, and thick; but in his straw
The boy was sleeping; and the father hoped
The earthquake might pass by; nor would he wake
From his sound rest the unfearing child, nor tell
The dangers of their state.

On his low couch
The fettered soldier sank, and with deep awe,
Listened to the fearful sounds. With upturned eye,
To the great gods he breathed a prayer; then strove
To calm himself, and lose in sleep awhile
His useless terrors. But he could not sleep:
His body burned with feverish heat; his chains
Clanked loud, although he moved not; deep in earth
Groaned unimaginable thunders; sounds,
Fearful and ominous, arose and died,
Like the sad moanings of November's wind
In the blank midnight.

Deepest horror chilled
His blood that burned before; cold, clammy sweats
Came o'er him; then, anon, a fiery thrill
Shot through his veins. Now on his couch he shrunk,
And shivered as in fear; now upright leaped,
As though he heard the battle-trumpet sound,
And longed to cope with death. He slept at last—
A troubled, dreamy sleep. Well had he slept
Never to waken more! His hours are few,
But terrible his agony.

Soon the storm
Burst forth; the lightnings glanced; the air
Shook with the thunders. They awoke; they sprung
Amazed upon their feet. The dungeon glowed
A moment as in sunshine, and was dark;
Again, a flood of white flame fills the cell,

Dying away upon the dazzled eye,
In darkening, quivering tints, as stunning sound
Dies, throbbing, ringing in the ear. Silence,
And blackest darkness!

With intensest awe
The soldier's frame was filled; and many a thought
Of strange foreboding hurried through his mind,
As underneath he felt the fevered earth
Jarring and lifting, and the massive walls
Heard harshly grate and strain; yet knew he not,
While evils undefined and yet to come
Glanced through his thoughts, what deep and cureless
wound
Fate had already given.

Where, man of woe!
Where, wretched father, is thy boy? Thou call'st
His name in vain: he cannot answer thee.

Loudly the father called upon his child:
No voice replied. Trembling and anxiously
He searched their couch of straw; with headlong haste
Trode round his stunted limits, and low bent,
Groped darkling on the earth: no child was there.
Again he called; again, at farthest stretch
Of his accursed fetters, till the blood
Seemed bursting from his ears, and from his eyes
Fire flashed; he strained, with arm extended far,
And fingers widely spread, greedy to touch
Though but his idol's garment.

Useless toil!
Yet still renewed; still round and round he goes,
And strains, and snatches, and with dreadful cries
Calls on his boy. Mad frenzy fires him now:
He plants against the wall his feet; his chain
Grasps; tugs with giant strength to force away
The deep-driven staple; yells and shrieks with rage;
And, like a desert lion in the snare,

Raging to break his toils, to and fro bounds.
But see! the ground is opening; a blue light
Mounts, gently waving, noiseless; thin and cold
It seems, and like a rainbow-tint, not flame;
But by its luster, on the earth outstretched,
Behold the lifeless child! His dress is singed;
And o'er his face serene a darkened line
Points out the lightning's track.

The father saw,
And all his fury fled; a dead calm fell
That instant on him; speechless, fixed, he stood;
And, with a look that never wandered, gazed
Intensely on the corse. Those laughing eyes
Were not yet closed; and round those ruby lips
The wonted smile returned.

Silent and pale
The father stands; no tear is in his eye;
The thunders bellow, but he hears them not;
The ground lifts like a sea,—he knows it not;
The strong walls grind and gape; the vaulted roof
Takes shapes like bubbles tossing in the wind.
See! he looks up and smiles; for death to him
Is happiness. Yet could one last embrace
Be given, 'twere still a sweeter thing to die.

It will be given. Look! how the rolling ground,
At every swell, nearer and still more near,
Moves toward his father's outstretched arms his boy.
Once he has touched his garment; how his eye
Lightens with love, and hope, and anxious fears!
Ha! See! he has him now! he clasps him round,
Kisses his face, puts back the curling locks
That shaded his fine brow; looks in his eyes,—
Grasps in his own those little dimpled hands;
Then folds him to his breast, as he was wont
To lie when sleeping, and resigned awaits
Undreaded death.

And death came soon, and swift,
And pangless. The huge pile sank down at once
Into the opening earth. Walls — arches — roof —
And deep foundation-stones — all — mingling — fell!

— EDWIN ATHERTON.

ROCK OF AGES, CLEFT FOR ME

ROCK of Ages, cleft for me,
Let me hide myself in thee!
Let the water and the blood
From thy riven side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.

Not the labor of my hands
Can fulfill thy law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and thou alone.

Nothing in my hand I bring;
Simply to thy cross I cling;
Naked, come to thee for dress;
Helpless, look to thee for grace;
Foul, I to the Fountain fly;
Wash me, Saviour, or I die!

While I draw this fleeting breath,
When my eye-strings break in death,
When I soar through tracts unknown,
See thee on thy judgment throne,
Rock of Ages, cleft for me,
Let me hide myself in thee!

— AUGUSTUS MONTAGUE TOPLADY.

ROCK ME TO SLEEP

BACKWARD, turn backward, O Time in your flight,
Make me a child again, just for to-night!
Mother, come back from the echoless shore,
Take me again to your heart, as of yore;
Kiss from my forehead the furrows of care,
Smoothe the few silver threads out of my hair;
Over my slumbers your loving watch keep;
Rock me to sleep, mother, rock me to sleep!

Backward, flow backward, O tide of the years!
I am so weary of toil and of tears,
Toil without recompense, tears all in vain;
Take them, and give me my childhood again.
I have grown weary of dust and decay,
Weary of flinging my soul-wealth away,
Weary of sowing for others to reap;
Rock me to sleep, mother, rock me to sleep!

Tired of the hollow, the base, the untrue,
Mother, O mother, my heart calls for you!
Many a summer the grass has grown green,
Blossomed and faded, our faces between,
Yet with strong yearning and passionate pain,
Long I to-night for thy presence again.
Come from the silence, so long and so deep;
Rock me to sleep, mother, rock me to sleep!

Over my heart, in the days that are flown,
No love like mother-love ever has shone;
No other worship abides and endures,
Faithful, unselfish, and patient, like yours;
None but a mother can charm away pain
From the sick soul and the world-weary brain;
Slumber's soft calms o'er my heavy lids creep;
Rock me to sleep, mother, rock me to sleep!

Come, let your brown hair, just lighted with gold,
Fall on your shoulders, again as of old,
Let it drop over my forehead to-night,
Shading my faint eyes away from the light;
For with its sunny-edged shadows once more
Haply will throng the sweet visions of yore;
Lovingly, softly, its bright billows sweep;
Rock me to sleep, mother, rock me to sleep!

Mother, dear mother, the years have been long
Since I last listened your lullaby song;
Sing, then; and unto my soul it shall seem
Womanhood's years have been only a dream.
Clasped to your heart in a loving embrace,
With your light lashes just sweeping my face,
Never hereafter to wake or to weep,
Rock me to sleep, mother, rock me to sleep!

—ELIZABETH AKERS ALLEN.

("Florence Percy.")

A ROYAL PRINCESS

I, A PRINCESS, king-descended, decked with jewels, gilded
drest,

Would rather be a peasant who lulls her babe to rest,
For all I shine so like the sun, and am purple like the west.

Two and two my guards behind, two and two before,
Two and two on either hand, they guard me evermore;
Me, poor dove, that must not coo,—eagle, that must not soar.

All my fountains cast up perfumes, all my gardens grow
Scented woods and foreign spices, with all flowers in blow
That are costly, out of season as the seasons go.

All my walls are lost in mirrors, whereupon I trace
Self to right hand, self to left hand, self in every place—
Self-same solitary figure, self-same seeking face.

Alone by day, alone by night, alone days without end;
My father and my mother give me treasures, search and
spend—

O my father! O my mother! have you ne'er a friend?

My father counting up his strength, sets down with equal pen
So many head of cattle, head of horses, head of men;
These for slaughter, these for labor, with the how and when.

Some to work on roads, canals; some to man his ships;
Some to smart in mines beneath sharp overseers' whips;
Some to trap fur-beasts in lands where utmost winter nips.

Once it came into my heart, and whelmed me like a flood,
That these, too, are men and women, human flesh and blood;
Men with hearts and men with souls, though trodden down
like mud.

Our feasting was not glad that night, our music was not
gay;
On my mother's graceful head I marked a thread of gray;
My father, frowning at the fare, seemed every dish to
weigh.

I sat beside them, sole princess, in my exalted place;
My ladies and my gentlemen stood by me on the dais;
A mirror showed me I looked old and haggard in the face.

It showed me that my ladies all are fair to gaze upon,
Plump, plenteous-haired, to every one love's secret lore is
known;
They laugh by day, they sleep by night;—ah me! what is
a throne?

Amid the toss of torches to my chamber back we swept;
My ladies loosed my golden chain; meantime I could have
wept
To think of some in galling chains, whether they waked or
slept.

I took my bath of scented milk, delicately waited on;
They burned sweet things for my delight, cedar and cinnamon;
They lit my shaded silver-lamp, and left me there alone.

A day went by, a week went by. One day I heard it said:
"Men are clamoring, women, children, clamoring to be fed;
Men, like famished dogs, are howling in the streets for bread."

I strained my utmost sense to catch the words, and mark:
"There are families out grazing, like cattle in the park;
A pair of peasants must be saved, even if we build an ark."

A merry jest, a merry laugh, each strolled upon his way;
One was my page, a lad I reared and bore with day by day;
One was my youngest maid, as sweet and white as cream
in May.

Other footsteps followed softly with a weightier tramp;
Voices said: "Picked soldiers have been summoned from
the camp
To quell these base-born ruffians who make free to howl
and stamp."

"Howl and stamp?" one answered. "They made free to
hurl a stone
At the minister's state-coach, well aimed and stoutly thrown."
"There's work, then, for soldiers; for this rank crop must
be mown."

"After us the deluge," was retorted with a laugh.
"If bread's the staff of life, they must walk without a staff."
"While I've a loaf, they're welcome to my blessing and the
chaff."

These passed, the King stood up. Said my father with a
smile:
"Daughter mine, your mother comes to sit with you awhile;
She's sad to-day, and who but you her sadness can beguile?"

He, too, left me. Shall I touch my harp now while I wait?—
I hear them doubling guard below before our palace gate,—
Or shall I work the last gold-stitch into my veil of state?

Or shall my woman stand and read some unimpassioned
scene?—

There's music of a lulling sort in words that pause be-
tween,—

Or shall she merely fan me while I wait here for the queen?

Again I caught my father's voice in sharp word of command:
"Charge!" a clash of steel. "Charge again, the rebels stand.
Smite and spare not, hand to hand; smite and spare not,
hand to hand."

There swelled a tumult at the gate, high voices waxing
higher;

A flash of red reflected-light lit the cathedral spire;
I heard a cry for fagots, then I heard a yell for fire.

Now this thing will I do, while my mother tarrieth:
I will take my fine-spun gold, but not to sew therewith;
I will take my gold and gems, and rainbow fan and wreath;

With a ransom in my lap, a king's ransom in my hand,
I will go down to this people, will stand face to face,—will
stand

Where they curse king, queen, and princess of this cursed
land.

They shall take all to buy them bread, take all I have to
give;

I, if I perish, perish; they to-day shall eat and live;

I, if I perish, perish; that's the goal I half conceive:

Once to speak before the world, rend bare my heart and show
The lesson I have learned, which is death, is life, to know.

I, if I perish, perish; in the name of God I go.

—CHRISTINA G. ROSSETTI.

THE STATUE IN CLAY

"MAKE me a statue," said the King,
"Of marble white as snow;
It must be pure enough to stand
Before my throne, at my right-hand,
The niche is waiting. go!"

The sculptor heard the King's command
And went upon his way;
He had no marble, but he went
With willing hands and high intent,
To mold his thoughts in clay.

Day after day he wrought the clay,
But knew not what he wrought:
He sought the help of heart and brain,
But could not make the riddle plain;
It lay beyond his thought.

To-day the statue seemed to grow,
To-morrow it stood still;
The third day all was well again;
Thus, year by year, in joy and pain,
He wrought his Master's will.

At last his life-long work was done,—
It was a happy day:
He took his statue to the King,
But trembled like a guilty thing,
Because it was but clay!

"Where is my statue?" asked the King.
"Here, Lord," the sculptor said.
"But I commanded marble." "True,
But lacking that, what could I do
But mold in clay instead?"

