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The Art of Public Speaking BY

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TO F. ARTHUR METCALF

FELLOW-WORKER AND FRIEND

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=Things to Think of First=

A FOREWORD

The efficiency of a book is like that of a man, in one important respect: its attitude toward its subject is the first source of its power. A book may be full of good ideas well expressed, but if its writer views his subject from the wrong angle even his excellent advice may prove to be ineffective.

This book stands or falls by its authors' attitude toward its subject. If the best way to teach oneself or others to speak effectively in public is to fill the mind with rules, and to set up fixed standards for the interpretation of thought, the utterance of language, the making of gestures, and all the rest, then this book will be limited in value to such stray ideas throughout its pages as may prove helpful to the reader--as an effort to enforce a group of principles it must be reckoned a failure, because it is then untrue.

It is of some importance, therefore, to those who take up this volume with open mind that they should see clearly at the out-start what is the thought that at once underlies and is builded through this structure. In plain words it is this:

Training in public speaking is not a matter of externals--primarily; it is not a matter of imitation--fundamentally; it is not a matter of conformity to standards--at all. Public speaking is public utterance, public issuance, of the man himself; therefore the first thing both in time and in importance is that the man should be and think and feel things that are worthy of being given forth. Unless there be something of value within, no tricks of training can ever make of the talker anything more than a machine--albeit a highly perfected machine--for the delivery of other men's goods. So self-development is fundamental in our plan.

The second principle lies close to the first: The man must enthrone his will to rule over his thought, his feelings, and all his physical powers, so that the outer self may give perfect, unhampered expression to the inner. It is futile, we assert, to lay down systems of rules for voice culture, intonation, gesture, and what not, unless these two principles of having something to say and making the will sovereign have at least begun to make themselves felt in the life.

The third principle will, we surmise, arouse no dispute: No one can learn *how* to speak who does not first speak as best he can. That may seem like a vicious circle in statement, but it will bear examination.

Many teachers have begun with the *how*. Vain effort! It is an ancient truism that we learn to do by doing. The first thing for the beginner in public speaking is to speak--not to study voice and gesture and the rest. Once he

has spoken he can improve himself by self-observation or according to the criticisms of those who hear.

But how shall he be able to criticise himself? Simply by finding out three things: What are the qualities which by common consent go to make up an effective speaker; by what means at least some of these qualities may be acquired; and what wrong habits of speech in himself work against his acquiring and using the qualities which he finds to be good.

Experience, then, is not only the best teacher, but the first and the last. But experience must be a dual thing--the experience of others must be used to supplement, correct and justify our own experience; in this way we shall become our own best critics only after we have trained ourselves in self-knowledge, the knowledge of what other minds think, and in the ability to judge ourselves by the standards we have come to believe are right. "If I ought," said Kant, "I can."

An examination of the contents of this volume will show how consistently these articles of faith have been declared, expounded, and illustrated. The student is urged to begin to speak at once of what he knows. Then he is given simple suggestions for self-control, with gradually increasing emphasis upon the power of the inner man over the outer. Next, the way to the rich storehouses of material is pointed out. And finally, all the while he is urged to speak, *speak*, *SPEAK* as he is applying to his own methods, in his own *personal* way, the principles he has gathered from his own experience and observation and the recorded experiences of others.

So now at the very first let it be as clear as light that methods are secondary matters; that the full mind, the warm heart, the dominant will are primary--and not only primary but paramount; for unless it be a full being that uses the methods it will be like dressing a wooden image in the clothes of a man.

J. BERG ESENWEIN. NARBERTH, PA., JANUARY 1, 1915.

THE ART OF PUBLIC SPEAKING

Sense never fails to give them that have it, Words enough to make them understood. It too often happens in some conversations, as in Apothecary Shops, that those Pots that are Empty, or have Things of small Value in them, are as gaudily Dress'd as those that are full of precious Drugs.

They that soar too high, often fall hard, making a low and level Dwelling preferable. The tallest Trees are most in the Power of the Winds, and Ambitious Men of the Blasts of Fortune. Buildings have need of a good Foundation, that lie so much exposed to the Weather.

--WILLIAM PENN.

