

STUDENT WORKBOOK FOR ORAL INTERPRETATION

by

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B. S., Northwestern University, 1934

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A THESIS

submitted in partial fulfillment of the

requirements for the degree of

MASTER OF SCIENCE

Department of Speech

KANSAS STATE COLLEGE  
OF AGRICULTURE AND APPLIED SCIENCE

1947

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## INTRODUCTION

Along with the many social changes which have taken place in the American home during the twentieth century is the tendency toward decentralization of the family group as a unit of entertainment. Instead of the entire family gathering around the organ in the parlor to sing songs after dinner, sister has a "date" to see the musical comedy at the local cinema; brother dashes off to band practice; mother turns on the radio to listen to Wayne King; and dad goes back to the office.

In the past, the members of the family hurried through their after-dinner duties in order again to gather around the dining room table while the lamp was placed near mother or dad and "the book" was taken from the shelf where it had been placed the night before. Then, through the reading of magic words by their parents, the family heard the next exciting chapter of "A Tale of Two Cities," or another section of the "Illiad." The lamp on the table faded away and through the oral interpretation of a story, they were carried in their imagination to Paris, to ancient Greece, to adventure and, most important of all, to an appreciation for the sound of good literature.

Today reading aloud is a lost art. It stops as a family function as the children outgrow bedtime stories. In school they are taught to sight read and the child who forms his words aloud is told, "Read to yourself, Jack." Many people today believe that the only criteria for good reading is fast reading. They scan. They do not read. They have never read aloud.

This is one of the major reasons for the need of "remedial" reading in schools and colleges today.

Courses in oral interpretation which are taught in most colleges which offer speech work have the same primary aims: to revive oral reading as an essential part of the educational process - a process formerly learned in the home; to teach students to read, hear, understand, and appreciate good literature; to interpret the idea or ideas of the author and to project the complete interpretation of the printed page for the edification and enjoyment of the listening audience.

In order to cover these aims, several courses in the various phases of interpretation are usually offered, and since interpretation can be taught only by repeated oral performance on the part of the students, the classes are small. For example, Northwestern University offers 11 courses in interpretation. In addition to this, half-hour classes for individual instruction in interpretation are open to students for all four undergraduate years. The number of courses in the field of interpretation offered at other colleges picked at random are as follows: Ohio State University, eight courses; University of Virginia, three courses; University of Indiana, six courses; State College of Washington, five courses. At Kansas State College, one two-hour course in interpretation is offered. The classes, instead of being small, average from 20 to 25 students.

The texts written on the subject of oral interpretation are few, and these few assume:



(1) that the material contained therein will not be covered in one two-hour course; hence the material is detailed, and

(2) that the classes will be small; therefore the selections for oral classroom practice are long and few in number.

The Student Workbook for Oral Interpretation has been written to fulfill a twofold need at Kansas State College. First of all, the workbook is keyed to teaching larger groups. The selections for classroom practice run as high as 30 for some exercises. The selections are short. Thus, by increasing the number of practice pieces and by choosing selections which suit the purpose but are of short duration, the number of possible student recitations per class hour are increased. It has been mentioned above that the available texts on oral interpretation are too detailed for a two-hour course. However, there are portions of a number of texts which give the essentials necessary for intelligent interpretation. The reading of this selected material has been added to the workbook as outside reading. The texts referred to are on the reserve list in the college library.

The second purpose of the Student Workbook for Oral Interpretation fulfills a need not only at Kansas State College, but at other colleges as well. Crocker and Eich<sup>1</sup> state:

Many teachers of Oral Reading require the student to keep a notebook as a record of the course. One of the chief purposes of the notebook is to record the analysis of the selections studied.

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<sup>1</sup>Crocker and Eich, Oral Reading (Prentice-Hall, Inc., New York, 1947) p. 487.

The Student Workbook for Oral Interpretation combines the need for teaching large classes in a limited amount of time with the need for a student record of the work he has covered -- all in one volume.

#### MATERIALS AND METHODS

When the writer was an undergraduate student of interpretation she collected, over a period of four years, numerous mimeographed pages of material not found in texts, drills and exercises added by the instructors, pages of lecture notes, outlines of outside reading, clippings of modern verse and prose which attracted her attention, notes containing personal impressions of material read, original writings, and a series of partially read books on interpretation. Over a period of years, they have been misplaced, scattered or discarded.

As a teacher of interpretation the writer has given lectures, mimeographed pages, text assignments, and so forth to students of interpretation at Kansas State College. There is no reason to believe that the present students are any more diligent in the preservation of their work in interpretation than the writer has been of hers.

As a student, the writer heard the cry for a way to keep all this material together under one cover in some kind of a flexible book which could be added to, written in, and kept. As a teacher of interpretation, she felt this same need.

In order to fill this need, coupled with the need for

material suitable for presentation to large classes, the Student Workbook for Oral Interpretation was written. Thus, the compilation of all material necessary for a comprehensive course in interpretation for larger groups, coupled with space for all student work both inside and outside of class, is a new method of presentation. (See Appendix for letters from publishers attesting the fact that this form has not been published.)

In presenting exercises and illustrations which are short (in order to allow for more student participation with large classes) the writer could not draw heavily on material already published because of its length. Therefore, most of the exercises, some of the poetry, narrative selections, sample lecture recitals, short stories, etc., are original and have been written expressly for this workbook.

On the other hand, a good many selections for oral reading are drawn from the classics. The writer believes, however, that the student should not be instructed in classic literature alone, and for that reason short selections from modern writers, some well known, others unknown, are also included. This feeling for an appreciation of the modern is strongly expressed by Crocker and Eich<sup>2</sup> whose book is just off the press, but is not emphasized in any other book in the field of interpretation.

There is danger that students fed exclusively on the classics of yesteryear will never make the acquaintance of those of today. Why is it that one does not find copies of "The Atlantic," "Harpers," "The Saturday Review of Literature," for example,

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<sup>2</sup>Crocker and Eich, Oral Reading. (Prentice-Hall, New York, 1947) p. vii.

on the newsstands of our small towns? Has education so dulled the taste of our generation that we find no satisfaction in current writing of quality? Do we have the idea that great literature is associated only with the past?