"Thou shalt not unrewarded go,
 Since thou hast done thy best;
 Thy statue shall acceptance win,
 It shall be as it should have been,
 For I will do the rest."

He touched the statue and it changed;
 The clay falls off, and lo!
 A marble shape before Him stands,
 The perfect work of heavenly hands,
 An angel pure as snow!

—RICHARD HENRY STODDARD.

APOSTROPHE TO THE OCEAN

[From "Childe Harold," Canto IV.]

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, unknell'd, uncoffin'd, and unknown.

His steps are not upon thy paths, — thy fields
 Are not a spoil for him, — thou dost arise
 And shake him from thee; the vile strength he wields
 For earth's destruction thou dost all despise,
 Spurning him from thy bosom to the skies,
 And send'st him, shivering in thy playful spray
 And howling, to his gods, where haply lies
 His petty hope in some near port or bay,
 And dashest him again to earth: — there let him lay.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals,
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and arbiter of war;
These are thy toys and, as the snowy flake,
They melt into thy yeast of waves which mar
Alike the Armada's pride, or spoils of Trafalgar.

Thy shores are empires, changed in all save thee —
Assyria, Greece, Rome, Carthage, what are they?
Thy waters wasted them while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts: — not so thou,
Unchangeable save to thy wild waves' play —
Time writes no wrinkle on thine azure brow —
Such as creation's dawn beheld thou rollest now.

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed — in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving; — boundless, endless and sublime —
The image of Eternity — the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward; from a boy
I wanton'd with thy breakers — they to me
Were a delight; and if the freshening sea
Made them a terror — 'twas a pleasing fear;
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane — as I do here.

— GEORGE GORDON, LORD BYRON.

OUT TO OLD AUNT MARY'S

WASN'T it pleasant, O brother mine,
In those old days of the lost sunshine
Of youth — when the Saturday's chores were through
And the Sunday's wood in the kitchen, too,
And we went visiting, "I and you,
Out to old Aunt Mary's?"

It all comes back so clear to-day,
Though I am as bald as you are gray;
Out by the barn-lot and down the lane
We patter along in the dust again,
As light as the tips of the drops of rain,
Out to old Aunt Mary's.

We cross the pasture, and through the wood
Where the old gray snag of the poplar stood,
Where the hammering red-heads hopped awry,
And the buzzard raised in the open sky,
And lolled and circled as we went by,
Out to old Aunt Mary's.

And then in the dust of the road again;
And the teams we met and the countrymen;
And the long highway with the sunshine spread
As thick as butter on country bread,
And our cares behind and our hearts ahead,
Out to old Aunt Mary's.

I see her now in the open door,
Where the gourds grew up the sides and o'er
The clap-board roof. And her face — O me!
Wasn't it good for a boy to see?
And wasn't it good for a boy to be
Out to old Aunt Mary's?

And O, my brother, so far away,
This is to tell you she waits to-day
To welcome us. Aunt Mary fell
Asleep this morning, whispering: "Tell
The boys to come." And all is well
Out to old Aunt Mary's.

—JAMES WHITCOMB RILEY.

THE LANGUAGE OF FLOWERS

IN EASTERN lands they talk in flowers,
And they tell in a garland their loves and cares;
Each blossom that blooms in their garden bowers,
On its leaves a mystic language bears.

The rose is a sign of joy and love,
Young blushing love in its earliest dawn;
And the mildness that suits the gentle dove
From the myrtle's snowy flower is drawn.

Innocence shines in the lily's bell,
Pure as the light in its native heaven;
Fame's bright star and glory's swell
In the glossy leaf of the bay are given.

The silent, soft, and humble heart
In the violet's hidden sweetness breathes;
And the tender soul that cannot part
A twine of evergreen fondly wreathes.

The cypress that daily shades the grave,
Is sorrow that mourns her bitter lot;
And faith that a thousand ills can brave,
Speaks in thy blue leaves, forget-me-not.
Then gather a wreath from the garden bowers,
And tell the wish of thy heart in flowers.

—JAMES GATES PERCIVAL.

THE BURIAL OF MOSES

BY NEBO's lonely mountain,
On this side Jordan's wave,
In a vale in the land of Moab,
There lies a lonely grave;
But no man dug that sepulchre,
And no man saw it e'er,
For the angels of God upturned the sod,
And laid the dead man there.

That was the grandest funeral
That ever passed on earth;
But no man heard the trampling,
Or saw the train go forth.
Noiselessly as the daylight
Comes when the night is done,
Or the crimson streak on ocean's cheek
Fades in the setting sun —

Noiselessly as the spring-time
Her crown of verdure weaves,
And all the trees on all the hills
Open their thousand leaves:
So, without sound of music,
Or voice of them that wept,
Silently down from the mountain's crown
That grand procession swept.

Perchance the bald old eagle
On gray Beth-peor's height,
Out of his rocky eyrie,
Looked on the wondrous sight;
Perchance some lion, stalking,
Still shuns the hallowed spot,
For beast and bird have seen and heard
That which man knoweth not.

But when the warrior dieth,
His comrades in the war,
With arms reversed and muffled drums,
Follow the funeral car;
They show the banners taken,
They tell his battles won,
And after him lead his masterless steed,
While peals the minute gun.

Amid the noblest of the land,
They lay the sage to rest,
And give the bard an honored place,
With costly marble dressed,
In the great minster transept,
Where lights like glories fall,
While the sweet choir sings, and the organ rings
Along the emblazoned wall.

This was the bravest warrior
That ever buckled sword;
This the most gifted poet
That ever breathed a word;
And never earth's philosopher
Traced with his golden pen,
On the deathless page, truths half so sage
As he wrote down for men.

And had he not high honor,
The hillside for his pall,
To lie in state while angels wait,
With stars for tapers tall;
The dark rock-pines, like tossing plumes,
Over his bier to wave.
And God's own hand, in that lonely land,
To lay him in his grave?

In that deep grave without a name,
Whence his uncoffined clay
Shall break again—most wondrous thought!—
Before the judgment day,

And stand, with glory wrapped around,
 On the hills he never trod,
 And speak of the strife that won our life
 Through Christ the Incarnate God.

O lonely tomb in Moab's land!
 O dark Beth-peor's hill!
 Speak to these curious hearts of ours,
 And teach them to be still!
 God hath His mysteries of grace,
 Ways that we cannot tell;
 He hides them deep, like secret sleep
 Of him He loved so well.

—CECIL FRANCES ALEXANDER.

BREAK, BREAK, BREAK

BREAK, break, break,
 On thy cold gray stones, O Sea!
 And I would that my tongue could utter
 The thoughts that arise in me.

Oh well for the fisherman's boy,
 That he shouts with his sister at play!
 Oh well for the sailor lad,
 That he sings in his boat on the bay!

And the stately ships go on
 To their haven under the hill:
 But oh for the touch of a vanished hand,
 And the sound of a voice that is still!

Break, break, break,
 At the foot of thy crags, O Sea!
 But the tender grace of a day that is dead
 Will never come back to me.

—ALFRED TENNYSON.

PLATONIC LOVE

I HAD sworn to be a bachelor, she had sworn to be a maid,
For we quite agreed in doubting whether matrimony paid;
Besides, we had our higher loves: fair science ruled my heart,
And she said her young affections were all wound up in art.

So we laughed at those wise men who say that friendship
cannot live
'Twixt man and woman, unless each has something more to
give;
We would be friends, and friends as true as e'er were man
and man:
I'd be a second David, and she Miss Jonathan.

We scorned all sentimental trash—vows, kisses, tears, and
sighs;
High friendship, such as ours, might well such childish arts
despise.
We liked each other—that was all, quite all there was to
say;
So we just shook hands upon it, in a business sort of way.

We shared our secrets and our joys, together hoped and
feared,
With common purpose sought the goal that young Ambition
reared.
We dreamed together of the days, the dream-bright days to
come;
We were strictly confidential, and we called each other
“chum.”

And many a day we wandered together o'er the hills;
I seeking bugs and butterflies, and she the ruined mills
And rustic bridges, and the like, that picture-makers prize
To run in with their waterfalls, and groves, and summer
skies.

And many a quiet evening, in hours of silent ease,
We floated down the river, or strolled beneath the trees,
And talked in long gradation, from the poets to the weather,
While the western skies and my cigar burned slowly out
together.

Yet through it all no whispered word, no tell-tale glance or
sigh,
Told aught of warmer sentiment than friendly sympathy;
We talked of love as coolly as we talked of Nebulæ,
And thought no more of being one than we did of being
three.

.

"Well, good-bye, chum!" I took her hand, for the time had
come to go;
My going meant our parting—when to meet we did not
know.
I had lingered long, and said farewell with a very heavy
heart;
For although we were but friends, 'tis hard for honest
friends to part.

"Good-bye, old fellow! don't forget your friends beyond the
sea,
And some day, when you've lots of time, drop a line or two
to me."
The words came lightly, gayly; but a great sob, just behind,
Welled upward with a story of quite a different kind.

And then she raised her eyes to mine—great liquid eyes of
blue,
Filled to the brim and running o'er, like violet cups of dew:
One long, long glance, and then I did, what I never did be-
fore—
Perhaps the tears meant friendship, but I'm sure the kiss
meant more.

— WILLIAM B. TERRETT.

EPITHALAMIUM

I SAW two clouds at morning
Tinged by the rising sun,
And in the dawn they floated on,
And mingled into one;
I thought that morning cloud was blessed,
It moved so sweetly to the west.

I saw two summer currents
Flow smoothly to their meeting,
And join their course, with silent force,
In peace each other greeting;
Calm was their course through banks of green,
While dimpling eddies played between.

Such be your gentle motion,
Till life's last pulse shall beat;
Like summer's beam, and summer's stream,
Float on, in joy, to meet
A calmer sea, where storms shall cease,
A purer sky, where all is peace.

—JOHN G. C. BRAINARD.

MARYLAND

[Written when the whole country, North and South, was anxiously awaiting the action of the doubtful States, this poem, one of the finest lyrics the War produced, has lost none of its beauty as a passionate appeal, a stirring call to arms. The allusion in the fifth stanza ("A new Key") is to the author of "The Star-Spangled Banner," who was a Marylander.]

THE despot's heel is on thy shore,
Maryland!
His torch is at thy temple door,
Maryland!

Avenge the patriotic gore
That flecked the streets of Baltimore
And be the battle-queen of yore,
Maryland, my Maryland!

Hark to thy wandering son's appeal
Maryland!
My mother State: to thee I kneel,
Maryland!
For life and death, for woe and weal,
Thy peerless chivalry reveal,
And gird thy beauteous limbs with steel,
Maryland, my Maryland!

Thou wilt not cower in the dust,
Maryland!
Thy beaming sword shall never rust
Maryland!
Remember Carroll's sacred trust;
Remember Howard's war-like thrust;
And all thy slumberers with the just,
Maryland, my Maryland!

Come! 'tis the red dawn of the day,
Maryland!
Come with thy panoplied array,
Maryland!
With Ringgold's spirit for the fray,
With Watson's blood at Monterey,
With fearless Lowe, and dashing May,
Maryland, my Maryland!

Come! for thy shield is bright and strong,
Maryland!
Come! for thy dalliance does thee wrong,
Maryland!
Come to thine own heroic throng,
That stalks with Liberty along,
And gives a new *Key* to thy song,
Maryland, my Maryland!

Dear Mother! burst the tyrant's chain!

Maryland!

Virginia should not call in vain,

Maryland!

She meets her sisters on the plain;

Sic semper, 'tis the proud refrain,

That baffles minions back amain,

Maryland!

Arise in majesty again,

Maryland, my Maryland!

I see the blush upon thy cheek,

Maryland!

For thou wast ever bravely meek,

Maryland!

But lo! there surges forth a shriek,

From hill to hill, from creek to creek,

Potomac calls to Chesapeake,

Maryland, my Maryland!

Thou wilt not yield the Vandal toll,

Maryland!

Thou wilt not crook to his control,

Maryland!

Better the fire upon thee roll,

Better the blade, the shot, the bowl,

'Than crucifixion of the soul,

Maryland, my Maryland!

I hear the distant thunder hum,

Maryland!

The old Line's bugle, fife and drum,

Maryland!

She is not dead, nor deaf, nor dumb;

Huzza! she spurns the Northern scum!