CHAPTER I

ACQUIRING CONFIDENCE BEFORE AN AUDIENCE

There is a strange sensation often experienced in the presence of an audience. It may proceed from the gaze of the many eyes that turn upon the speaker, especially if he permits himself to steadily return that gaze. Most speakers have been conscious of this in a nameless thrill, a real something, pervading the atmosphere, tangible, evanescent, indescribable. All writers have borne testimony to the power of a speaker's eye in impressing an audience. This influence which we are now considering is the reverse of that picture--the power *their* eyes may exert upon him, especially before he begins to speak: after the inward fires of oratory are fanned into flame the eyes of the audience lose all terror.

--WILLIAM PITTENGER, *Extempore Speech*.

Students of public speaking continually ask, "How can I overcome self-consciousness and the fear that paralyzes me before an audience?"

Did you ever notice in looking from a train window that some horses feed near the track and never even pause to look up at the thundering cars, while just ahead at the next railroad crossing a farmer's wife will be nervously trying to quiet her scared horse as the train goes by?

How would you cure a horse that is afraid of cars--graze him in a back-woods lot where he would never see steam-engines or automobiles, or drive or pasture him where he would frequently see the machines?

Apply horse-sense to ridding yourself of self-consciousness and fear: face an audience as frequently as you can, and you will soon stop shying. You can never attain freedom from stage-fright by reading a treatise. A book may give you excellent suggestions on how best to conduct yourself in the water, but sooner or later you must get wet, perhaps even strangle and be "half scared to death." There are a great many "wetless" bathing suits worn at the seashore, but no one ever learns to swim in them. To plunge is the only way.

Practise, *practise*, **PRACTISE** in speaking before an audience will tend to remove all fear of audiences, just as practise in swimming will lead to confidence and facility in the water. You must learn to speak by speaking.

The Apostle Paul tells us that every man must work out his own salvation. All we can do here is to offer you suggestions as to how best to prepare for your plunge. The real plunge no one can take for you. A doctor may prescribe, but *you* must take the medicine.

Do not be disheartened if at first you suffer from stage-fright. Dan Patch was more susceptible to suffering than a superannuated dray horse would be. It never hurts a fool to appear before an audience, for his capacity is not a capacity for feeling. A blow that would kill a civilized man soon heals on a savage. The higher we go in the scale of life, the greater is the capacity for suffering.

For one reason or another, some master-speakers never entirely overcome stage-fright, but it will pay you to spare no pains to conquer it. Daniel Webster failed in his first appearance and had to take his seat without finishing his speech because he was nervous. Gladstone was often troubled with self-consciousness in the beginning of an address. Beecher was always perturbed before talking in public.

Blacksmiths sometimes twist a rope tight around the nose of a horse, and by thus inflicting a little pain they distract his attention from the shoeing process. One way to get air out of a glass is to pour in water.

Be Absorbed by Your Subject

Apply the blacksmith's homely principle when you are speaking. If you feel deeply about your subject you will be able to think of little else. Concentration is a process of distraction from less important matters. It is too late to think about the cut of your coat when once you are upon the platform, so centre your interest on what you are about to say--fill your mind with your speech-material and, like the infilling water in the glass, it will drive out your unsubstantial fears.

Self-consciousness is undue consciousness of self, and, for the purpose of delivery, self is secondary to your subject, not only in the opinion of the audience, but, if you are wise, in your own. To hold any other view is to regard yourself as an exhibit instead of as a messenger with a message worth delivering. Do you remember Elbert Hubbard's tremendous little tract, "A Message to Garcia"? The youth subordinated himself to the message he bore. So must you, by all the determination you can muster. It is sheer egotism to fill your mind with thoughts of self when a greater thing is there--*TRUTH*. Say this to yourself sternly, and shame your self-consciousness into quiescence. If the theater caught fire you could rush to the stage and shout directions to the audience without any self-consciousness, for the importance of what you were saying would drive all fear-thoughts out of your mind.

Far worse than self-consciousness through fear of doing poorly is self-consciousness through assumption of doing well. The first sign of greatness is when a man does not attempt to look and act great. Before you can call yourself a man at all, Kipling assures us, you must "not look too good nor talk too wise."

Nothing advertises itself so thoroughly as conceit. One may be so full of self as to be empty. Voltaire said, "We must conceal self-love." But that can not be done. You know this to be true, for you have recognized overweening self-love in others. If you have it, others are seeing it in you. There are things in this world bigger than self, and in working for them self will be forgotten, or--what is better--remembered only so as to help us win toward higher things.