In order to insure more class recitation even though the classes are large, the writer has taken the following steps in the preparation of her workbook:

(1) Included in the workbook most of the material heretofore presented through lectures by the instructor.

(2) Presented exercises which are short but pertinent to the phase of interpretation being studied.

(3) Phrased outside assignments in such a way that they are presented orally by the students during the class hour.

(4) Prepared analysis blanks which are filled in by both instructor and that part of the student body not participating orally so that less class time is taken up with criticism of the reader.

(5) Prepared interview sheets which are filled in and discussed by the student and instructor by appointment.

This emphasis on class time for oral work by the students is based on the writer's conviction that interpretation can be taught only by repeated oral performance by the student. This form of time saving is presented in no text on interpretation since, as was mentioned before, it is assumed that classes will be small and the study of interpretation will not be covered in one semester.

The Student Workbook for Oral Interpretation, which is presented tout ensemble in this thesis under the heading "Body",



is written entirely in the second person. Relaxation is one of the primary necessities for interpretation. Informality tends to relax. Therefore the style of writing, including the use of the second person, is pointed toward informality. It is written in the informal manner of easy conversation as contrasted with the formal patterns of the average text.

The great quarrel between writers of texts on interpretation deals with another phase of method. One school believes that interpretation should be taught by a mechanical means wherein meter is scored, emphasis is underlined, an instructor reads, and the students imitate. The other school insists that interpretation is a matter of feeling, wherein the student projects himself into the reading and, as a result, his interpretation is correct. The writer believes that a combination of the two is necessary for accurate and enjoyable interpretation -- that behind the "natural reader" is a firm understanding of technique. The Student Workbook for Oral Interpretation is therefore written with the idea that a mechanical means (excluding imitation), coupled with a feeling for and understanding of the selection being read, enables the student to employ both the "technique" and the "art" of interpretation.

#### REVIEW OF LITERATURE

The field of oral interpretation is now, comparatively speaking, and the texts which pertain thereto are few. The following literature reviewed herein constitutes, to the



writer's knowledge, all the books now in print written expressly as texts for class work in oral interpretation.

Clark and Babcock, Interpretation of the Printed Page. Prentice-Hall, New York, 1940. 402 pages. Interpretation of the Printed Page is based on the mechanical method of teaching interpretation. The reader who wishes to learn the value of the speech paragraph and punctuation as a part of interpretation will find no other text which gives this phase of the study so much emphasis. (See chapters two, four, five.) Interpretation of the Printed Page is not easily read. It is a book which may be used successfully by the advanced student in interpretation, but is not written in a manner which would attract the beginner. Clark and Babcock's chief contribution to the field of interpretation lies in the detailed exposition of the mechanics of oral reading.

Crocker and Eich, Oral Reading. Prentice-Hall, New York, 1947. 507 pages. Oral Reading is divided into two distinct sections: Principles and anthology. The student who is interested in interpretation in the field of radio will find a new, clear-cut guide to radio reading in chapter 11. Oral Reading is readable, interesting for the beginner, and a source of excellent material for the advanced student in interpretation. The anthology contains not only classics but good modern literature; not only poetry but an excellent selection of prose which is usually treated very lightly in anthologies for interpretation. In their selection of material for reading, Crocker and Eich place their emphasis on works of religious, patriotic,

and political significance. Their introduction of a few selections from books on aesthetics by which the student can learn to judge what he reads and know why it is good - or bad, constitutes Crocker and Eich's chief contribution to the field of interpretation.

Herendeen, Speech Quality and Interpretation. Harper and Brothers, New York, 1946. 392 pages. Speech Quality and Interpretation is planned rather for study than for reading and is organized not so much from the logic of the subject matter as from the growing awareness of the field of expression and its relation to participating in the beauty of good literature. Miss herendeen, therefore, approaches interpretation from the standpoint of feeling, rather than technique as do Clark and Babcock. The author devotes chapter five to pantomime in interpretation. The student interested in this phase of interpretation will find here all the essentials and much of the art of pantomime as used in interpretation. Speech Quality and Interpretation brings to the field the first book of its kind - in that study and mental processes involved therein are emphasized over and above oral recitation for the learning of an oral subject.

Lowrey and Johnson, Interpretative Reading. Appleton-Century, New York, 1942. 607 pages. Lowrey and Johnson state in their introduction that "'To do is to know' is an excellent motto for any school or class in speech." Here they immediately differ from Herendeen as to method. Interpretative Reading varies from other texts in that their text is not a book of

exercises. Selections for practice have been segregated in the latter portion of the book. This avoids the arbitrary feeling that certain selections are desirable for only one element of the interpreter's expression. The book is written with the idea in mind that development in speech, like physical development, depends upon growth of the whole being. Lowrey and Johnson's book is unusual in its emphasis on this phase of the Gestalt psychology.

Parrish, Reading Aloud. The Ronald Press, New York, 1932. 506 pages. Reading Aloud is probably the most widely adopted text in the field of interpretation. Its popularity is due to its readability, its logical approach to the teaching of interpretation through three simple steps; understanding, voice and enunciation, and interpretation. The writing style is informal, a good share of it being written in the first person. The student who is in need of remedial reading will find excellent material for analysis in chapter four, "The Interpretation of Logical Content." Parrish has written a readable text which catches and holds the interest of the beginner. Since its initial introduction in 1932, Reading Aloud has been revised and enlarged once, and reprinted six times.

Tresidder, Reading to Others. Scott, Foresman, Chicago, 1940. 529 pages. Tresidder approaches the teaching of interpretation from the angle of selection. He has included in his text both the mechanical and the arts approach to interpretation with the suggestion that the instructor take from his book the material which appeals to him or her as a teacher. Reading to



Others is unusual in that the author stresses the elimination of speech defects through the use of exercises ordinarily set up for oral interpretation alone. To the writer's knowledge, there is no other author of a text in the field of interpretation who recognizes the fact that students and teachers may not have an available speech clinic where correctional work may be done, and as a result of this recognition has included in his book exercises which aid in individual problems in correction. The appendix is divided into two sections: (1) prose for oral reading, and (2) special problems for voice improvement. The latter sections deals with the above mentioned exercises for individual problems in correction.