She breathes! she burns! she'll come, she'll come!

Maryland, my Maryland!

—JAMES RYDER RANDALL

THE BURNING OF CHICAGO

"I FOUND a Rome of common clay," imperial Cæsar cried;
"I left a Rome of marble!" No other Rome beside!
The ages wrote their autographs along the sculptured stone—
The golden eagles flew abroad—Augustan splendors shone—
They made a Roman of the world! They trailed the classic
robe,
And flung the Latin toga around the naked globe!

"I found Chicago wood and clay," a mightier Kaiser said,
Then flung upon the sleeping mart his royal robes of red,
And temple, dome, and colonnade, and monument and spire
Put on the crimson livery of dreadful Kaiser Fire!
The stately piles of polished stone were shattered into sand,
And madly drove the dread simoon, and snowed them on
the land;
And rained them till the sea was red, and scorched the
wings of prayer!
Like thistle-down ten thousand homes went drifting through
the air,
And dumb Dismay walked hand in hand with frozen-eyed
Despair!

CHICAGO vanished in a cloud—the towers were storms of
sleet,
Lo! ruins of a thousand years along the spectral street!

The night burned out between the days! The ashen hoar-
frost fell,
As if some demon set ajar the bolted gates of hell,
And let the molten billows break the adamant bars,
And roll the smoke of torment up to smother out the stars!
The low, dull growl of powder-blasts just dotted off the din,
As if they tolled for perished clocks the time that might
have been!

The thunder of the fiery surf roared human accents dumb;
The trumpet's clangor died away a wild bee's drowsy hum,
And breakers beat the empty world that rumbled like a drum.

O cities of the Silent Land! O Graceland and Rosehill!
No tombs without their tenantry? The pale host sleeping still?

Your marble thresholds dawning red with holocaustal glare,
As if the Waking Angel's foot were set upon the stair!

But ah, the human multitudes that marched before the flame —
As 'mid the Red Sea's wavy walls the ancient people came!
Behind, the rattling chariots! the Pharaoh of Fire!
The rallying volley of the whips, the jarring of the tire! —
Looked round, and saw the homeless world as dismal as a pyre —

Looked up, and saw God's blessed Blue a firmament so dire!
As in the days of burning Troy, when Virgil's hero fled,
So gray and trembling pilgrims found some younger feet instead,

That bore them through the wilderness with bold elastic stride,

And Ruth and Rachel, pale and brave, in silence walked beside;

Those Bible girls of Judah's day did make that day sublime —
Leave life but them, no other loss can ever bankrupt Time!

Men stood and saw their all caught up in chariots of flame —
No mantle falling from the sky they ever thought to claim,
And empty-handed as the dead, they turned away and smiled,

And bore a stranger's household gods and saved a stranger's child!

What valor brightened into shape, like statues in a hall,
When on their dusky panoply the blazing torches fall,
Stood bravely out, and saw the world spread wings of fiery flight,

And not a trinket of a star to crown disastered night!

— BENJAMIN F. TAYLOR.

THE LAKE OF THE DISMAL SWAMP

“THEY made her a grave too cold and damp
For a soul so warm and true;
And she's gone to the Lake of the Dismal Swamp,
Where, all night long, by a fire-fly lamp,
She paddles her white canoe.

“And her fire-fly lamp I soon shall see
And her paddle I soon shall hear;
Long and loving our life shall be,
And I'll hide the maid in a cypress tree,
When the footstep of Death is near.”

Away to the Dismal Swamp he speeds;
His path was rugged and sore,
Through tangled juniper, beds of reeds,
Through many a fen where the serpent feeds,
And man never trod before.

And, when on earth he sunk to sleep,
If slumber his eyelids knew,
He lay where the deadly vine doth weep
Its venomous tear, and nightly steep
The flesh with blistering dew.

And near him the she-wolf stirred the brake,
And the coppersnake breathed in his ear,
Till he starting, cried, from his dream awake,
“Oh, when shall I see the dusky lake,
And the white canoe of my dear?”

He saw the lake, and a meteor bright
Quick over its surface played;
“Welcome,” he said, “my dear one's light!”
And the dim shore echoed for many a night
The name of the death-cold maid.

Till he hollowed a boat of the birchen bark
Which carried him off from the shore;
Far, far, he followed the meteor spark;
The winds were high, and the clouds were dark,
And the boat returned no more.

But oft from the Indian hunter's camp
This lover and maid so true
Are seen at the hour of midnight damp
To cross the lake by a fire-fly lamp,
And paddle their white canoe.

—THOMAS MOORE.

THE SPANISH BULL-FIGHT

[From "Childe Harold," Canto I.]

THE lists are oped, the spacious area clear'd,
Thousands on thousands piled are seated round;
Long ere the first loud trumpet's note is heard,
No vacant space for lated wight is found:
Here dons, grandees, but chiefly dames abound,
Skill'd in the ogle of a roguish eye,
Yet ever well inclined to heal the wound;
None through their cold disdain are doomed to die,
As moon-struck bards complain, by Love's sad archery.

Hush'd is the din of tongues—on gallant steeds,
With milk-white crests, gold spur, and light-poised
lance,
Four cavaliers prepare for venturous deeds,
And lowly bending to the lists advance;
Rich are their scarfs, their charges featly prance:
If in the dangerous game they shine to-day,
The crowd's loud shout and ladies' lovely glance,
Best prize of better acts, they bear away,
And all that kings or chief e'er gain their toils repay.

In costly sheen and gaudy cloak array'd,
But all afoot, the light-lim'd Matadore
Stands in the center, eager to invade
The lord of lowing herds; but not before
The ground, with cautious tread, is traversed o'er,
Lest aught unseen should lurk, to thwart his speed:
His arms a dart, he fights aloof, nor more
Can man achieve without his friendly steed—
Alas! too oft condemn'd for him to bear and bleed.

Thrice sounds the clarion; lo! the signal falls,
The den expands, and Expectation mute
Gapes round the silent circle's peopled walls.
Bounds with one lashing spring the mighty brute,
And, wildly staring, spurns, with sounding foot,
The sand, nor blindly rushes on his foe;
Here, there, he points his threatening front, to suit
His first attack, wide waving to and fro
His angry tail; red rolls his eyes' dilated glow.

Sudden he stops; his eye is fix'd: away,
Away, thou heedless boy! prepare the spear:
Now is thy time to perish, or display
The skill that yet may check his mad career.
With well-timed croupe the nimble coursers veer;
On foams the bull, but not unscathed he goes;
Streams from his flank the crimson torrent clear;
He flies, he wheels, distracted with his throes;
Dart follows dart; lance, lance; loud bellowing speaks
his woes.

Again he comes; nor dart nor lance avail,
Nor the wild plunging of the tortured horse;
Though man and man's avenging arms assail,
Vain are his weapons, vainer is his force.
One gallant steed is stretched a mangled corse;
Another, hideous sight! unseam'd appears;
His gory chest unveils life's panting source,
Though death-struck, still his feeble frame he rears;
Staggering, but stemming all, his lord unharm'd he bears.

Foil'd, bleeding, breathless, furious to the last,
Full in the center stands the bull at bay,
'Mid wounds, and clinging darts, and lances brast,
And foes disabled in the brutal fray:
And now the Matadores around him play,
Shake the red cloak, and poise the ready brand:
Once more through all he bursts his thundering way.
Vain rage: the mantle quits the cunning hand,
Wraps his fierce eye; 'tis past; he sinks upon the sand.

—GEORGE GORDON, LORD BYRON.

RESIGNATION

THERE is no flock, however watched and tended
But one dead lamb is there;
There is no fireside, howsoe'er defended,
But has one vacant chair.

The air is full of farewells to the dying,
And mournings for the dead;
The heart of Rachel, for her children crying,
Will not be comforted!

Let us be patient! These severe afflictions
Not from the ground arise,
But oftentimes celestial benedictions
Assume this dark disguise.

We see but dimly through the mists and vapors;
Amid these earthly damps
What seem to us but sad funereal tapers,
May be Heaven's distant lamps.

There is no death! What seems so is transition;
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call death.

She is not dead — the child of our affection —
But gone into that school
Where she no longer needs our poor protection,
And Christ himself doth rule.

In that great cloister's stillness and seclusion,
By guardian angels led,
Safe from temptation, safe from sin's pollution,
She lives, whom we call dead.

Day after day we think what she is doing
In those bright realms of air;
Year after year, her tender steps pursuing,
Behold her grown more fair.

Thus do we walk with her and keep unbroken
The bond which nature gives,
Thinking that our remembrance, though unspoken,
May reach her where she lives.

Not as a child shall we again behold her;
For when with raptures wild
In our embraces we again enfold her,
She will not be a child;

But a fair maiden, in her Father's mansion,
Clothed with celestial grace;
And beautiful with all the soul's expansion
Shall we behold her face.

And though at times, impetuous with emotion
And anguish long suppressed,
The swelling heart heaves moaning like the ocean,
That cannot be at rest,—

We will be patient, and assuage the feeling
We may not wholly stay;
By silence sanctifying, not concealing,
The grief that must have way.

—H. W. LONGFELLOW.

THE RAVEN

ONCE upon a midnight dreary, as I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door:
"Tis some visitor," I muttered, "tapping at my chamber door,
Only this and nothing more."

Ah, distinctly I remember, it was in the bleak December,
And each separate, dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; vainly I had sought to borrow
From my books surcease of sorrow, sorrow for the lost Lenore —
For the rare and radiant maiden whom the angels name Lenore,
Nameless here forevermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me, filled me, with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating:
"Tis some visitor entreating entrance at my chamber door,
Some late visitor entreating entrance at my chamber door;
This is it, and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "Or Madam, truly your forgiveness I implore;
But the fact is, I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you." Here I opened wide the door;
Darkness there, and nothing more.

Deep into the darkness peering, long I stood there, wondering,
fearing,
Doubting, dreaming dreams no mortal ever dared to dream
before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word,
"Lenore!"
This I whispered, and an echo murmured back the word,
"Lenore!"
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning;
Soon again I heard a tapping, something louder than before.
"Surely," said I, "surely that is something at my window
lattice;
Let me see, then, what thereat is, and this mystery explore;
Let my heart be still a moment, and this mystery explore;
'Tis the wind and nothing more."

Open here I flung the shutter, when, with many a flirt and
flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he, not a minute stopped or
stayed he,
But, with mien of lord or lady, perched above my chamber
door —
Perched upon a bust of Pallas just above my chamber door,
Perched and sat, and nothing more.

Then this ebon bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art
sure no craven,
Ghastly, grim, and ancient Raven, wandering from the
Nightly shore.
Tell me what thy lordly name is on the Night's Plutonian
shore":
Quoth the Raven, "Nevermore."

Much I marveled this ungainly fowl to hear discourse so
plainly,
Though its answer little meaning, little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blest with seeing bird above his chamber door,
Bird or beast upon the sculptured bust above his chamber
door,

With such name as "Nevermore."

But the Raven, sitting lonely on that placid bust, spoke only
That one word, as if his soul in that one word he did out-
pour.

Nothing further then he uttered, not a feather then he flut-
tered,

Till I scarcely more than muttered: "Other friends have
flown before;

On the morrow he will leave me, as my hopes have flown
before."

Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and
store

Caught from some unhappy master whom unmerciful Dis-
aster

Followed fast, and followed faster till his songs one burden
bore;

Till the dirges of his Hope that melancholy burden bore
Of 'Never, Nevermore.'"

But the Raven still beguiling all my sad soul into smiling,
Straight I wheeled a cushioned seat in front of bird and
bust and door;

Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore,
What this grim, ungainly, ghastly, gaunt, and ominous bird
of yore

Meant in croaking "Nevermore."

Thus I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's
core;

This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamplight gloated o'er,
But whose velvet, violet lining with the lamplight gloating o'er
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an
unseen censer

Swung by Seraphim whose footfalls tinkled on the tufted
floor.

"Wretch," I cried, "thy God hath lent thee — by these angels
He hath sent thee

Respite — respite and nepenthe from thy memories of Le-
nore!

Quaff, oh quaff this kind nepenthe and forget this lost Le-
nore!"

Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil! Prophet still, if bird or
devil!

Whether Tempter sent, or whether tempest forced thee here
ashore,

Desolate yet all undaunted, on this desert land enchanted,
On this home by horror haunted, tell me truly, I implore,
Is there, *is* there balm in Gilead? Tell me, tell me, I im-
plore!"

Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil! Prophet still, if bird or
devil!

By the heaven that bends above us, by that God we both
adore,

Tell this soul with sorrow laden, if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore,
Clasp a rare and radiant maiden whom the angels name
Lenore?"

Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked,
upstarting;

"Get thee back into the tempest and the Night's Plutonian
shore!

Leave no black plume as a token of that lie thy soul has spoken!
Leave my loneliness unbroken! Quit the bust above my door!
Take thy beak from out my heart, and take thy form from
off my door!"

Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door.
And his eyes have all the seeming of a demon's that is
dreaming,

And the lamplight o'er him streaming throws his shadow on
the floor;

And my soul from out that shadow that lies floating on the
floor

Shall be lifted — nevermore!

—EDGAR ALLAN POE.

"WHO CAN JUDGE A MAN FROM MANNERS?"

WHO can judge a man from manners?
Who shall know him by his dress?

Paupers may be fit for princes,

Princes fit for something less.

Crumpled shirt and dirty jacket

May beclothe the golden ore

Of the deepest thought and feeling —

Satin vest could do no more.

There are springs of crystal nectar

Even swelling out of stone;

There are purple buds and golden,

Hidden, crushed and overgrown.

God who counts by souls, not dresses,
Loves and prospers you and me;
While He values thrones the highest
But as pebbles on the sea.

Man appraised above his fellows,
Oft forgets his fellows, then;
Masters — rulers — lords, remember
That your meanest hands are men!
Men of labor, men of feeling,
Men by thought and men by fame,
Claiming equal rights to sunshine
In a man's ennobling name.
There are foam-embroidered oceans,
There are little wood-clad rills,
There are feeble inch-high saplings,
There are cedars on the hills.
God who counts by souls, not stations,
Loves and prospers you and me,
For to Him all vain distinctions
Are as pebbles on the sea.

Toiling hands alone are builders
Of a nation's wealth and fame;
Titled laziness is pensioned,
Fed and fattened on the same;
By the sweat of others' foreheads
Living only to rejoice,
While the poor man's outraged freedom
Vainly lifteth to its voice.
Truth and justice are eternal,
Born with loveliness and light;
Secret wrongs shall never prosper
While there is a sunny height.
God, whose holy voice is singing
Boundless love to you and me,
Sinks oppression with its titles,
As the pebbles on the sea.

— ANONYMOUS.

BAY BILLY

'T WAS the last fight at Fredericksburg—
Perhaps the day you reckon,
Our boys, the Twenty-second Maine,
Kept Early's men in check;
Just where Wade Hampton boomed away
The fight went neck-and-neck.

All day we held the weaker wing,
And held it with a will;
Five several stubborn times we charged
The battery on the hill,
And five times beaten back, re-formed,
And kept our columns still.

At last from out the center fight
Spurred up a general's aid.
"That battery *must* silenced be!"
He cried, as past he sped.
Our colonel simply touched his cap,
And then, with measured tread,

To lead the crouching line once more
The grand old fellow came.
No wounded man but raised his head,
And strove to gasp his name,
And those who could not speak nor stir,
"God blessed him" just the same.

For he was all the world to us,
That hero gray and grim;
Right well he knew that fearful slope
We'd climb with none but him,
Though while his white head led the way
We'd charge hell's portals in.

This time we were not half-way up,
When, midst the storm of shell,
Our leader, with his sword upraised,
Beneath our bayonets fell.
And, as we bore him back, the foe
Set up a joyous yell.

Our hearts went with him. Back we swept,
And when the bugle said,
"Up, charge again!" no man was there
But hung his dogged head.
"We've no one left to lead us now,"
The sullen soldiers said.

Just then, before the laggard line,
The colonel's horse we spied—
Bay Billy, with his trappings on,
His nostrils swelling wide,
As though still on his gallant back
The master sat astride.

Right royally he took the place
That was of old his wont,
And with a neigh, that seemed to say
Above the battle's brunt,
"How can the Twenty-second charge
If I am not in front?"

Like statues we stood rooted there,
And gazed a little space;
Above that floating mane we missed
The dear familiar face;
But we saw Bay Billy's eye of fire,
And it gave us heart of grace.

No bugle call could rouse us all
As that brave sight had done;
Down all the battered line we felt
A lightning impulse run;
Up, up the hill we followed Bill,
And captured every gun!

And when upon the conquered height
Died out the battle's hum,
Vainly 'mid living and the dead
We sought our leader dumb;
It seemed as if a spectre steed
To win that day had come.

At last the morning broke. The lark
Sang in the merry skies
As if to e'en the sleepers there
It said, awake, arise!
Though naught but that last trump of all
Could ope their heavy eyes.

And then once more, with banners gay,
Stretched out the long brigade;
Trimly upon the furrowed field
The troops stood on parade,
And bravely 'mid the ranks were closed
The gaps the fight had made.

Not half the Twenty-second's men
Were in their place that morn,
And Corporal Dick, who yester-noon
Stood six brave fellows on,
Now touched my elbow in the ranks,
For all between were gone.

Ah! who forgets that dreary hour
When, as with misty eyes,
To call the old familiar roll
The solemn sergeant tries?
One feels that thumping of the heart
As no prompt voice replies.

And as, in faltering tone and slow,
The last few names were said,
Across the field some missing horse
Toiled up with weary tread;
It caught the sergeant's eye, and quick
Bay Billy's name was read.

Yes! there the old bay hero stood,
All safe from battle's harms,
And ere an order could be heard,
Or the bugle's quick alarms,
Down all the front, from end to end,
The troops presented arms!

Not all the shoulder-straps on earth
Could still our mighty cheer.
And ever from that famous day,
When rang the roll-call clear,
Bay Billy's name was read, and then
The whole line answered, "Here!"

—FRANK H. GASSAWAY.

UP-HILL

DOES the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting-place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at the door.

Shall I find comfort, travel-sore and weak?
Of labor you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

—CHRISTINA GEORGINA ROSSETTI.

SOMEBODY'S DARLING

[It is said that the author of this popular poem wished to remain unknown. It was first published in the "Southern Churchman," her name being attached without her knowledge. While it may be a matter of wonder that she has never written anything else, it may be conjectured that her wishes have not been disregarded in respect to other poems.]

INTO a ward of the whitewashed walls,
Where the dead and dying lay,
Wounded by bayonets, shells, and balls,
Somebody's Darling was borne one day.
Somebody's Darling, so young and so brave,
Wearing yet on his pale, sweet face,
Soon to be hid by the dust of the grave,
The lingering light of his boyhood's grace.

Matted and damp are the curls of gold,
Kissing the snow of that fair young brow;
Pale are the lips of delicate mold:
Somebody's Darling is dying now.
Back from his beautiful blue-veined brow
Brush all the wandering waves of gold,
Cross his hands on his bosom now:
Somebody's Darling is still and cold.

Kiss him once for Somebody's sake;
Murmur a prayer soft and low;
One bright curl from its fair mates take,
They were Somebody's pride, you know;
Somebody's hand had rested there:
Was it a mother's, soft and white?
And have the lips of a sister fair
Been baptized in those waves of light?

God knows best; he was Somebody's love;
Somebody's heart enshrined him there;
Somebody wafted his name above
Night and morn on the wings of prayer;

Somebody wept when he marched away,
Looking so handsome, brave, and grand;
Somebody's kiss on his forehead lay,
Somebody clung to his parting hand.

Somebody's waiting and watching for him,
Yearning to hold him again to the heart;
And there he lies, with his blue eyes dim,
And the smiling childlike lips apart.
Tenderly bury the fair young dead,
Pausing to drop on his grave a tear;
Carve on the wooden slab at his head:
"Somebody's Darling slumbers here."

—MARIE R. LACOSTE.

THE BORE

A GAIN I hear the creaking step!
He's rapping at the door!
Too well I know the boding sound
That ushers in a bore.
I do not tremble when I meet
The stoutest of my foes;
But Heaven defend me from the friend
Who comes, but never goes.

He drops into my easy-chair,
And asks about the news;
He peers into my manuscript,
And gives his candid views.
He tells me where he likes the line,
And where he's forced to grieve;
He takes the strangest liberties,
But never takes—his leave.

He reads my daily papers through
Before I've seen a word;
He scans the lyric that I wrote
And thinks it quite absurd.

He calmly smokes my best cigar
And coolly asks for more;
He opens everything he sees,
Except—the entry door.

He talks about his fragile health,
And tells me of his pains;
He suffers from a score of ills
Of which he ne'er complains;
And how he struggled once with death
To keep the fiend at bay.
On themes like those away he goes,
But never goes—away!

He tells me of the captious words,
Some shallow critic wrote,
And every precious paragraph
Familiarly can quote.
He thinks the writer did me wrong,
He'd like to run him through!
He says a thousand pleasant things,
But never says—adieu.

Whene'er he comes, that dreadful man,
Disguise it as I may,
I know that like an autumn rain,
He'll last throughout the day.
In vain I speak of urgent tasks,
In vain I scowl and pout;
A frown is no extinguisher,
It does not—put him out.

I mean to take the knocker off,
Put crape upon the door,
Or hint to John that I am gone
To stay a month or more.
I do not tremble when I meet
The stoutest of my foes—
But Heaven defend me from the friend
Who never, never goes!

—J. G. SAXE.

THE STAR-SPANGLED BANNER

OH SAY! can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleam-
ing,
Whose broad stripes and bright stars, through the perilous
fight,
O'er the ramparts we watched were so gallantly stream-
ing?
And the rocket's red glare, the bombs bursting in air,
Gave proof, through the night, that our flag was still there.
Oh say! does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On that shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, now conceals, now discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines on the stream.
'Tis the star-spangled banner—oh, long may it wave
O'er the land of the free and the home of the brave!

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has washed out their foul footsteps' pollution!
No refuge could save the hireling and slave
From the terror of flight or the gloom of the grave;
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!

Oh! thus be it ever when freemen shall stand
Between their loved home and the war's desolation;
Blessed with victory and peace, may the heaven-rescued land
Praise the Power that hath made and preserved it a na-
tion!

Thus conquer we must, when our cause it is just,
And this be our motto: "In God is our trust!"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!

—FRANCIS SCOTT KEY.

THE BAREFOOT BOY

BLESSINGS on thee, little man,
Barefoot boy, with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes;
With thy red lip, redder still
Kissed by strawberries on the hill;
With the sunshine on thy face,
Through thy torn brim's jaunty grace!
From my heart I give thee joy:
I was once a barefoot boy.
Prince thou art — the grown-up man
Only is republican.
Let the million-dollared ride!
Barefoot, trudging at his side,
Thou hast more than he can buy,
In the reach of ear and eye:
Outward sunshine, inward joy.
Blessings on thee, barefoot boy!

O, for boyhood's painless play,
Sleep that wakes in laughing day,
Health that mocks the doctor's rules,
Knowledge never learned of schools:
Of the wild bee's morning chase,
Of the wild flower's time and place,
Flight of fowl, and habitude
Of the tenants of the wood;
How the tortoise bears his shell,
How the woodchuck digs his cell,
And the ground-mole sinks his well;

How the robin feeds her young,
How the oriole's nest is hung;
Where the whitest lilies blow,
Where the freshest berries grow,
Where the groundnut trails its vine,
Where the wood-grape's clusters shine;
Of the black wasp's cunning way,
Mason of his walls of clay,
And the architectural plans
Of gray hornet artisans!
For eschewing books and tasks,
Nature answers all he asks;
Hand in hand with her he walks,
Face to face with her he talks,
Part and parcel of her joy.
Blessings on the barefoot boy!

O, for boyhood's time of June,
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for!
I was rich in flowers and trees,
Humming-birds and honey-bees;
For my sport the squirrel played,
Plied the snouted mole his spade;
For my taste the blackberry cone
Purpled over hedge and stone;
Laughed the brook for my delight,
Through the day and through the night:
Whispering at the 'garden wall,
Talked with me from fall to fall;
Mine the sand-rimmed pickerel pond
Mine the walnut slopes beyond,
Mine, on bending orchard trees,
Apples of Hesperides!
Still, as my horizon grew,
Larger grew my riches too,
All the world I saw or knew

Seemed a complex Chinese toy,
Fashioned for a barefoot boy!