Have Something to Say

The trouble with many speakers is that they go before an audience with their minds a blank. It is no wonder that nature, abhorring a vacuum, fills them with the nearest thing handy, which generally happens to be, "I wonder if I am doing this right! How does my hair look? I know I shall fail." Their prophetic souls are sure to be right.

It is not enough to be absorbed by your subject--to acquire self-confidence you must have something in which to be confident. If you go before an audience without any preparation, or previous knowledge of your subject, you ought to be self-conscious--you ought to be ashamed to steal the time of your audience. Prepare yourself. Know what you are going to talk about, and, in general, how you are going to say it. Have the first few sentences worked out completely so that you may not be troubled in the beginning to find words. Know your subject better than your hearers know it, and you have nothing to fear.

After Preparing for Success, Expect It

Let your bearing be modestly confident, but most of all be modestly confident within. Over-confidence is bad, but to tolerate premonitions of failure is worse, for a bold man may win attention by his very bearing, while a rabbit-hearted coward invites disaster.

Humility is not the personal discount that we must offer in the presence of others--against this old interpretation there has been a most healthy modern reaction. True humility any man who thoroughly knows himself must feel; but it is not a humility that assumes a worm-like meekness; it is rather a strong, vibrant prayer for greater power for service--a prayer that Uriah Heep could never have uttered.

Washington Irving once introduced Charles Dickens at a dinner given in the latter's honor. In the middle of his

speech Irving hesitated, became embarrassed, and sat down awkwardly. Turning to a friend beside him he remarked, "There, I told you I would fail, and I did."

If you believe you will fail, there is no hope for you. You will.

Rid yourself of this I-am-a-poor-worm-in-the-dust idea. You are a god, with infinite capabilities. "All things are ready if the mind be so." The eagle looks the cloudless sun in the face.

Assume Mastery Over Your Audience

In public speech, as in electricity, there is a positive and a negative force. Either you or your audience are going to possess the positive factor. If you assume it you can almost invariably make it yours. If you assume the negative you are sure to be negative. Assuming a virtue or a vice vitalizes it. Summon all your power of self-direction, and remember that though your audience is infinitely more important than you, the truth is more important than both of you, because it is eternal. If your mind falters in its leadership the sword will drop from your hands. Your assumption of being able to instruct or lead or inspire a multitude or even a small group of people may appall you as being colossal impudence--as indeed it may be; but having once essayed to speak, be courageous. *BE* courageous--it lies within you to be what you will. *MAKE* yourself be calm and confident.

Reflect that your audience will not hurt you. If Beecher in Liverpool had spoken behind a wire screen he would have invited the audience to throw the over-ripe missiles with which they were loaded; but he was a man, confronted his hostile hearers fearlessly--and won them.

In facing your audience, pause a moment and look them over--a hundred chances to one they want you to succeed, for what man is so foolish as to spend his time, perhaps his money, in the hope that you will waste his investment by talking dully?

Concluding Hints

Do not make haste to begin--haste shows lack of control.

Do not apologize. It ought not to be necessary; and if it is, it will not help. Go straight ahead.

Take a deep breath, relax, and begin in a quiet conversational tone as though you were speaking to one large friend. You will not find it half so bad as you imagined; really, it is like taking a cold plunge: after you are in, the water is fine. In fact, having spoken a few times you will even anticipate the plunge with exhilaration. To stand before an audience and make them think your thoughts after you is one of the greatest pleasures you can ever know. Instead of fearing it, you ought to be as anxious as the fox hounds straining at their leashes, or the race horses tugging at their reins.

So cast out fear, for fear is cowardly--when it is not mastered. The bravest know fear, but they do not yield to it. Face your audience pluckily--if your knees quake, *MAKE* them stop. In your audience lies some victory for you and the cause you represent. Go win it. Suppose Charles Martell had been afraid to hammer the Saracen at Tours; suppose Columbus had feared to venture out into the unknown West; suppose our forefathers had been too timid to oppose the tyranny of George the Third; suppose that any man who ever did anything worth while had been a coward! The world owes its progress to the men who have dared, and you must dare to speak the effective word that is in your heart to speak--for often it requires courage to utter a single sentence. But remember that men erect no monuments and weave no laurels for those who fear to do what they can.

Is all this unsympathetic, do you say?