Woolbert and Nelson, The Art of Interpretative Speech. F. S. Crofts, New York, 1932. 385 pages. Although both Parrish (Reading Aloud) and Nelson (co:author of The Art of Interpretative Speech) were both on the staff of the Speech Department, University of Illinois, at the time they wrote their respective texts, their approach to the teaching of interpretation differs slightly. While Parrish takes an ordered pattern of three phases of interpretation and treats them separately, Woolbert and Nelson present a text with the following objective: "to furnish a systematic presentation of the activities that the student of interpretation at some time or other finds himself going through." Woolbert and Nelson lean still farther toward the idea of feeling as the basis of interpretation although the mechanics of interpretation are included in their text. By placing experience and meaning, the inter-

preter's problems, and defects in reading as the first problems for the new student in interpretation, Woolbert and Nelson reverse the usual procedure of teaching interpretation. Most texts place these problems toward the end of their texts as the last problems to be handled. Which approach is the more satisfactory would have to be determined by the individual teacher of interpretation. Woolbert and Nelson's compact chapter on the technique of vocal quality (chapter 10) is a boon to the student who must cover the field of interpretation in a short space of time. Since Woolbert and Nelson emphasize feeling rather than technique, they have included in this chapter all the essentials that would be spread through three or four chapters in a book which emphasized the mechanical method. The Art of Interpretative Speech has been revised by Severina E. Nelson since the death of Charles H. Woolbert, and has been reprinted five times.

The reader interested in books other than texts dealing with suitable material for interpretative readings and the analysis of same will find the following books helpful:

Abercrombie, The Theory of Poetry. Harcourt, Brace, New York, 1926.

Andrews, The Writing and Reading of Verse. Appleton, New York, 1929.

Bates and Kay, Literature for Interpretation. Expression Company, Boston, 1930.

Curry, Imagination and Dramatic Instinct. Expression Company, Boston, 1936.



Daniels, The Art of Reading Poetry. Scribner's Sons, New York, 1941.

Parker, The Principles of Aesthetics. Silver, Burdett, Boston, 1920.

Thomas and Brown, Reading Poems. Oxford Press, New York, 1941.

Untermyer and Davidson, Poetry Its Appreciation and Enjoyment. Harcourt, Brace, New York, 1934.

Walpole, Semantics, The Nature of Words and Their Meanings. Norton, New York, 1941.

#### BODY

What does oral interpretation mean? Webster defines oral as "uttered by the mouth," and interpretation as "a person's conception of a work of art, subject, etc., as shown in performance, criticism, artistic representation, or the like." Therefore, oral interpretation may be construed to mean the spoken conception of what someone else has written.

The words "spoken conception" are the keys to the technique in reading aloud for the understanding and enjoyment of the listening audience.

First of all, an analysis of the word "spoken" is necessary. If words are to be spoken or read from a printed page, they must be comprehended by the audience. This comprehension depends, first of all, upon the following:

1. clear-cut enunciation

2. correct pronunciation
3. audibility

In an analysis of the word "conception" as applied to oral interpretation, it cannot be emphasized too strongly that comprehension by the audience depends upon the reader's understanding of what he is presenting to his listeners. This penetration by the reader is gained by:

1. an appreciation of the meaning and sound of each word in the selection being read, and
2. an understanding of each word in its relation to the whole, and the building of the entire piece through use of phrase and sentence, and
3. a thorough apperception of the writer's meaning coupled with the reader's interpretation of that meaning.

Although the reader may speak clearly, correctly, in a voice loud enough to be heard, and have a complete conception of what he is reading, the listening audience may understand, but not enjoy his rendition. What are the techniques at the disposal of the reader which will give his audience pleasure as well as understanding? Some of the most important factors for audience enjoyment are:

1. communication with the audience
2. interesting tone quality
3. variety of tempo
4. a prudent selection of reading material.

The oral and mental tools mentioned above constitute the core around which good oral interpretation is built. However,

as is true of most courses in the speech field, a creditable performance in the field of interpretation is developed through repetitious oral performance based on a working knowledge of the subject. The student will profit from a course in interpretation only as much as he is willing to conscientiously practice the selections given in this workbook. The exercises and selections follow the outline set up herein and become increasingly more difficult with each assignment.

The material contained in this workbook is in no way a text on oral interpretation, nor is it meant to supplant a text. It is to be used as a student workbook containing references to texts on reserve in the college library, selections for class recitation, information supplementing short lectures by the instructor, and assignment pages which are to be filled in by the student during study hours and given to the instructor during recitation periods without being taken from the workbook. At the end of the semester the student will have, under one cover, all the factual material necessary for the continued study and review of oral interpretation.

#### Articulation and Enunciation

There is a fascination in the mere sound of articulated breath; of consonants that resist with the firmness of a maid of honor, or half or wholly yield to the wooing lips; of vowels that flow and murmur, each after its kind; the peremptory b and p, the brittle k, the vibrating r, the insinuating s, the feathery f, the velvety v, the bell-voiced m, the tranquil broad a, the penetrating e, the cooing u, the emotional o, and the beautiful com-

binations of alternate rock and stream, as it were, that they give to the rippling flow of speech -- there is a fascination in the skillful handling of these, which the great poets and even prose writers have not disdained to acknowledge and use to recommend their thought.

Oliver Wendell Holmes

"What did you say?" How many times have you been asked this question? If your enunciation is indistinct when you are speaking or reading before a group, your audience will ask this same question. If, after straining to hear for a few seconds, they are still unable to understand what you are saying, your listeners will "walk out on you" mentally.

Indistinct enunciation is a noise that is not distinguishable. Clarity of diction depends upon clear-out, firm, strong movements of the muscles in the tongue, lower jaw, lips, and soft palate, coupled with a relaxed, open throat.

All words are made up of vowels and consonants. You learned that in the fourth grade. However, you are now asked to think of vowels and consonants in terms of the method by which they are formed.