O, for festal dainties spread,
Like my bowl of milk and bread,
Pewter spoon and bowl of wood,
On the door-stone, gray and rude!
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent;
Purple-curtained, fringed with gold,
Looped in many a wind-swung fold;
While, for music, came the play
Of the pied frogs' orchestra;
And, to light the noisy choir,
Lit the fly his lamp of fire.
I was monarch; pomp and joy
Waited on the barefoot boy!

Cheerily, then, my little man!
Live and laugh as boyhood can;
Though the flinty slopes be hard,
Stubble-speared the new-mown sward,
Every morn shall lead thee through
Fresh baptisms of the dew;
Every evening from thy feet
Shall the cool wind kiss the heat;
All too soon these feet must hide
In the prison-cells of pride,
Lose the freedom of the sod,
Like a colt's for work be shod,
Made to tread the mills of toil,
Up and down in ceaseless moil;
Happy if their track be found
Never on forbidden ground;
Happy if they sink not in
Quick and treacherous sands of sin.
Ah! that thou couldst know thy joy,
Ere it passes, barefoot boy!

— JOHN GREENLEAF WHITTIER.

OH! WHY SHOULD THE SPIRIT OF
MORTAL BE PROUD?

[Well known as the favorite poem of President Lincoln.]

OH! WHY should the spirit of mortal be proud?
Like a swift-fleeting meteor, a fast-flying cloud,
A flash of the lightning, a break of the wave,
He passes from life to his rest in the grave.

The leaves of the oak and the willow shall fade,
Be scattered around, and together be laid;
And the young, and the old, and the low and the high,
Shall molder to dust, and together shall lie.

The infant a mother attended and loved,
The mother that infant's affection who proved,
The husband that infant and mother who blessed,
Each, all, are away to their dwelling of rest.

The maid on whose cheek, on whose brow, in whose eye
Shone beauty and pleasure, her triumphs are by;
And the memory of those that beloved her and praised
Are alike from the minds of the living erased.

The hand of the king that the sceptre hath borne,
The brow of the priest that the mitre hath worn,
The eye of the sage, and the heart of the brave
Are hidden and lost in the depths of the grave.

The peasant, whose lot was to sow and to reap,
The herdsman, who climbed with his goats to the steep,
The beggar, who wandered in search of his bread,
Have faded away like the grass that we tread.

The saint, who enjoyed the communion of heaven,
The sinner, who dared to remain unforgiven,

The wise and the foolish, the guilty and just,
Have quietly mingled their bones in the dust.

So the multitude goes, like the flower and the weed,
That wither away, to let others succeed;
So the multitude comes, even those we behold,
To repeat every tale that hath often been told.

For we are the same that our fathers have been,
We see the same sights that our fathers have seen;
We drink the same stream, and we feel the same sun
And run the same course that our fathers have run.

The thoughts we are thinking our fathers would think,
From the death we are shrinking our fathers would shrink,
To the life we are clinging our fathers would cling,
But it speeds from the earth like a bird on the wing.

They loved, but the story we cannot unfold,
They scorned, but the heart of the haughty is cold;
They grieved, but no voice from their slumbers may come;
They joyed, but the voice of their gladness is dumb.

They died; aye, they died; and we, things that are now,
Who walk on the turf that lies over their brow,
Who make in their dwelling a transient abode,
Meet the changes they met on their pilgrimage road.

Yea! hope and despondency, pleasure and pain,
Are mingled together like sunshine and rain;
And the smile and the tear, and the song and the dirge
Still follow each other, like surge upon surge.

'Tis the twink of an eye, 'tis the draft of a breath,
From the blossom of health to the paleness of death,
From the gilded saloon to the bier and the shroud,
Oh, why should the spirit of mortal be proud?

—WILLIAM KNOX

THE DEATH OF MARMION

[From "Marmion," Canto VI.]

FAINTING, down on earth he sunk,
Supported by the trembling monk.

With fruitless labor, Clara bound,
And strove to staunch the gushing wound;
The monk, with unavailing cares,
Exhausted all the Church's prayers.
Ever, he said, that close and near,
A lady's voice was in his ear,
And that the priest he could not hear

For that she ever sung:

"In the lost battle, borne down by the flying,
Where mingles war's rattle with groans of the dying!"
So the notes rung.

"Avoid thee, friend: with cruel hand
Shake not the dying sinner's sand!
O look, my son, upon yon sign
Of the Redeemer's grace divine,
O think on faith and bliss!

By many a death-bed I have been,
And many a sinner's parting seen,
But never aught like this."

The war, that for a space did fail,
Now trebly thundering, swelled the gale,
And "Stanley!" was the cry;

A light on Marmion's visage spread,
And fired his glazing eye;
With dying hand, above his head,
He shook the fragment of his blade,
And shouted: "Victory!

Charge, Chester, charge! On, Stanley, on";
Were the last words of Marmion.

—SIR WALTER SCOTT.

THE HARP THAT ONCE THROUGH
TARA'S HALLS

THE harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled!
So sleeps the pride of former days,
So glory's thrill is o'er,
And hearts that once beat high for praise
Now feel that pulse no more.

No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone that breaks at night
Its tale of ruin tells.
Thus Freedom now so seldom wakes
The only throb she gives,
Is when some heart indignant breaks
To show that still she lives.

—THOMAS MOORE.

MEMORIES

A BEAUTIFUL and happy girl,
With step as light as summer air,
Eyes glad with smiles, and brow of pearl,
Shadowed by many a careless curl
Of unconfined and flowing hair;
A seeming child in every thing,
Save thoughtful brow and ripening charms,
As nature wears the smile of Spring,
When sinking into Summer's arms.

A mind rejoicing in the light
Which melted through its graceful bower,
Leaf after leaf, dew-moist and bright,
And stainless in its holy white,
Unfolding like a morning flower.
A heart, which, like a fine-toned lute,
With every breath of feeling woke,
And, even when the tongue was mute,
From eye and lip in music spoke.

How thrills once more the lengthening chain
Of memory at the thought of thee!
Old hopes, which long in dust have lain,
Old dreams, come thronging back again,
And boyhood lives again in me;
I feel its glow upon my cheek,
Its fullness of the heart is mine,
As when I leaned to hear thee speak,
Or raised my doubtful eye to thine.

I hear again thy low replies,
I feel thy arm within my own,
And timidly again arise
The fringed lids of hazel eyes,
With soft brown tresses overblown.
Ah! memories of sweet summer eves,
Of moonlit wave and willowy way,
Of stars, and flowers, and dewy leaves,
And smiles and tones more dear than they!

Ere this, thy quiet eye hath smiled
My picture of the youth to see,
When, half a woman, half a child,
Thy very artlessness beguiled,
And folly's self seemed wise in thee;
I too can smile, when o'er that hour
The lights of memory backward stream,
Yet feel the while that manhood's power
Is vainer than my boyhood's dream.

Years have passed on and left their trace
Of graver care and deeper thought;
And unto me the calm, cold face
Of manhood, and to thee the grace
Of woman's pensive beauty brought.
More wide, perchance, for blame than praise,
The school-boy's humble name has flown;
Thine, in the green and quiet ways
Of unobtrusive goodness known.

And wider yet in thought and deed
Diverge our pathways, one in youth;
Thine the Genevan's sternest creed,
While answers to my spirit's needs
The Derby dalesman's simple truth;
For thee, the priestly rite and prayer,
And holy day, and solemn psalm;
For me, the silent reverence where
My brethren gather slow and calm.

Yet hath thy spirit left on me
An impress time hath not worn out,
And something of myself in thee,
A shadow from the past, I see,
Lingering, even yet, thy way about;
Not wholly can the heart unlearn
That lesson of its better hours;
Not yet has Time's dull footstep worn
To common dust that path of flowers.

Thus, while at times, before our eyes,
The shadows melt and fall apart,
And smiling through them round us lies
The warm light of our morning skies,
The Indian summer of the heart:
In secret sympathies of mind,
In founts of feeling which retain
Their pure, fresh flow, we yet may find
Our early dreams not wholly vain.

— JOHN GREENLEAF WHITTIER.

THE BELLS

[ABRIDGED]

HEAR the sledges with the bells—
Silver bells!

What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time,
To the tintinnabulation that so musically wells,
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

Hear the mellow wedding bells—
Golden bells!

What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight
From the molten-golden notes,
And all in tune!—
O, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the future! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the bells!

Hear the loud alarum bells—
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire!
Leaping higher, higher, higher.
O, the bells, bells, bells!
What a tale their terror tells
Of despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear, it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
In the clamor and the clangor of the bells!

Hear the tolling of the bells—
Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright,
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people—ah, the people!
They that dwell up in the steeple,
All alone,

And who tolling, tolling, tolling,
 In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone.
 They are neither man nor woman;
 They are neither brute nor human—
 They are ghouls:
 And their king it is who tolls;
 And he rolls, rolls, rolls,
 Keeping time, time, time,
 To the throbbing of the bells—
 To the sobbing of the bells;
 As he knells, knells, knells,—
 To the rolling of the bells,—
 To the tolling of the bells,
 To the moaning and the groaning of the bells.
 —EDGAR A. POE.

HOME, SWEET HOME!

[From "Clari, the Maid of Milan."]

'MID pleasures and palaces though we may roam,
 Be it ever so humble, there's no place like home!
 A charm from the skies seems to hallow us there,
 Which, seek through the world, is not met with elsewhere.
 Home, home! sweet, sweet home!
 There's no place like home!
 There's no place like home!

An exile from home, pleasure dazzles in vain;
 Ah, give me my lowly thatched cottage again!
 The birds singing sweetly that came at my call,
 Give me them, and that peace of mind, dearer than all!
 Home, home! sweet, sweet home!
 There's no place like home!
 There's no place like home!

—JOHN HOWARD PAYNE.

THE DESTRUCTION OF SENNACHERIB

I.

THE Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

II.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay wither'd and strown.

III.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he pass'd;
And the eyes of the sleepers wax'd deadly and chill,
And their hearts but once heaved, and forever grew still!

IV.

And there lay the steed with his nostril all wide,
But through it there roll'd not the breath of his pride:
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

V.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

VI.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

—GEORGE GORDON, LORD BYRON.

ELEGY WRITTEN IN A COUNTRY
CHURCHYARD

THE curfew tolls the knell of parting day,
The lowing herds wind 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:

Save that, from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!
How bowed the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour:
The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
If memory o'er their tomb no trophies raise,
Where through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.

Can storied urn, or animated bust,
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre.

But knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul.

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.

Some village Hampden, that with dauntless breast
The little tyrant of his fields withstood;
Some mute, inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood.

The applause of listening senates to command
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

Their lot forbade; nor circumscribed alone
Their growing virtues, but their crimes confined;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind;

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of luxury and pride
With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray;
Along the cool, sequestered vale of life
They kept the noiseless tenor of their way.

Yet e'en these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh.

Their names, their years, spelled the unlettered Muse,
The place of fame and elegy supply;
And many a holy text around she strews,
That teach the rustic moralist to die.

For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
E'en from the tomb the voice of Nature cries,
E'en in our ashes live their wonted fires.

For thee, who, mindful of the unhonored dead,
Dost in these lines their artless tale relate,
E'en chance, by lonely Contemplation led,
Some kindred spirit shall inquire thy fate,—

Haply some hoary-headed swain may say,
"Oft have we seen him at the peep of dawn,
Brushing with hasty steps the dews away,
To meet the sun upon the upland lawn.

"There at the foot of yonder nodding beech,
That wreathes its old, fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies, he would rove;
Now drooping, woeful-wan, like one forlorn,
Or crazed with care, or crossed in hopeless love.

"One morn, I missed him on the 'customed hill,
Along the heath, and near his favorite tree;
Another came, nor yet beside the rill,
Nor up the lawn, nor at the wood was he;

"The next with dirges due in sad array,
Slow through the churchway path we saw him borne;
Approach and read (for thou canst read) the lay,
Graved on the stone beneath yon aged thorn."

THE EPITAPH

Here rests his head upon the lap of Earth,
A youth to Fortune and to Fame unknown;
Fair Science frowned not on his humble birth,
And Melancholy marked him for her own.

Large was his bounty, and his soul sincere;
Heaven did a recompense as largely send;
He gave to misery, all he had, a tear;
He gained from Heaven, 'twas all he wished, a friend.

No further seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose,)—
The bosom of his Father and his God.