Man, what you need is not sympathy, but a push. No one doubts that temperament and nerves and illness and even praiseworthy modesty may, singly or combined, cause the speaker's cheek to blanch before an audience, but neither can any one doubt that coddling will magnify this weakness. The victory lies in a fearless frame of mind. Prof. Walter Dill Scott says: "Success or failure in business is caused more by mental attitude even than by mental capacity." Banish the fear-attitude; acquire the confident attitude. And remember that the only way to acquire it is--*to acquire it*.

In this foundation chapter we have tried to strike the tone of much that is to follow. Many of these ideas will be amplified and enforced in a more specific way; but through all these chapters on an art which Mr. Gladstone believed to be more powerful than the public press, the note of *justifiable self-confidence* must sound again and again.

QUESTIONS AND EXERCISES.

1. What is the cause of self-consciousness?
2. Why are animals free from it?
3. What is your observation regarding self-consciousness in children?
4. Why are you free from it under the stress of unusual excitement?
5. How does moderate excitement affect you?
6. What are the two fundamental requisites for the acquiring of self-confidence? Which is the more important?
7. What effect does confidence on the part of the speaker have on the audience?
8. Write out a two-minute speech on "Confidence and Cowardice."
9. What effect do habits of thought have on confidence? In this connection read the chapter on "Right Thinking and Personality."
10. Write out very briefly any experience you may have had involving the teachings of this chapter.
11. Give a three-minute talk on "Stage-Fright," including a (kindly) imitation of two or more victims.

CHAPTER II

THE SIN OF MONOTONY

One day Ennui was born from Uniformity.

--MOTTE.

Our English has changed with the years so that many words now connote more than they did originally. This is true of the word *monotonous*. From "having but one tone," it has come to mean more broadly, "lack of variation."

The monotonous speaker not only drones along in the same volume and pitch of tone but uses always the same emphasis, the same speed, the same thoughts--or dispenses with thought altogether.

Monotony, the cardinal and most common sin of the public speaker, is not a transgression--it is rather a sin of omission, for it consists in living up to the confession of the Prayer Book: "We have left undone those things we ought to have done."

Emerson says, "The virtue of art lies in detachment, in sequestering one object from the embarrassing variety." That is just what the monotonous speaker fails to do--he does *not* detach one thought or phrase from another, they are all expressed in the same manner.

To tell you that your speech is monotonous may mean very little to you, so let us look at the nature--and the curse--of monotony in other spheres of life, then we shall appreciate more fully how it will blight an otherwise good speech.

If the Victrola in the adjoining apartment grinds out just three selections over and over again, it is pretty safe to assume that your neighbor has no other records. If a speaker uses only a few of his powers, it points very plainly to the fact that the rest of his powers are not developed. Monotony reveals our limitations.

In its effect on its victim, monotony is actually deadly--it will drive the bloom from the cheek and the lustre from the eye as quickly as sin, and often leads to viciousness. The worst punishment that human ingenuity has ever been able to invent is extreme monotony--solitary confinement. Lay a marble on the table and do nothing eighteen hours of the day but change that marble from one point to another and back again, and you will go insane if you continue long enough.

So this thing that shortens life, and is used as the most cruel of punishments in our prisons, is the thing that will destroy all the life and force of a speech. Avoid it as you would shun a deadly dull bore. The "idle rich" can have half-a-dozen homes, command all the varieties of foods gathered from the four corners of the earth, and sail for Africa or Alaska at their pleasure; but the poverty-stricken man must walk or take a street car--he does not have the choice of yacht, auto, or special train. He must spend the most of his life in labor and be content with the staples of the food-market. Monotony is poverty, whether in speech or in life. Strive to increase the variety of your speech as the business man labors to augment his wealth.

Bird-songs, forest glens, and mountains are not monotonous--it is the long rows of brown-stone fronts and the miles of paved streets that are so terribly same. Nature in her wealth gives us endless variety; man with his limitations is often monotonous. Get back to nature in your methods of speech-making.

The power of variety lies in its pleasure-giving quality. The great truths of the world have often been couched in fascinating stories--"Les Miserables," for instance. If you wish to teach or influence men, you must please them, first or last. Strike the same note on the piano over and over again. This will give you some idea of the

displeasing, jarring effect monotony has on the ear. The dictionary defines "monotonous" as being synonymous with "wearisome." That is putting it mildly. It is maddening. The department-store prince does not disgust the public by playing only the one tune, "Come Buy My Wares!" He gives recitals on a \$125,000 organ, and the pleased people naturally slip into a buying mood.