Vowels are the musical notes in the English language and are formed with an uninterrupted stream of breath. The character of the vowel is changed with the changes in lip and tongue position. With the vowel sounds ah, aw, oo, the lips are gradually rounded; with vowel sounds ah, ay, ee, the tongue gradually rises.

Using ah as the fundamental vowel, sound around the vowel "figure eight", noting the change in your lip and tongue

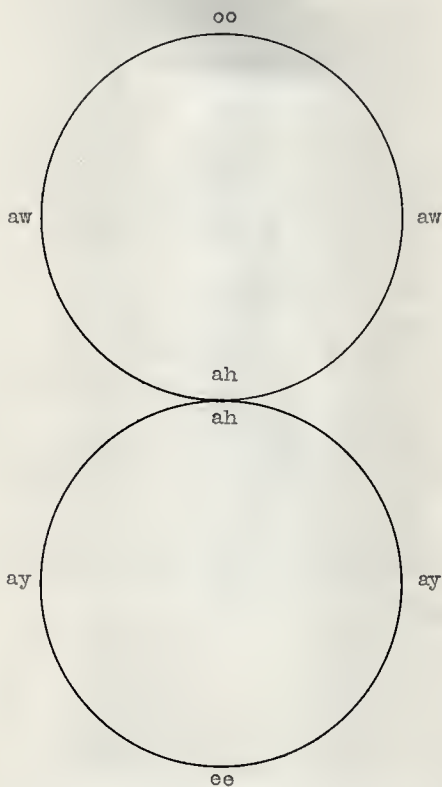


Fig. 1. The vowel "figure eight."



positions. Be sure to keep the throat open and relaxed.

In her book, *Practical English and Effective Speech*, Dr. Estelle B. Hunter<sup>5</sup> states:

Your enunciation will improve only if you learn how to control your breathing and the use of your jaw, tongue, and lips. . . Strain and nervous tension make beautiful, effective speech impossible. The ability to relax is the first thing you must learn.

Stand erect with your heels together, your head up, chin in, chest up, and abdomen in. Inhale slowly until you feel that your lungs cannot hold another bit of air; then exhale slowly. Do this three times. Now let your mouth fall open as if you had no control over your lower jaw. Let your head fall forward until your lower jaw rests on your chest, if possible. Roll your head slowly around to your right, back, left, front, and up. Repeat three times. . . . (now sit down and) relax each muscle consciously, starting with the muscles in the toes of your right foot; continue until you are wholly relaxed. If you attain complete relaxation, you will feel too lazy to lift even a finger. Breathe deeply three or four times and then rise quickly to your feet.

There are also other means for the elimination of over-tension, particularly in the initiation of the vowel. This inability to relax causes a tight throat which, in turn, results in what is known as "glottal shock" on initial vowel sounds. Before practicing the exercises for vowels on the following pages, sound around the vowel figure eight, initiating the vowel with an aspirate (h). Then drop the aspirate, but think it. If you are still afflicted, try sliding down to a lower pitch. Above all, preserve a relaxed throat. You will note that the first exercise below has the aspirate before the vowel

<sup>5</sup>E. B. Hunter, *Practical English and Effective Speech* (Better-Speech Institute of America, Chicago, 1939.) Book 1, p. 8.

sound. In the second exercise, think the aspirate before each initial vowel.

Hard are the hands of the sons of the heath  
But happy the hearts that hide from the highlands.

"Alms", cried the beggars, "In the name of Our Lady  
Alms, we beseech thee for the sake of sweet charity  
Alms we entreat of thee."

Practice the following word-exercises which emphasize one particular vowel sound.

OO as in: hoot, pool, cool, soothe, prove, roof,  
move, lose, loom, room, spoon, steel, boon, boot.

OO as in: hood, should, good, could, push, pull,  
fully, foot, cushion, put, book, look.

OH as in: hold, old, tone, home, roaming, ocean,  
noble, own, clothe, ode, robe, rose, now.

AW as in: haul, all, wall, dawn, stalk, fawn,  
sought, north, lord, caught, fought, water, want.

O as in: hot, fog, dog, doll, God, sod, off,  
of, gone, lost, sorry, long, stop, odd, lot, flock,  
not, got, watch, yatch.

AI as in: hark, heart, part, pass, father, dance,  
half, arm, glass, bath, last, pardon, alms.

U as in: hut, but, up, love, dove, shove, other,  
mother, brother, lung, tongue, sun, one, done, some,  
tough, putt.

Er as in: hurt, hurl, learn, firm, worth, worthy,  
nurse, earth, earned, irk, world, work, turf, myrtle,  
fur, fir, burden.

A as in: hat, cat, black, sat, sad, bad, glad,  
band, hand, and, apple, harassed, embarrassed, shall,  
lass, has, had, have, stand, marry, fashion, man.

E as in: head, neck, egg, edge, never, bell,  
toll, fell, deaden, led, said, says, seven, mend.

AY as in: hay, make, vague, fade, pain, lane,  
faith, able, aim, aches, bathe, nation, fame.

I as in: hid, it, is, in, tips, ships, lips,  
ring, king, thing, sink, since, spring, little,  
Illinois, risk, hill, gives, with, still, live.

EE as in: heed, heat, plead, people, least,  
yield, lean, seen, meek, peace, feeble, breathe.

Read the following selections aloud with emphasis on the  
vowel sounds indicated.

AI and AW as in:

The petals fall upon the grass  
And I am crying in the dark.  
The clouds above the white moon pass,  
My tears are falling on the grass,  
Pierrot, Pierrot, I heard your vows  
And left my blossomed apple boughs  
And sorrows dark are on my brows.

AW as in:

All knowing  
All powerful  
Lord of the dawn we hail Thee.  
All seeing  
All merciful  
Lord of the night we call on Thee.

The crumbling walls of darkness  
Before the arrows of the dawn;  
An early robin wakes to call  
His mate across the lawn.

AW and O as in:

Alone, alone, all, all alone,  
Alone on a wide, wide sea  
And never a saint to pity  
On my soul in agony

I am the gate that fears no fall  
The arch of Allah, all in all.

OO as in:

Who loses rues his too hasty move  
On the chess board of decision.