—THOMAS GRAY.

DON'T TAKE IT TO HEART

THERE'S many a trouble
Would break like a bubble,
And into the waters of Lethe depart,
Did we not rehearse it,
And tenderly nurse it,
And give it a permanent place in the heart.

There's many a sorrow
Would vanish to-morrow
Were we not unwilling to furnish the wings;
So sadly intruding
And quietly brooding,
It hatches out all sorts of horrible things.

How welcome the seeming
Of looks that are beaming,
Whether one's wealthy or whether one's poor;
Eyes bright as a berry,
Cheeks red as a cherry,
The groan and the curse and the heartache can cure.

Resolved to be merry
All worry to ferry
Across the famed waters that bid us forget,
And no longer fearful,
But happy and cheerful,
We feel life has much that's worth living for yet.

—ANONYMOUS.

THERE IS NO DEATH

THERE is no death! The stars go down
To rise upon some fairer shore;
And bright, in heaven's jeweled crown,
They shine for evermore.

THERE is no death! The dust we tread
Shall change beneath the summer showers
To golden grain or mellow fruit,
Or rainbow-tinted flowers.

The granite rocks disorganize,
And feed the hungry moss they bear;
The forest-leaves drink daily life
From out the viewless air.

There is no death! The leaves may fall,
And flowers may fade and pass away;
They only wait through wintry hours
The coming of May-day.

There is no death! An angel-form
Walks o'er the earth with silent tread;
And bears our best-loved things away,
And then we call them "dead."

He leaves our hearts all desolate,
He plucks our fairest, sweetest flowers;
Transplanted into bliss, they now
Adorn immortal bowers.

The bird-like voice, whose joyous tones
Made glad the scenes of sin and strife,
Sings now an everlasting song
Around the tree of life.

Where'er he sees a smile too bright,
Or heart too pure for taint and vice,
He bears it to that world of light,
To dwell in Paradise.

Born unto that undying life,
They leave us but to come again;
With joy we welcome them the same,
Except their sin and pain.

And ever near us, though unseen,
The dear immortal spirits tread;
For all the boundless universe
Is life—there is no dead!

—SIR EDWARD BULWER, LORD LYTTON.

GOLD

[From "Miss Kilmansegg and Her Precious Leg."]

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!
Good or bad, a thousand-fold!
How widely its agencies vary!
To save, to ruin, to curse, to bless,
As even its minted coins express!
Now stamped with the image of Good Queen Bess,
And now of a Bloody Mary!

—THOMAS HOOD.

A PSALM OF LIFE

WHAT THE HEART OF THE YOUNG MAN SAID TO THE PSALMIST.

TELL me not, in mournful numbers,
Life is but an empty dream:
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act, act in the living present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us,
Footprints on the sands of Time;

Footprints that, perhaps, another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

— HENRY WADSWORTH LONGFELLOW.

THE LANDING OF THE PILGRIM FATHERS

THE breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed,

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of the stirring drums,
And the trumpet that sings of fame;

Not as the flying come,
In silence and in fear;
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared—
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim-band;
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow, serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine.

Aye, call it holy ground—
The soil where first they trod!
They have left unstained what there they found—
Freedom to worship God!

—FELICIA DOROTHEA HEMANS.

I'M GROWING OLD

MY DAYS pass pleasantly away;
My nights are blest with sweetest sleep;
I feel no symptoms of decay;
I have no cause to mourn or weep;
My foes are impotent and shy;
My friends are neither false nor cold;
And yet, of late, I often sigh,
I'm growing old!

My growing talk of olden times,
My growing thirst for early news,
My growing apathy to rhymes,
My growing love of easy shoes,
My growing hate of crowds and noise,
My growing fear of taking cold,
All whisper, in the plainest voice,
I'm growing old!

I'm growing fonder of my staff;
I'm growing dimmer in the eyes;
I'm growing fainter in my laugh;
I'm growing deeper in my sighs;
I'm growing careless of my dress;
I'm growing frugal of my gold;
I'm growing wise; I'm growing—yes,
I'm growing old!

I see it in my changing dress;
I see it in my changing hair;
I see it in my growing waist;
I see it in my growing hair;
A thousand signs proclaim the truth,
As plain as truth was ever told,
That even in my vaunted youth,
I'm growing old!

Ah me! my very laurels breathe
The tale in my reluctant ears,
And every boon the Hours bequeath
But makes me debtor to the Years;
E'en Flattery's honeyed words declare
The secret she would fain withhold,
And tells me in "How young you are!"
I'm growing old!

Thanks for the years! whose rapid flight
My sombre muse too sadly sings;
Thanks for the gleams of golden light
That tint the darkness of their wings;

The light that beams from out the sky,
Those heavenly mansions to unfold
Where all are blest, and none may sigh,
 "I'm growing old!"

—JOHN GODFREY SAXE.

THE WAY OF THE WORLD

LAUGH, and the world laughs with you,
Weep, and you weep alone,
For the brave old earth must borrow its mirth—
 But has trouble enough of its own.
Sing and the hills will answer,
Sigh, it is lost on the air;
The echoes rebound to a joyful sound
And shrink from voicing care.

Rejoice, and men will seek you,
Grieve, and they turn and go;
They want full measure of your pleasure,
 But they do not want your woe.
Be glad, and your friends are many,
Be sad, and you lose them all;
There are *none* to decline your nectared wine,
But *alone* you must drink life's gall.

Feast, and your halls are crowded,
Fast, and the world goes by.
Forget and forgive—it helps you to live,
 But no man can help you to die;
There's room in the halls of pleasure
For a long and lordly train,
But, one by one, we must all march on
Through the narrow aisle of pain.

—ELLA WHEELER WILCOX.

THERE IS NO REST

THERE is no rest! the mills of change
Grind on—the gods are at the wheels!
The same fierce impulse, swift and strange
We feel, that every planet feels.

There is no rest! not even sleep
Is shorn of its mobility—
The red bloods through the body sweep
Forever, like a tided sea.

There is no rest! the granite grinds
To dust, within its marble glooms;
Decay's pale worm incessant winds
Its way thro' fame's emblazoned tombs.

There is no rest! e'en Love hath wings
That wearilessly fan the air,
In his leal-hearted wanderings,
So fetterless, so free from care.

There is no rest! the feet of Pain
Are shod with motion—Pleasure's eyes
Pale faster than the sun-kissed rain,
Swung arching in the mid May skies.

There is no rest! Religion shakes
Her stainless robes, and skyward lifts
Her tremulous white palms, and takes
Faith's priceless and eternal gifts.

There is no rest! the long gray caves
Of death are rife with force and heat,
Nor Fancy pauses till she paves
The floors of heaven with flying feet.

—J. N. MATTHEWS.

THE REWARD

WHO, looking backward from his manhood's prime,
Sees not the spectre of his misspent time?
And, through the shade
Of funeral cypress planted thick behind,
Hears no reproachful whisper on the wind
From his beloved dead?

Who bears no trace of passion's evil force?
Who shuns thy stings, O terrible Remorse?
Who does not cast
On the thronged pages of his memory's book,
At times, a sad and half-reluctant look,
Regretful of the past?

Alas! the evil which we fain would shun
We do, and leave the wished-for good undone;
Our strength to-day
Is but to-morrow's weakness, prone to fall;
Poor, blind, unprofitable servants all
Are we alway.

Yet who, thus looking backward o'er his years,
Feels not his eyelids wet with grateful tears,
If he hath been
Permitted, weak and sinful as he was,
To cheer and aid, in some ennobling cause,
His fellow men?

If he hath hidden the outcast, or let in
A ray of sunshine to the cell of sin;
If he hath lent
Strength to the weak, and, in an hour of need,
Over the suffering, mindless of his creed
Or home, hath bent,

He has not lived in vain; and while he gives
The praise to Him, in whom he moves and lives,
 With thankful heart,
He gazes backward, and with hope before,
Knowing that from his works he nevermore
 Can henceforth part.

—JOHN GREENLEAF WHITTIER.

PAUL BEFORE KING AGRIPPA

THEN Agrippa said unto Paul, Thou art permitted to speak for thyself. Then Paul stretched forth the hand, and answered for himself:—

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 Judea, 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. And when he had thus spoken, the king rose up, and the governor, and Bernice, and they that sat with them: and when they were gone aside, they talked between themselves, saying, This man doeth nothing worthy of death or of bonds. Then said Agrippa unto Festus, This man might have been set at liberty, if he had not appealed unto Cæsar.

—BIBLE.

THE CATARACT OF LODORE*

HERE it come sparkling,
And there it lies darkling;
Here smoking and frothing,
Its tumult and wrath in,
It hastens along, conflicting, and strong,
Now striking and raging,
As if a war waging,
Its caverns and rocks among.
Rising and leaping,
Sinking and creeping,
Swelling and flinging,
Showering and springing,
Eddying and whisking,
Spouting and frisking,
Twining and twisting
Around and around,—
Collecting, disjecting,
With endless rebound;
Smiting and fighting,
A sight to delight in,
Confounding, astounding,
Dizzying and deafening the ear with its sound.
Receding and speeding,
And shocking and rocking,
And whizzing and hissing,
And dripping and skipping,
And whitening and brightening,
And quivering and shivering,
And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,

* A celebrated fall on Derwent-Water, in Cumberland, England.

And flowing and growing,
 And hurrying and skurrying,
 And dinning and spinning,
 And foaming and roaming,
 And dropping and hopping,
 And heaving and cleaving.

And driving and riving and striving,
 And sprinkling and twinkling and wrinkling,
 And sounding and bounding and rounding,
 And bubbling and troubling and doubling,
 Dividing and gliding and sliding,
 And grumbling and rumbling and tumbling.
 And gleaming and streaming and steaming and beaming,
 And rushing and flushing and brushing and gushing,
 And flapping and rapping and clapping and slapping,
 And curling and whirling and purling and twirling,
 Retreating and beating and meeting and sheeting,
 Delaying and straying and playing and spraying,
 Advancing and prancing and glancing and dancing,
 Recoiling, turmoiling, and toiling and boiling,
 And dashing and flashing and splashing and clashing;
 And so never ending, but always descending,
 Sounds and motions forever and ever are blending,
 All at once and all o'er, with a mighty uproar;—
 And this way the water comes down at Lodore.

—ROBERT SOUTHEY.

PICTURES OF MEMORY

AMONG the beautiful pictures
 That hang on memory's wall,
 Is one of a dim old forest,
 That seemeth best of all.
 Not for its gnarl'd oaks olden,
 Dark with the mistletoe;
 Not for the violets golden
 That sprinkle the vale below;

Not for the milk-white lilies
That lean from the fragrant ledge,
Coquetting all day with the sunbeams,
And stealing their golden edge;
Not for the vines on the upland
Where the bright red berries rest,
Nor the pinks, nor the pale, sweet cowslip,
It seemeth to me the best.

I once had a little brother
With eyes that were dark and deep;
In the lap of that dim old forest,
He lieth in peace asleep,
Light as the down of the thistle,
Free as the winds that blow,
We roved there the beautiful summers,
The summers of long ago;
But his feet on the hills grew weary,
And, one of the autumn eves,
I made for my little brother
A bed of the yellow leaves.

Sweetly his pale arms folded
My neck in a meek embrace,
As the light of immortal beauty
Silently cover'd his face;
And when the arrows of sunset
Lodged in the tree-tops bright,
He fell, in his saint-like beauty,
Asleep by the gates of light.

Therefore, of all the pictures
That hang on Memory's wall,
The one of the dim old forest
Seemeth the best of all.

— ALICE CARY.

TACT AND TALENT

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 five. It is the open eye, the quick ear, the judging taste, the keen smell, and 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 him 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. For all the practical purposes of life, tact carries it against talent, ten to one. Take them to the theatre, and put them against each other on the stage, and talent shall produce you a tragedy that will scarcely live long enough to be condemned, while tact keeps the house in a roar, night after night, with its successful farces. There is no want of dramatic talent, there is no want of dramatic tact; but they are seldom together: so we have successful pieces which are not respectable, and respectable pieces which are not successful.