How to Conquer Monotony

We obviate monotony in dress by replenishing our wardrobes. We avoid monotony in speech by multiplying our powers of speech. We multiply our powers of speech by increasing our tools.

The carpenter has special implements with which to construct the several parts of a building. The organist has certain keys and stops which he manipulates to produce his harmonies and effects. In like manner the speaker has certain instruments and tools at his command by which he builds his argument, plays on the feelings, and guides the beliefs of his audience. To give you a conception of these instruments, and practical help in learning to use them, are the purposes of the immediately following chapters.

Why did not the Children of Israel whirl through the desert in limousines, and why did not Noah have moving-picture entertainments and talking machines on the Ark? The laws that enable us to operate an automobile, produce moving-pictures, or music on the Victrola, would have worked just as well then as they do today. It was ignorance of law that for ages deprived humanity of our modern conveniences. Many speakers still use ox-cart methods in their speech instead of employing automobile or overland-express methods. They are ignorant of laws that make for efficiency in speaking. Just to the extent that you regard and use the laws that we are about to examine and learn how to use will you have efficiency and force in your speaking; and just to the extent that you disregard them will your speaking be feeble and ineffective. We cannot impress too thoroughly upon you the necessity for a real working mastery of these principles. They are the very foundations of successful speaking. "Get your principles right," said Napoleon, "and the rest is a matter of detail."

It is useless to shoe a dead horse, and all the sound principles in Christendom will never make a live speech out of a dead one. So let it be understood that public speaking is not a matter of mastering a few dead rules; the most important law of public speech is the necessity for truth, force, feeling, and life. Forget all else, but not this.

When you have mastered the mechanics of speech outlined in the next few chapters you will no longer be troubled with monotony. The complete knowledge of these principles and the ability to apply them will give you great variety in your powers of expression. But they cannot be mastered and applied by thinking or reading about them--you must practise, *practise*, *PRACTISE*. If no one else will listen to you, listen to yourself--you must always be your own best critic, and the severest one of all.

The technical principles that we lay down in the following chapters are not arbitrary creations of our own. They are all founded on the practices that good speakers and actors adopt--either naturally and unconsciously or under instruction--in getting their effects.

It is useless to warn the student that he must be natural. To be natural may be to be monotonous. The little strawberry up in the arctics with a few tiny seeds and an acid tang is a natural berry, but it is not to be compared with the improved variety that we enjoy here. The dwarfed oak on the rocky hillside is natural, but a poor thing compared with the beautiful tree found in the rich, moist bottom lands. Be natural--but improve your natural gifts until you have approached the ideal, for we must strive after idealized nature, in fruit, tree, and speech.

QUESTIONS AND EXERCISES.

1. What are the causes of monotony?
2. Cite some instances in nature.
3. Cite instances in man's daily life.
4. Describe some of the effects of monotony in both cases.
5. Read aloud some speech without paying particular attention to its meaning or force.
6. Now repeat it after you have thoroughly assimilated its matter and spirit. What difference do you notice in its rendition?
7. Why is monotony one of the worst as well as one of the most common faults of speakers?

CHAPTER III

EFFICIENCY THROUGH EMPHASIS AND SUBORDINATION

In a word, the principle of emphasis...is followed best, not by remembering particular rules, but by being full of a particular feeling.

--C.S. BALDWIN, *Writing and Speaking*.

The gun that scatters too much does not bag the birds. The same principle applies to speech. The speaker that fires his force and emphasis at random into a sentence will not get results. Not every word is of special importance--therefore only certain words demand emphasis.

You say Massa*CHU*setts and Minne*AP*olis, you do not emphasize each syllable alike, but hit the accented syllable with force and hurry over the unimportant ones. Now why do you not apply this principle in speaking a sentence? To some extent you do, in ordinary speech; but do you in public discourse? It is there that monotony caused by lack of emphasis is so painfully apparent.

So far as emphasis is concerned, you may consider the average sentence as just one big word, with the important word as the accented syllable. Note the following:

"Destiny is not a matter of chance. It is a matter of choice."

You might as well say *MASS-A-CHU-SETTS*, emphasizing every syllable equally, as to lay equal stress on each word in the foregoing sentences.