Wandering through the twilight fields  
Where clover grows and poppies bloom,  
With a moon as red as poppies

Wooing a world of scented gloom.

When the wind beneath the moon  
 Is drifting like a soul aswoon  
 And harping planets talk love's tune  
 With milky ways outspread.

Yet if you enter the wood  
 On a summer evening late,  
 Where the night air cools  
 On the trout-ring pools  
 And the otter whistles his mate -  
 You may hear the beat  
 Of a horse's feet  
 And the swish of a skirt in the dew  
 Steadily centering through  
 The misty solitudes,  
 As though they perfectly know  
 The Old Lost Road Through the Woods.  
 But there is no road through the woods.

AH, OO, O as in:

What is there hid in the heart of a rose  
 Mother Mine?  
 Ah, who knows, who knows, who knows?  
 A Man who died on a lonely hill  
 May tell you perhaps,  
 But none other will, little child.

I as in:

Cast down thine eyes, oh burning bright  
 For one night or the other night  
 Will come the Gardener in white  
 And gathered flowers are dead, Jasmine.

We will circle round him thrice  
 And close your eyes with holy dread,  
 For he on honey dew has fed  
 And drunk the milk of Paradise.

AY as in:

Sweet smelling hay in the fields today  
 The air is wine, the earth is gay  
 A fig for your cities, come away  
 June is here and the world's at play.

No longer gay as on yesterday  
 His feathers all seemed to be turned the wrong way  
 He turned his bald head as much as to say  
 "Pray, be so good as to walk this way."



Consonants give form, strength, significance, weight and carrying power to the spoken word. You will remember that vowels are formed with an uninterrupted stream of breath. On the other hand, when the breath stream is continued but narrowed, diverted, or stopped, the result is a consonant. Consonants are of the following types:

1. Liquid or continuant

a. l

b. r

2. Stops (stopped, held, then sometimes released)

a. voiceless t, p, k

b. voiced d, b, g

The stop consonants d and t are teeth-ridge or point stops, and give power to speech, as contrasted with b and p which are lip stops, and g and k which are palatal or front and back stops.

3. Pointal continuants

a. voiceless - th as in think

b. voiced - th as in this

4. Sibilants

a. voiceless - s as in sell

b. voiced - z as in measure, zest

Practice the following word-exercises which emphasize one particular consonant or combination of consonants.

T, TH, D, as in: sooth, soothe, bath, bathe, both, booth, breath, breathe, thank, than, thank, then, thatch, that, tin, din, ton, don, thick, tick, tit, dot, tart, dart, thicket, ticket, theme, team, deem, dead, debt, death, heed, heat, health, shed, sheet, sheath, need, neat, beneath, ladder, latter, lather, bode, boat, both, ore, oat, bath, pad, pat, path, broad, brought, broth, rod, rot, wroth, hard, heart,



hearth.

S, SH, Z, as in: hiss, his, brace, braze, sounds, zounds, haste, hazed, face, phase, fleece, fleas, mace, maize, race, raise, cease, seize, ceaseth, seizeth, muscle, muzzle, ashery, azure, meshy, measure, leash, leisure, innovation, invasion, addition, adhesion.

V, W, WH, as in: weather, whether, wye, why, watt, what, weed, wheat, wealth, whelp, weal, wheel, wear, where, wine, whine, wide, white, very, wary, vale, want, vaulter, walter, vest, west, vent, went, weal, wheel, veal, wary, wherry, very, wine, whine, vine.

Read the following selections aloud with emphasis on the consonants indicated:

L as in:

Laugh and a wrinkled world  
Will lift a weary head to laugh again with you.

Laura, Laura, lingering and loitering,  
Leave me with a memory of the laughter on your lips.

Lazy on a leaf, lies the lake king's daughter  
And the water-lillies sway to and fro.

Look thy last on all things lovely, every hour.

R as in:

Round and round the chariots race  
Reckless of life, heedless of risk,  
Striving to gain that rich and rare reward  
That men call fame.

His talk was like a stream that runs  
With rapid change from rocks to roses.

D, T, as in:

Dancing flakes like butterflies  
Down the long night whirl and fly  
Lift and drift and faint and die.

Derry, derry, I doo, I doo, I doo,  
Derry, derry, I doo, I doo dey.

Oh ladies ye are kittle-cattle  
Don't ye love your tittle-tattle  
Round a dish of tea?

Though ye are shod in dainty sandals  
 Ye are Goths and ye are vandals  
 When ye brew your home-made scandals  
 Round a dish of tea.

For a month to dwell  
 In a dungeon cell  
 Growing thin and wizen  
 In a solitary prison  
 Is a poor look-out  
 For a soldier stout  
 Who is longing for the rattle  
 Of a complicated battle  
 For the rum-tum-tum  
 Of the military drum  
 And the guns that go boom-boom.

K as in:

To sit in solemn silence  
 In a dull, dark dock  
 In a pestilential prison  
 With a life-long lock  
 Awaiting the sensation  
 Of a short sharp shock  
 From a cheep and chippy chopper  
 On a big black block.

S as in:

I must go down to the seas again,  
 To the lonely sea and the sky,  
 And all I ask is a tall ship  
 And a star to steer her by,  
 And the wheel's kick and the wind's song  
 And the white sail's shaking  
 And a grey mist on the sea's face  
 And a grey dawn breaking.

D as in:

Egypt's might is tumbled down  
 Down a-down the deeps of thought;  
 Greece is fallen and Troy town,  
 Glorious Rome hath lost her crown,  
 Venice' pride is nought.

But the dreams their children dreamed  
 Fleeting, unsubstantial, vain,  
 Shadowy as the shadows seemed,  
 Airy nothing as they deemed,  
 These remain.

## B and P as in:

The night will never stay,  
 The night will still go by,  
 Though with a million stars  
 You pin it to the sky;  
 Though you bind it with the blowing wind  
 And buckle it with the moon,  
 The night will slip away  
 Like sorrow or a tune.

## L as in:

Silver bark of beech, and sallow  
 Bark of yellow birch and yellow  
 Twig of willow.

Stripe of green in moosewood maple,  
 Color seen in leaf of apple,  
 Bark of popple.