Take them to the bar, and let them shake their learned curls at each other in legal rivalry. Talent

sees its way clearly, but tact is first at its journey's end. Talent has many a compliment from the bench, but tact touches fees from attorneys and clients. Talent speaks learnedly and logically, tact triumphantly. Talent makes the world wonder that it gets on no faster, tact excites astonishment that it gets on so fast. And the secret is, that tact has no weight to carry; it makes no false steps; it hits the right nail on the head; it loses no time; it takes all hints, and, by keeping its eye on the weathercock, is ready to take advantage of every wind that blows.

Take them into the church. Talent has always something worth hearing, tact is sure of abundance of hearers; talent may obtain a living, tact will make one; talent gets a good name, tact a great one; talent convinces, tact converts; talent is an honor to the profession, tact gains honor from the profession. Take them to court. Talent feels its weight, tact finds its way; talent commands, tact is obeyed; talent is honored with approbation, and tact is blessed by preferment.

Place them in the senate. Talent has the ear of the house, but tact wins its heart and has its votes; talent is fit for employment, but tact is fitted for it. Tact has a knack of slipping into place with a sweet silence and glibness of movement, as a billiard ball insinuates itself into the pocket. It seems to know everything without learning anything. It has served an invisible and extemporary apprenticeship; it wants no drilling; it never ranks in the awkward squad; it has no left hand, no deaf ear, no blind side. It puts on no looks of wondrous wisdom, it has no air of profundity, but plays with the

details of place as dexterously as a well-taught hand flourishes over the keys of the piano-forte. It has all the air of commonplace, and all the force and power of genius.

— LONDON ATLAS.

SUPPOSED SPEECH OF JOHN ADAMS
ON THE DECLARATION OF
INDEPENDENCE

SINK or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there's a Divinity which shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest, for our good, she has obstinately persisted, till independence is now within our grasp. We have but to reach forth to it, and it is ours. Why then should we defer the Declaration? Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his own honor? Are not you, Sir, who sit in that chair, is not he, our venerable colleague near you, are you not both already the proscribed and predestined objects of punishment and of vengeance? Cut off from all hope of royal clemency, what are you, what can you be, while the power of England remains, but outlaws? If we postpone independence, do we mean to carry on or

to give up the war? Do we mean to submit and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust? I know we do not mean to submit. We never shall submit. Do we intend to violate that most solemn obligation ever entered into by men, that plighting before God of our sacred honor to Washington when, putting him forth to incur the dangers of war as well as the political hazards of the times, we promised to adhere to him, in every extremity, with our fortunes and our lives? I know there is not a man here who would not rather see a general conflagration sweep over the land or an earthquake sink it than one jot or tittle of that plighted faith fall to the ground. The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad.

If we fail it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. I care not how fickle other people have been found. I know the people of these colonies, and I know that resistance to British aggression is deep and settled in their hearts and cannot be eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the Declaration will inspire the people with increased courage. Instead of a long and bloody war for restoration of privileges, for redress of grievances, for chartered

immunities, held under a British King, set before them, the glorious object of entire independence, and it will breathe into them anew the breath of life. Read this Declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. You and I indeed may rue it. We may not live to the time when this Declaration shall be made good. We may die; die colonists; die slaves; die, it may be, ignominiously and on the scaffold. Be it so. Be it so. If it be the pleasure of heaven that my country shall require the poor offering of my life, the victim shall be ready at the appointed hour of sacrifice, come when that hour may. But while I do live, let me have a country, or at least the hope of a country, and that a free country.

But whatever may be our fate, be assured, be assured, that this Declaration will stand. It may cost treasure, and it may cost blood; but it will stand and it will richly compensate for both. Through the thick gloom of the present I see the brightness of the future as the sun in heaven. We shall make

this a glorious, an immortal day. When we are in our graves our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy. Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am now ready here to stake upon it; and I leave off, as I begun, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment—independence now; and INDEPENDENCE FOREVER!

MATTHEW XXV.

THEN shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom.

And five of them were wise, and five were foolish.

They that were foolish took their lamps, and took no oil with them.

But the wise took oil in their vessels with their lamps.

While the bridegroom tarried, they all slumbered and slept.

And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him.

Then all those virgins arose, and trimmed their lamps.

And the foolish said unto the wise, Give us of your oil; for our lamps are gone out.

But the wise answered, saying, Not so; lest there be not enough for us and you; but go ye rather to them that sell, and buy for yourselves.

And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage: and the door was shut.

Afterward came also the other virgins, saying, Lord, Lord, open to us.

But he answered and said, Verily I say unto you, I know you not.

Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh.

For the kingdom of heaven is as a man traveling into a far country, who called his own servants, and delivered unto them his goods.

And unto one he gave five talents, to another two, and to another one; to every man according to his several ability; and straightway took his journey.

Then he that had received the five talents went and traded with the same, and made them other five talents.

And likewise he that had received two, he also gained other two.

But he that had received one went and digged in the earth, and hid his lord's money.

After a long time the lord of those servants cometh, and reckoneth with them.

And so he that had received five talents came and brought other five talents, saying, Lord, thou deliveredst unto me five talents: behold I have gained beside them five talents more.

His lord said unto him, Well done, thou good and faithful servant; thou hast been faithful over a few things, I will make thee ruler over many things: enter thou into the joy of thy lord.

He also that had received two talents came and said, Lord, thou deliveredst unto me two talents: behold I have gained two other talents beside them.

His lord said unto him, Well done, good and faithful servant; thou hast been faithful over a few things, I will make thee ruler over many things: enter thou into the joy of thy lord.

Then he which had received the one talent came and said, Lord, I knew thee that thou art an hard man, reaping where thou hast not sown, and gathering where thou hast not strewed:

And I was afraid, and went and hid thy talent in the earth: lo, there thou hast that is thine.

His lord answered and said unto him, Thou wicked and slothful servant, thou knewest that I reap where I sowed not, and gather where I have not strewed:

Thou oughtest therefore to have put my money to the exchangers, and then at my coming I should have received mine own with usury.

Take therefore the talent from him, and give it unto him which hath ten talents.

For unto every one that hath shall be given, and he shall have abundance: but from him that hath not shall be taken away even that which he hath.

And cast ye the unprofitable servant into outer

darkness: there shall be weeping and gnashing of teeth.

When the Son of man shall come in His glory, and all the holy angels with Him, then shall He sit upon the throne of His glory:

And before Him shall be gathered all nations: and He shall separate them one from another, as a shepherd divideth his sheep from the goats:

And He shall set the sheep on His right hand, but the goats on the left.

Then shall the King say unto them on His right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world:

For I was an hungered, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger and ye took me in:

Naked, and ye clothed me: I was sick, and ye visited me: I was in prison, and ye came unto me.

Then shall the righteous answer Him, saying, Lord, when saw we Thee an hungered, and fed Thee? or thirsty, and gave Thee drink?

When saw we Thee a stranger, and took Thee in? or naked, and clothed Thee?

Or when saw we Thee sick, or in prison, and came unto Thee?

And the King shall answer and say unto them, Verily I say unto you, Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.

Then shall He say also unto them on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels:

For I was an hungered, and ye gave me no meat:
I was thirsty, and ye gave me no drink:

I was a stranger, and ye took me not in: naked
and ye clothed me not: sick, and in prison, and ye
visited me not.

Then shall they also answer Him, saying, Lord,
when saw we Thee an hungered, or athirst, or a
stranger, or naked, or sick, or in prison, and did not
minister unto Thee?

Then shall He answer them, saying, Verily I say
unto you, Inasmuch as ye did it not to one of the
least of these, ye did it not to me.

And these shall go away into everlasting punish-
ment: but the righteous into life eternal.

THE RETURN OF RIP VAN WINKLE

HE HAD now entered the skirts of the village. A
troop of strange children ran at his heels, hoot-
ing after him, and pointing at his gray beard. The
dogs, too, not one of which he recognized for an
old acquaintance, barked at him as he passed. The
very village was altered; it was larger and more
populous. There were rows of houses which he
had never seen before, and those which had been his
familiar haunts had disappeared. Strange names
were over the doors—stranger faces at the windows
—everything was strange. His mind now misgave
him; he began to doubt whether both he and the
world around him were not bewitched. Surely this

was his native village, which he had left but the day before. There stood the Catskill mountains — there ran the silver Hudson at a distance — there was every hill and dale precisely as it had always been — Rip was sorely perplexed — “That flagon last night,” thought he, “has addled my poor head sadly!”

It was with some difficulty that he found the way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay — the roof fallen in, the windows shattered, and the doors off the hinges. A half-starved dog that looked like Wolf was skulking about it. Rip called him by name, but the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed — “My very dog,” sighed poor Rip, “has forgotten me!”

He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order. It was empty, forlorn, and apparently abandoned. This desolateness overcame all his connubial fears — he called loudly for his wife and children — the lonely chambers rang for a moment with his voice, and then all again was silence.

He now hurried forth, and hastened to his old resort, the village inn — but it too was gone. A large, rickety wooden building stood in its place, with great gaping windows, some of them broken and mended with old hats and petticoats, and over the door was painted, “The Union Hotel, by Jonathan Doolittle.” Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there

now was reared a tall, naked pole, with something on the top that looked like a red night-cap, and from it was fluttering a flag, on which was a singular assemblage of stars and stripes—all this was strange and incomprehensible. He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff, a sword was held in the hand instead of a sceptre, the head was decorated with a cocked hat, and underneath was painted in large characters, "General Washington."

There was, as usual, a crowd of folk about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and drowsy tranquillity. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering clouds of tobacco smoke instead of idle speeches; or Van Bummel, the schoolmaster, doling forth the contents of an ancient newspaper. In place of these, a lean, bilious-looking fellow, with his pockets full of handbills, was haranguing vehemently about rights of citizens—elections—members of Congress—liberty—Bunker's Hill—heroes of Seventy-Six—and other words, which were a perfect Babylonish jargon to the bewildered Van Winkle.

The appearance of Rip, with his long, grizzled beard, his rusty fowling-piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians.

They crowded round him, eyeing him from head to foot with great curiosity. The orator bustled up to him, and drawing him partly aside, inquired "on which side he voted?" Rip stared in vacant stupidity. Another short but busy little fellow pulled him by the arm, and rising on tiptoe, inquired in his ear, "whether he was Federal or Democrat?" Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to the right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo, the other resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul, demanded, in an austere tone, what brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village?

"Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor, quiet man, a native of the place and a loyal subject of the King, God bless him!"

Here a general shout burst from the by-standers — "A tory! a tory! a spy! a refugee! hustle him! away with him!" It was with great difficulty that the self-important man in the cocked hat restored order; and having assumed a tenfold austerity of brow, demanded again of the unknown culprit, what he came there for, and whom he was seeking? The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.

"Well, who are they? Name them." Rip be-thought himself a moment, and inquired, "Where's Nicholas Vedder?" There was a silence for a little while, when an old man replied, in a thin, piping voice, "Nicholas Vedder! why, he is dead and gone these eighteen years! There was a wooden tombstone in the churchyard that used to tell all about him, but that's rotten and gone too."

"Where's Brom Dutcher?"

"Oh, he went off to the army in the beginning of the war; some say he was killed at the storming of Stony Point—others say he was drowned in a squall at the foot of Antony's Nose. I don't know—he never came back again."

"Where's Van Bummel, the schoolmaster?"

"He went off to the wars, too, was a great militia general, and is now in Congress."

Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too, by treating of such enormous lapses of time, and of matters which he could not understand: war—Congress—Stony Point;—he had no courage to ask after any more friends, but cried out in despair, "Does nobody here know Rip Van Winkle?" "Oh, Rip Van Winkle!" exclaimed two or three; "Oh, to be sure! that's Rip Van Winkle yonder, leaning against the tree."

Rip looked, and beheld a precise counterpart of himself, as he went up the mountain: apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own

identity, and whether he was himself or another man. In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name?

"God knows," exclaimed he, at his wit's end; "I am not myself—I'm somebody else—that's me yonder—no—that's somebody else got into my shoes—I was myself last night, but I fell asleep on the mountain, and they've changed my gun, and everything's changed, and I'm changed, and I can't tell what's my name, or who I am!"

The by-standers began now to look at each other, nod, wink significantly, and tap their fingers against their foreheads. There was a whisper, also, about securing the gun, and keeping the old fellow from doing mischief, at the very suggestion of which the self-important man in the cocked hat retired with some precipitation. At this critical moment a fresh, comely woman pressed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry. "Hush, Rip," cried she, "hush, you little fool; the old man won't hurt you." The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind. "What is your name, my good woman?" asked he.