Speak it aloud and see. Of course you will want to emphasize *destiny*, for it is the principal idea in your declaration, and you will put some emphasis on *not*, else your hearers may think you are affirming that destiny *is* a matter of chance. By all means you must emphasize *chance*, for it is one of the two big ideas in the statement.

Another reason why *chance* takes emphasis is that it is contrasted with *choice* in the next sentence. Obviously, the author has contrasted these ideas purposely, so that they might be more emphatic, and here we see that contrast is one of the very first devices to gain emphasis.

As a public speaker you can assist this emphasis of contrast with your voice. If you say, "My horse is not *black*," what color immediately comes into mind? White, naturally, for that is the opposite of black. If you wish to bring out the thought that destiny is a matter of choice, you can do so more effectively by first saying that "*DESTINY* is *NOT* a matter of *CHANCE*." Is not the color of the horse impressed upon us more emphatically when you say, "My horse is *NOT BLACK*. He is *WHITE*" than it would be by hearing you assert merely that your horse is white?

In the second sentence of the statement there is only one important word--*choice*. It is the one word that positively defines the quality of the subject being discussed, and the author of those lines desired to bring it out emphatically, as he has shown by contrasting it with another idea. These lines, then, would read like this:

"*DESTINY* is *NOT* a matter of *CHANCE*. It is a matter of *CHOICE*." Now read this over, striking the words in capitals with a great deal of force.

In almost every sentence there are a few *MOUNTAIN PEAK WORDS* that represent the big, important ideas. When you pick up the evening paper you can tell at a glance which are the important news articles. Thanks to the editor, he does not tell about a "hold up" in Hong Kong in the same sized type as he uses to report the

death of five firemen in your home city. Size of type is his device to show emphasis in bold relief. He brings out sometimes even in red headlines the striking news of the day.

It would be a boon to speech-making if speakers would conserve the attention of their audiences in the same way and emphasize only the words representing the important ideas. The average speaker will deliver the foregoing line on destiny with about the same amount of emphasis on each word. Instead of saying, "It is a matter of *CHOICE*," he will deliver it, "It is a matter of choice," or "*IT IS A MATTER OF CHOICE*"--both equally bad.

Charles Dana, the famous editor of *The New York Sun*, told one of his reporters that if he went up the street and saw a dog bite a man, to pay no attention to it. *The Sun* could not afford to waste the time and attention of its readers on such unimportant happenings. "But," said Mr. Dana, "if you see a man bite a dog, hurry back to the office and write the story." Of course that is news; that is unusual.

Now the speaker who says "*IT IS A MATTER OF CHOICE*" is putting too much emphasis upon things that are of no more importance to metropolitan readers than a dog bite, and when he fails to emphasize "choice" he is like the reporter who "passes up" the man's biting a dog. The ideal speaker makes his big words stand out like mountain peaks; his unimportant words are submerged like stream-beds. His big thoughts stand like huge oaks; his ideas of no especial value are merely like the grass around the tree.

From all this we may deduce this important principle: *EMPHASIS* is a matter of *CONTRAST* and *COMPARISON*.

Recently the *New York American* featured an editorial by Arthur Brisbane. Note the following, printed in the same type as given here.

=We do not know what the President *THOUGHT* when he got that message, or what the elephant thinks when he sees the mouse, but we do know what the President *DID*.=

The words *THOUGHT* and *DID* immediately catch the reader's attention because they are different from the others, not especially because they are larger. If all the rest of the words in this sentence were made ten times as large as they are, and *DID* and *THOUGHT* were kept at their present size, they would still be emphatic, because different.

Take the following from Robert Chambers' novel, "The Business of Life." The words *you*, *had*, *would*, are all emphatic, because they have been made different.

He looked at her in angry astonishment.

"Well, what do *you* call it if it isn't cowardice--to slink off and marry a defenseless girl like that!"

"Did you expect me to give you a chance to destroy me and poison Jacqueline's mind? If I *had* been guilty of the thing with which you charge me, what I have done *would* have been cowardly. Otherwise, it is justified."