Wood of popple pale as moonbeam,  
 Wood of oak for yoke and barn-beam,  
 Wood of hornbeam.

Silver bark of beech, and hollow  
 Stem of elder, tall and yellow  
 Twig of willow.

The curfew tolls the knell of parting day,  
 The lowing herd wind slowly o'er the lea.  
 The Ploughman homeward plods his weary way,  
 And leaves the world to darkness and to me.

## G as in:

Gold and gleaming the empty streets,  
 Gold and gleaming the misty lake  
 The mirrored lights like sunken swords,  
 Climmer and shake.

They have gone over,  
 The god, the friend, the lover,  
 They have gone over.  
 It is growing gray now;  
 There comes the end of day now.

## H as in:

Hark, hark, the merry hearted lark  
 Singing the song of the holy seven,  
 Aping the angel's harmonies  
 On the golden harps of heaven.

Hail to thee, blithe spirit!  
 Bird thou never wert,  
 That from heaven, or near it,  
 Pour'st thy full heart  
 In profuse strains of unpremeditated art.

WH as in:

What men or gods are these? What maidens loth?  
 What mad pursuit? What struggle to escape?  
 What pipes and timbrels? What wild ecstasy?

So far in this study of vowels and consonants, nothing has been said about nasality. Oral resonance is the result if the breath passes through the mouth, but if it passes through the nose, it is nasality. Nasality is desirable on only three sounds - m, n, ng. These three sounds produce sonority, or carrying power and fullness of tone. If there is some obstruction in the nasal passage or immediately behind it (adenoids) there is a lack of nasality and sonority. Thus, a person who has a nasal block speaks with a denasal result.

Resonance on all sounds except m, n, and ng is considered a pathological excess of nasal resonance. The velum (soft palate) acts as a valve to open or close the passage to the nasal cavity. Excess nasality, therefore, is caused in two ways:

1. In words where a vowel is between two resonated sounds, the reader or speaker neglects to lift the velum.
2. When the speaker or reader is enunciating at too rapid a rate, he thinks the resonated sound before, and nasalizes the vowel.

For the elimination of excessive nasality, the following exercise is suggested:



Alternate ng with ah 20 times, taking ah on a lower pitch. Then breathe ng and ah 20 times, making no sound. Breathe in on the ng position and out on ah 20 times. In words where a true nasal sound is preceded by a vowel or diphthong, separate the words into units before putting them together.

Practice the following word exercise aloud, paying particular attention to the true nasal sounds to be produced.

NG and NG plus G as in: bring, strength, bringing, springing, hanging, strong, young, swing, hang, spring, cling, sing, fling, length, singer, hung, bang, sing, sang, thing, hunger, anger, single, finger.

Practice the following selections aloud, paying particular attention to the true nasal sounds to be produced.

N, N, NG, as in:

The night has a thousand eyes  
And day but one;  
Yet the light of the bright world dies  
With the dying sun.

A rainbow and a cuckoo's song  
May never come together again;  
May never, never come  
This side of the tomb.

Let nothing disturb thee,  
Nothing affright thee;  
All things are passing;  
God never changeth  
Patient endurance  
Attaineth to all things.

Don Juan's hunting  
And his hounds have bayed  
Booms away past Italy  
The rumor of his raid,  
Gun upon gun ha ha!  
Gun upon gun hurrah!  
Don Juan of Austria  
Has loosed the commonade.

Don Juan pounding  
From the slaughter painted poop,  
Purple all the ocean  
Like a bloody pilot sloop,  
Scarlet running over.

On the silver and the gold,  
 Breaking of the hatches up  
 And bursting of the holds.

No longer mourn for me when I am dead  
 Than you shall hear the surly sullen bell  
 Give warning to the world that I am fled  
 From this vile world, with vilest worms to dwell.

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of stone  
 Stand in the desert. Near them on the sand,  
 Half sunk, a shatter'd visage lies.

The cataract strong  
 Then plunges along,  
 Striking and raging,  
 As if a war waging  
 Its caverns and rocks among;  
 Rising and leaping,  
 Sinking and creeping,  
 Swelling and sweeping,  
 Showering and springing,  
 Flying and flinging,  
 Writhing and ringing,  
 Eddying and whisking,  
 Spouting and frisking,  
 Turning and twisting,  
 Around and around  
 With endless rebound!  
 Smiting and fighting,  
 A sight to delight in;  
 Confounding, astounding,  
 Dizzying and deafening  
 The ear with its sound.

Collecting, projecting,  
 Receding and speeding,  
 And shocking and rooking,  
 And darting and parting,  
 And threading and spreading,  
 And whizzing and hissing,  
 And dripping and skipping.

Retroating and beating and meeting and shooting,  
 Delaying and straying and playing and spraying,  
 Advancing and prancing and glancing and dancing,  
 Recoiling, turmolling and toiling and boiling,  
 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,  
 And thumping and plumping and bumping and jumping,  
 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.

Correct articulation on all the vowel and consonant sounds is, in itself, not sufficient for clear-cut enunciation. In the combination of these vowel and consonant sounds, the American habit of careless speech -- the refusal to make sufficient physical effort to speak distinctly -- mars our expression. Read the following dialogue aloud just as it is written; then re-read the conversation aloud correctly. Notice how much more effort your second reading requires.

Jim: H'lo, George. Kumeara minut.  
 George: Awright, in jussa secun.  
 Jim: Wajudo lasnight?  
 George: Muh wifen I went tashow.  
 Jim: Sodeye. Java gootime?  
 George: Yeah! Jew?  
 Jim: Uh huh, goodanuf!

This elision of sounds which is sometimes correct in the French language, has no place in English enunciation. Take, for example, our distortion of the word "you" into "jew", "chew", "juh", "ya". Read the following list of word-combinations aloud, being careful to eliminate any elision between "you" and the word preceding it.

don't you  
 did you  
 won't you  
 could you  
 would you  
 can't you  
 told you  
 heard you  
 missed you  
 understood you  
 beat you  
 wrote you

Hunter<sup>4</sup> groups the remaining common errors which mar enunciation into three classifications: the omission of syllables, the addition of syllables, and the transposition of syllables or sounds. In the following exercises, note carefully the correct number of syllables, read the words aloud, being sure you hear the correct number of syllables, and that they are in their proper order.