"Judith Gardenier."

"And your father's name?"

"Ah! poor man, Rip Van Winkle was his name, but it's twenty years since he went away from home with his gun, and never has been heard of since—

his dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell. I was then but a little girl."

Rip had but one more question to ask; but he put it with a faltering voice:—

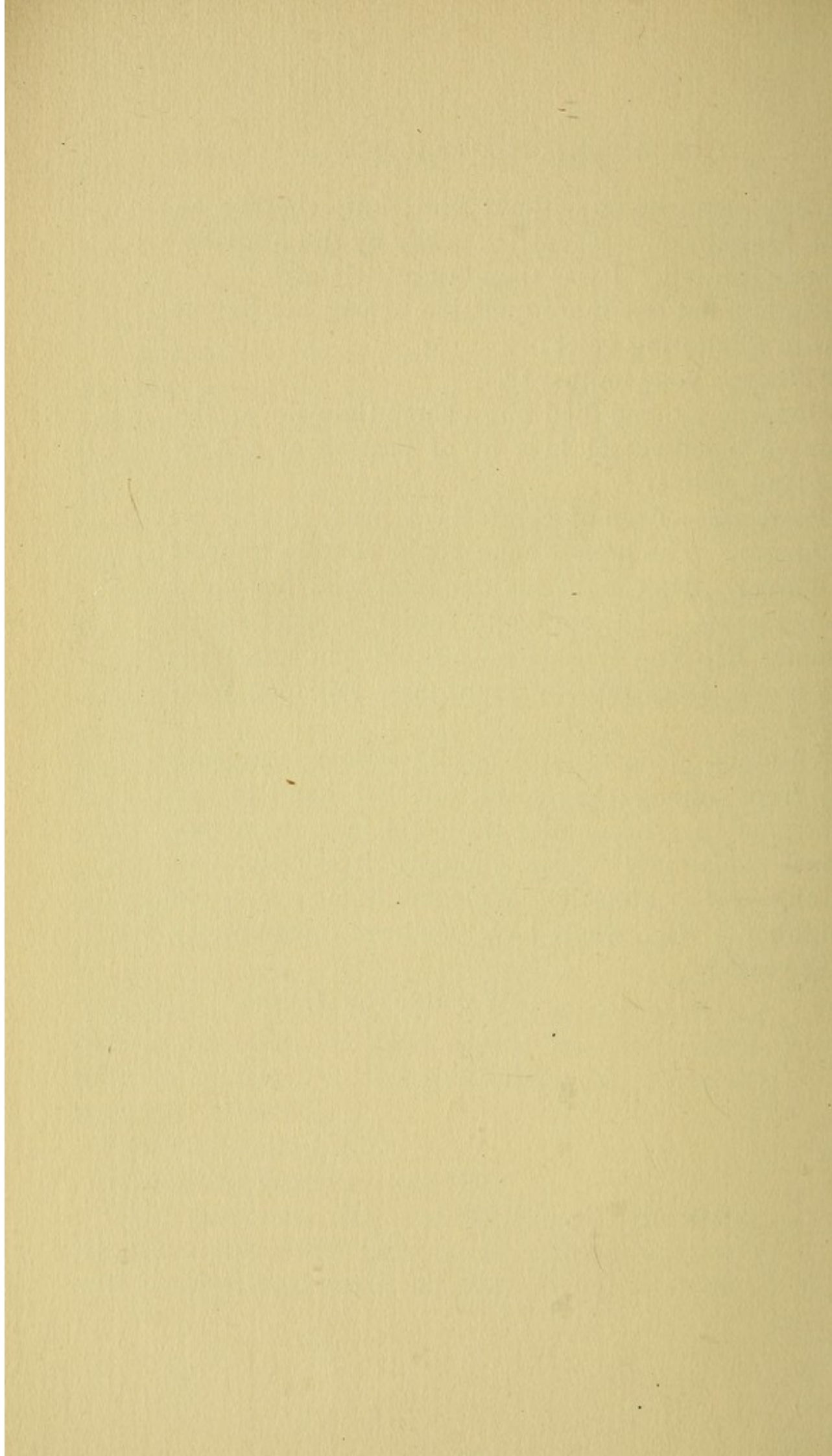
"Where's your mother?"

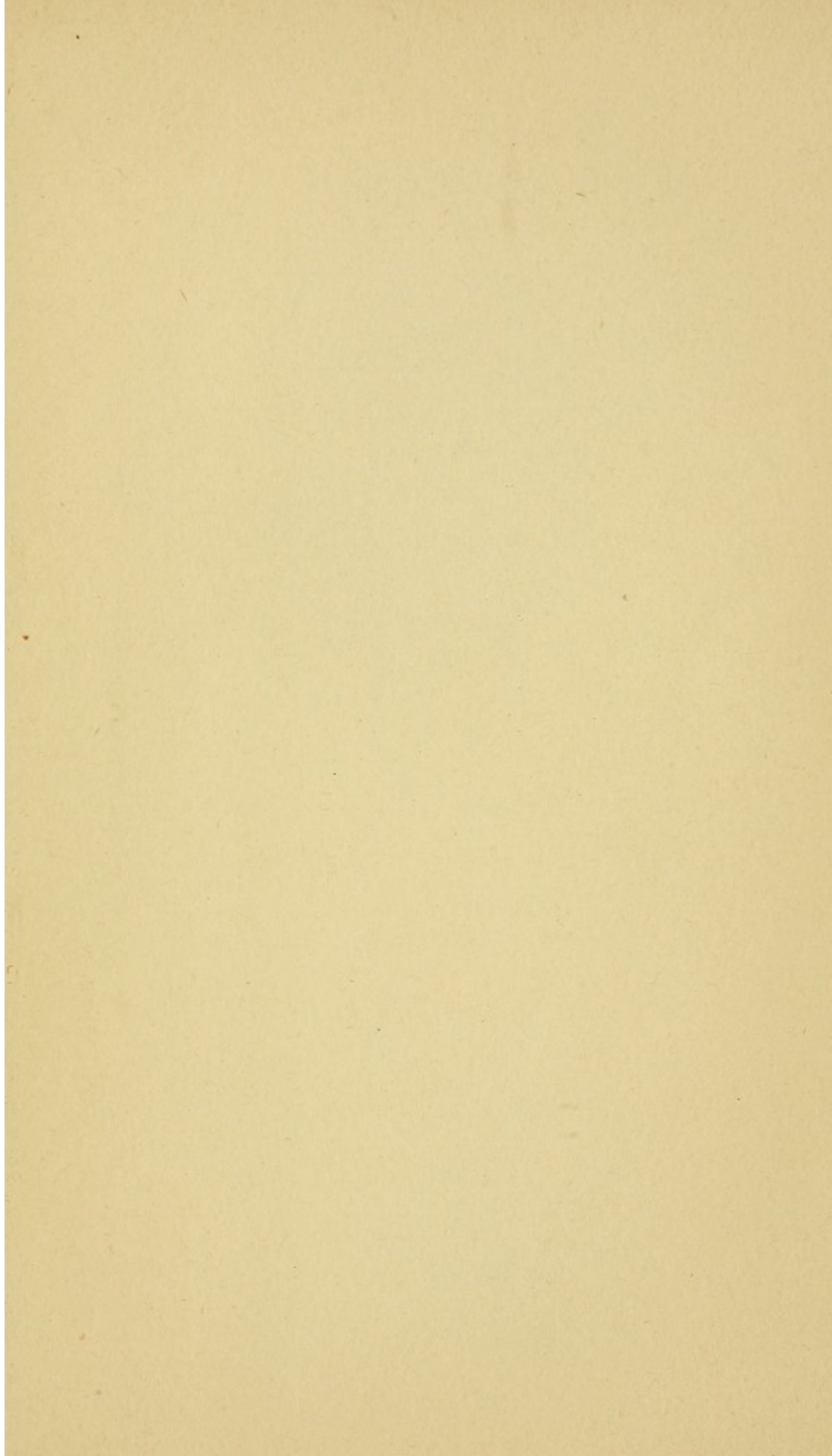
"Oh, she too had died but a short time since; she broke a blood-vessel in a fit of passion at a New England peddler."

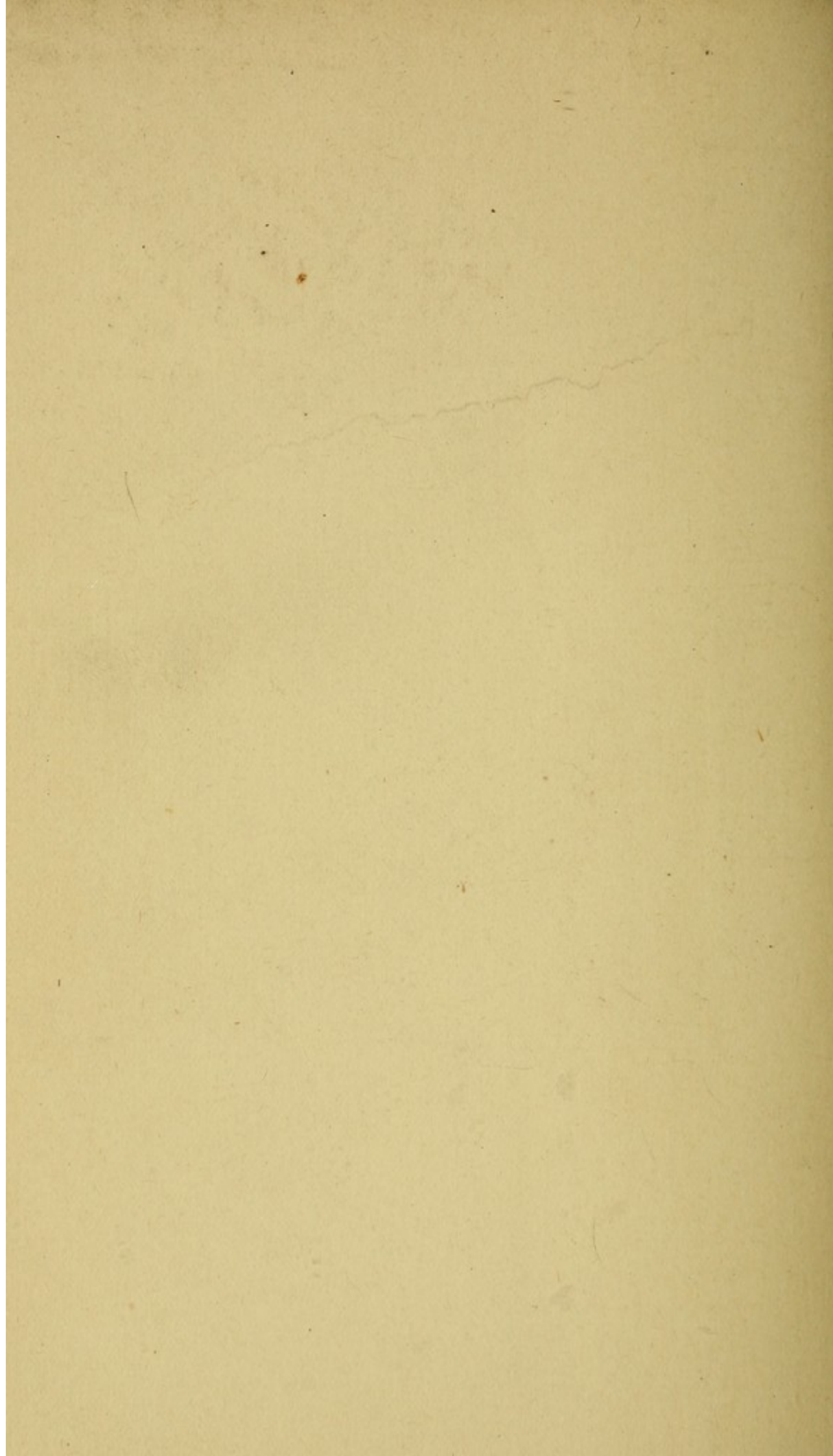
There was a drop of comfort, at least, in this intelligence. The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!" cried he—"young Rip Van Winkle once—old Rip Van Winkle now! Does nobody know poor Rip Van Winkle?"

All stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow, and peering under it in his face for a moment, exclaimed, "Sure enough! it is Rip Van Winkle—it is himself! Welcome home again, old neighbor. Why, where have you been these twenty long years?"

—WASHINGTON IRVING.







22