A Fifth Avenue bus would attract attention up at Minisink Ford, New York, while one of the ox teams that frequently pass there would attract attention on Fifth Avenue. To make a word emphatic, deliver it differently from the manner in which the words surrounding it are delivered. If you have been talking loudly, utter the emphatic word in a concentrated whisper--and you have intense emphasis. If you have been going fast, go very slow on the emphatic word. If you have been talking on a low pitch, jump to a high one on the emphatic word. If you have been talking on a high pitch, take a low one on your emphatic ideas. Read the chapters on "Inflection," "Feeling," "Pause," "Change of Pitch," "Change of Tempo." Each of these will explain in detail how to get emphasis through the use of a certain principle.

In this chapter, however, we are considering only one form of emphasis: that of applying force to the important word and subordinating the unimportant words. Do not forget: this is one of the main methods that you must continually employ in getting your effects.

Let us not confound loudness with emphasis. To yell is not a sign of earnestness, intelligence, or feeling. The kind of force that we want applied to the emphatic word is not entirely physical. True, the emphatic word may be spoken more loudly, or it may be spoken more softly, but the *real* quality desired is intensity, earnestness. It must come from within, outward.

Last night a speaker said: "The curse of this country is not a lack of education. It's politics." He emphasized *curse, lack, education, politics*. The other words were hurried over and thus given no comparative importance at all. The word *politics* was flamed out with great feeling as he slapped his hands together indignantly. His emphasis was both correct and powerful. He concentrated all our attention on the words that meant something, instead of holding it up on such words as *of this, a, of, It's*.

What would you think of a guide who agreed to show New York to a stranger and then took up his time by visiting Chinese laundries and boot-blackening "parlors" on the side streets? There is only one excuse for a speaker's asking the attention of his audience: He must have either truth or entertainment for them. If he wearies their attention with trifles they will have neither vivacity nor desire left when he reaches words of Wall-Street and skyscraper importance. You do not dwell on these small words in your everyday conversation, because you are not a conversational bore. Apply the correct method of everyday speech to the platform. As we have noted elsewhere, public speaking is very much like conversation enlarged.

Sometimes, for big emphasis, it is advisable to lay stress on every single syllable in a word, as *absolutely* in the following sentence:

I ab-so-lute-ly refuse to grant your demand.

Now and then this principle should be applied to an emphatic sentence by stressing each word. It is a good device for exciting special attention, and it furnishes a pleasing variety. Patrick Henry's notable climax could be delivered in that manner very effectively: "Give--me--liberty--or--give--me--death." The italicized part of the following might also be delivered with this every-word emphasis. Of course, there are many ways of delivering it; this is only one of several good interpretations that might be chosen.

Knowing the price we must pay, the sacrifice we must make, the burdens we must carry, the assaults we must endure--knowing full well the cost--yet we enlist, and we enlist for the war. For we know the justice of our cause, and *we know, too, its certain triumph*.

--From "*Pass Prosperity Around*," by ALBERT J. BEVERIDGE, before the Chicago National Convention of the Progressive Party.

Strongly emphasizing a single word has a tendency to suggest its antithesis. Notice how the meaning changes by merely putting the emphasis on different words in the following sentence. The parenthetical expressions would really not be needed to supplement the emphatic words.

I intended to buy a house this Spring (even if you did not).

I *INTENDED* to buy a house this Spring (but something prevented).

I intended to *BUY* a house this Spring (instead of renting as heretofore).

I intended to buy a *HOUSE* this Spring (and not an automobile).

I intended to buy a house *THIS* Spring (instead of next Spring).

I intended to buy a house this *SPRING* (instead of in the Autumn).

When a great battle is reported in the papers, they do not keep emphasizing the same facts over and over again. They try to get new information, or a "new slant." The news that takes an important place in the morning edition will be relegated to a small space in the late afternoon edition. We are interested in new ideas and new facts. This principle has a very important bearing in determining your emphasis. Do not emphasize the same idea over and over again unless you desire to lay extra stress on it; Senator Thurston desired to put the maximum amount of emphasis on "force" in his speech on page 50. Note how force is emphasized repeatedly. As a general rule, however, the new idea, the "new slant," whether in a newspaper report of a battle or a speaker's enunciation of his ideas, is emphatic.

In the following selection, "larger" is emphatic, for it is the new idea. All men have eyes, but this man asks for a *LARGER* eye.