Words in which a syllable is often omitted:

geography (4 syllables)  
 itinerary (5 syllables)  
 variegated (5 syllables)  
 honorary (4 syllables)  
 usually (4 syllables)  
 history (3 syllables)  
 really (3 syllables)  
 miserable (4 syllables)  
 perhaps (2 syllables)  
 believe (2 syllables)  
 suppose (2 syllables)  
 different (3 syllables)  
 family (3 syllables)  
 violet (3 syllables)  
 poem (2 syllables)

Words in which a syllable is often added:

burgler (2 syllables)  
 casualty (4 syllables)  
 film (1 syllable)  
 grievous (2 syllables)  
 Axminster (3 syllables)  
 alarm (2 syllables)  
 elm (1 syllable)  
 business (2 syllables)  
 Worcestershire (3 syllables)  
 athletic (3 syllables)  
 attacked (2 syllables)  
 evening (2 syllables)

---

<sup>4</sup>E. B. Hunter, *Practical English and Effective Speech*, (Better-Speech Institute of America, Chicago, 1933) Book 2, p. 15; Book 3, p. 12; Book 4, p. 13.



drowned (1 syllable)  
 Westminster (3 syllables)  
 Parliament (3 syllables)

Words in which transposition of sounds often occurs:

Right

children  
larynx  
chrysanthemum  
perspiration  
irrelevant  
cavalry  
predicament  
tragedy  
perform  
bronchial

Wrong

childern  
larynx  
chrysanthem  
prespiration  
irrevelant  
clavary  
perdicament  
tragedy  
preform  
bronichal

As a review for the material covered in this section on "Articulation and Enunciation", take the following "open-book" quiz. Write the answers in the spaces provided on this page.

1. Name the kinds of consonants, giving examples.
2. What is "glottal shock" and how may it be overcome?
3. Nasality is desirable on what three sounds?
4. Give two reasons for excess nasality.
5. What is the difference between excess nasality and denasality?

The following assignment for outside reading on "Articulation and Enunciation" should be outlined on this page of your workbook, using both sides of the page if necessary.

Van Riper, Speech Correction, Chapter 2, "The Nature of Speech,"  
pages 12 to 36.

Herendeen, Speech Quality and Interpretation, page 140 (beginning  
"Improving Enunciation") to page 142.

## Pronunciation

First among the evidences of an education I name correctness and precision in the use of the mother tongue.

Nicholas Murray Butler

Closely allied to enunciation is pronunciation: that is, speaking or reading with the proper sound and accent. Most of the words which are included in the pronunciation exercises below are familiar to you, and may therefore seem very simple. Study them very carefully, however, for they are among the most frequently mispronounced words in our language.

After these exercises have been discussed in class, the instructor will give you a master sheet on which the correct pronunciations and notes concerning the individual words are listed. This master sheet is to be added to the workbook and reviewed. Only by repetition can you build a habit of correct pronunciation. This requires concentrated mental and physical effort.

The selection of words for this study (Exercises 1 - 16) are taken from Hunter.<sup>5</sup> Authority for correct pronunciation is Webster's Unabridged Dictionary.

### Exercise No. 1

- |               |                 |
|---------------|-----------------|
| 1. surprise   | 11. vaudeville  |
| 2. positively | 12. strictly    |
| 3. caramel    | 13. mischievous |
| 4. forehead   | 14. err         |
| 5. abdomen    | 15. parochial   |
| 6. penalize   | 16. height      |

<sup>5</sup>E. D. Hunter, Practical English and Effective Speech, (Better-Speech Institute of America, Chicago, 1938) Books 1 - 15.

7. bouquet
8. partner
9. theater
10. experiment

17. chic
18. prestige
19. genuine
20. coupon

#### Exercise No. 2

1. superfluous
2. finale
3. alias
4. government
5. sacrilegious
6. romance
7. extraordinary
8. dirigible
9. rind
10. exquisite

11. xylophone
12. contractor
13. comparable
14. finance
15. maraschino
16. syringe
17. supple
18. personnel
19. Italian
20. inquiry

#### Exercise No. 3

1. lamentable
2. nonchalant
3. interested
4. chiroprapist
5. accompanist
6. status
7. hospitable
8. adult
9. route
10. congratulate

11. municipal
12. defect
13. accurate
14. column
15. arctic
16. solace
17. carburetor
18. radiator
19. recognize
20. apparatus

#### Exercise No. 4

1. percolator
2. formidable
3. diphtheria
4. rinse
5. synonym
6. acclimate
7. salmon
8. creek
9. asparagus
10. wrestle

11. executive
12. secretary
13. musculon
14. length
15. maintenance
16. February
17. picture
18. incognito
19. pretense
20. preferable

#### Exercise No. 5

1. coleslaw
2. monologist
3. demonstrative
4. khaki
5. Despicable
6. auxiliary
7. ridiculous

11. meningitis
12. umbrella
13. epitome
14. pathos
15. repartee
16. niche
17. statistics



8. adjective
9. italics
10. asterisk

18. was
19. pumpkin
20. Welsh rabbit

## Exercise No. 6

1. tepid
2. architect
3. miserable
4. aviator
5. radish
6. horizon
7. misogynist
8. accumulate
9. grimace
10. overalls

11. damask
12. contrary
13. vehement
14. catch
15. robust
16. grimy
17. reputable
18. probably
19. cello
20. succumb

## Exercise No. 7

1. gigantic
2. cranberry
3. coronation
4. deaf
5. posse
6. discharge
7. indisputable
8. galoshes
9. mushroom
10. calliopo

11. harass
12. gondola
13. impotent
14. orchestra
15. tassel
16. detour
17. heroine
18. neuralgia
19. acoustics
20. psychological

## Exercise No. 8

1. quintuplets
2. clandestine
3. hangar
4. pedagogy
5. orgy
6. recuperate
7. admirable
8. poignant
9. nasturtium
10. often