This man with the larger eye says he will discover, not rivers or safety appliances for aeroplanes, but *NEW STARS* and *SUNS*. "New stars and suns" are hardly as emphatic as the word "larger." Why? Because we expect an astronomer to discover heavenly bodies rather than cooking recipes. The words, "Republic needs" in the next sentence, are emphatic; they introduce a new and important idea. Republics have always needed men, but the author says they need *NEW* men. "New" is emphatic because it introduces a new idea. In like manner, "soil," "grain," "tools," are also emphatic.

The most emphatic words are italicized in this selection. Are there any others you would emphasize? Why?

The old astronomer said, "Give me a *larger* eye, and I will discover *new stars* and *suns*." That is what the *republic needs* today--*new men*--men who are *wise* toward the *soil*, toward the *grains*, toward the *tools*. If God would only raise up for the people two or three men like *Watt*, *Fulton* and *McCormick*, they would be *worth more* to the *State* than that *treasure box* named *California* or *Mexico*. And the *real supremacy* of man is based upon his *capacity* for *education*. Man is *unique* in the *length* of his *childhood*, which means the *period* of *plasticity* and *education*. The childhood of a *moth*, the distance that stands between the hatching of the *robin* and its *maturity*, represent a *few hours* or a *few weeks*, but *twenty years* for growth stands between *man's* cradle and his citizenship. This protracted childhood makes it possible to hand over to the boy all the *accumulated stores* achieved by *races* and *civilizations* through *thousands* of years.

--Anonymous.

You must understand that there are no steel-riveted rules of emphasis. It is not always possible to designate which word must, and which must not be emphasized. One speaker will put one interpretation on a speech, another speaker will use different emphasis to bring out a different interpretation. No one can say that one interpretation is right and the other wrong. This principle must be borne in mind in all our marked exercises. Here your own intelligence must guide--and greatly to your profit.

QUESTIONS AND EXERCISES.

1. What is emphasis?
2. Describe one method of destroying monotony of thought-presentation.
3. What relation does this have to the use of the voice?
4. Which words should be emphasized, which subordinated, in a sentence?

5. Read the selections on pages 50, 51, 52, 53 and 54, devoting special attention to emphasizing the important words or phrases and subordinating the unimportant ones. Read again, changing emphasis slightly. What is the effect?
6. Read some sentence repeatedly, emphasizing a different word each time, and show how the meaning is changed, as is done on page 22.
7. What is the effect of a lack of emphasis?
8. Read the selections on pages 30 and 48, emphasizing every word. What is the effect on the emphasis?
9. When is it permissible to emphasize every single word in a sentence?
10. Note the emphasis and subordination in some conversation or speech you have heard. Were they well made? Why? Can you suggest any improvement?
11. From a newspaper or a magazine, clip a report of an address, or a biographical eulogy. Mark the passage for emphasis and bring it with you to class.
12. In the following passage, would you make any changes in the author's markings for emphasis? Where? Why? Bear in mind that not all words marked require the same *degree* of emphasis--*in a wide variety of emphasis, and in nice shading of the gradations, lie the excellence of emphatic speech.*

I would call him *Napoleon*, but Napoleon made his way to empire over *broken oaths* and through a *sea of blood*. This man *never* broke his word. "No Retaliation" was his great motto and the rule of his life; and the last words uttered to his son in France were these: "My boy, you will one day go back to Santo Domingo; *forget* that *France murdered your father*." I would call him *Cromwell*, but Cromwell was *only* a *soldier*, and the state he founded *went down* with him into his grave. I would call him *Washington*, but the great Virginian *held slaves*. This man *risked* his *empire* rather than *permit* the slave-trade in the *humblest village* of his dominions.

You think me a fanatic to-night, for you read history, *not* with your *eyes*, but with your *prejudices*. But fifty years hence, when *Truth* gets a hearing, the Muse of History will put *Phocion* for the *Greek*, and *Brutus* for the *Roman*, *Hampden* for *England*, *Lafayette* for *France*, choose *Washington* as the bright, consummate flower of our *earlier* civilization, and *John Brown* the ripe fruit of our *noonday*, then, dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the *soldier*, the *statesman*, the *martyr*,
TOUSSAINT L'OUVERTURE.

--WENDELL PHILLIPS, *Toussaint l'Ouverture*.

Practise on the following selections for emphasis: Beecher's "Abraham Lincoln," page 76; Lincoln's "Gettysburg Speech," page 50; Seward's "Irrepressible Conflict," page 67; and Bryan's "Prince of Peace," page 448.

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