11. shrapnel
12. cleanliness
13. divan
14. pretty
15. irrevocable
16. because
17. hiccoughs
18. azure
19. research
20. indict

## Exercise No. 9

1. poinsettia
2. civilization
3. sleek
4. manor
5. chastise
6. chastisement
7. address
8. inherent

11. roof
12. irreparable
13. preventive
14. robot
15. sincerity
16. drama
17. inveigle
18. faucet

9. licorice
10. gratis

19. museum
20. discourse

## Exercise No. 10

1. peony
2. deteriorate
3. tortoise
4. naphtha
5. hysteria
6. aquarium
7. longevity
8. quay
9. eczema
10. caisson

11. docile
12. interpretative
13. carton
14. ominous
15. gums
16. pronunciation
17. replica
18. courteous
19. oboe
20. intaglio

## Exercise No. 11

1. evening
2. morale
3. occult
4. autocracy
5. conversant
6. deficit
7. lava
8. iron
9. giblets
10. sesame

11. maritime
12. yeast
13. amenable
14. combatant
15. been
16. discretion
17. conspiracy
18. parliament
19. gape
20. across

## Exercise No. 12

1. tribune
2. rigmarole
3. plague
4. panorama
5. granary
6. hydrangea
7. chestnut
8. abject
9. asafetida
10. sinecure

11. archives
12. soldier
13. pincers
14. genealogy
15. malfeasance
16. avoirdupois
17. olimactic
18. inexplicable
19. impious
20. posthumous

## Exercise No. 13

1. nape
2. data
3. suburbs
4. coma
5. library
6. resource
7. ally
8. armistice
9. askance
10. cynosure

11. sword
12. bona fide
13. applicable
14. long-lived
15. marmalade
16. slovenly
17. tragedian
18. golf
19. alien
20. celibate

## Exercise No. 14

- |                   |                    |
|-------------------|--------------------|
| 1. Washington     | 11. Maupassant, de |
| 2. Mussolini      | 12. Titian         |
| 3. Beethoven, van | 13. Machiavelli    |
| 4. Roosevelt      | 14. Puccini        |
| 5. Paderewski     | 15. Saint-Saens    |
| 6. Wagner         | 16. Greenwich      |
| 7. Chopin         | 17. Hawaii         |
| 8. Botticelli     | 18. Albuquerque    |
| 9. Buddha         | 19. Buenos Aires   |
| 10. Goethe, von   | 20. Mackinac       |

## Exercise No. 15

- |                   |                      |
|-------------------|----------------------|
| 1. advertisement  | 11. detail           |
| 2. juvenile       | 12. squalor          |
| 3. apricot        | 13. coyote           |
| 4. envelope       | 14. pianist          |
| 5. rodeo          | 15. gladiolus        |
| 6. iodine         | 16. peremptory       |
| 7. either         | 17. pecan            |
| 8. perfume (noun) | 18. almond           |
| 9. leisure        | 19. pistachio        |
| 10. depot         | 20. alternate (verb) |

## Exercise No. 16

Confusion in reading often occurs on words which are both noun and verb. Learn the following rule concerning their pronunciation and then read the following exercise aloud. Rule: the accent falls on the first syllable when the word is used as a noun, and on the second syllable when it is used as a verb.

- |              |              |
|--------------|--------------|
| 1. accent    | 17. entrance |
| 2. attribute | 18. forecast |
| 3. compound  | 19. import   |
| 4. conduct   | 20. imprint  |
| 5. confine   | 21. incense  |
| 6. conflict  | 22. increase |
| 7. console   | 23. inlay    |
| 8. consort   | 24. insert   |
| 9. contest   | 25. insult   |
| 10. contract | 26. pervert  |
| 11. contrast | 27. prefix   |
| 12. converse | 28. present  |
| 13. convert  | 29. produce  |
| 14. convict  | 30. project  |
| 15. convey   | 31. protest  |
| 16. digest   | 32. record   |

33. refuse  
34. subject

35. transfer  
36. transport

The English language is the most comprehensive of all languages because of the large number of foreign words which have been added. Gradually, however, they become Anglicized; that is, they are so changed in pronunciation, spelling, and plural formation that they become English words.

The English language borrows from the French language. Every cultured English-speaking person, therefore, needs to know how to pronounce certain French words that are in the process of being assimilated. The pronunciations given in this course are not in all cases those you would learn in a class in French. They are the modified pronunciations given by Webster's New International Dictionary or some equally reliable authority.

Study the following key to French pronunciation before reading the following exercises aloud.

- é is pronounced  $\bar{a}$   
oi is pronounced wa or wa  
u is pronounced  $\bar{e}$  with the lips in position to say  $\bar{o}$   
ê is pronounced  $\hat{a}$  as in care

#### Exercise No. 1

1. menu
2. table d'hôte
3. hors d'œuvre
4. entree

According to the menu the table d'hôte dinner includes hors d'œuvres, bouillon, and an entrée.

#### Exercise No. 2

- |             |             |
|-------------|-------------|
| 1. mousse   | 5. canapé   |
| 2. glacé    | 6. soufflé  |
| 3. julienne | 7. meringue |
| 4. chef     | 8. éclair   |



The chef suggested a luncheon of broth julienne, a canapé, and cheese soufflé; and for dessert, an éclair, chocolate mousse, or a meringue glacée.

#### Exercise No. 3

1. élite
2. risqué
3. lorgnette
4. danseuse
5. ensemble

During the ensemble I noticed one of the so-called elite gazing disapprovingly through her lorgnette at the leading danseuse, as if her dancing were risqué.

#### Exercise No. 4

1. farci
2. sauté
3. blanc mange
4. ragout
5. cuisine

This hotel is noted for its excellent cuisine. Its specialties are Hungarian ragout, tomatoes sauté, chicken farci, and cherry blanc mange.

#### Exercise No. 5

- |              |             |
|--------------|-------------|
| 1. ennui     | 5. massage  |
| 2. fête      | 6. clique   |
| 3. trousseau | 7. rouge    |
| 4. boudoir   | 8. physique |

My cousin has no time to suffer from ennui. The members of her clique fête her from morning til night, leaving her little time to select her trousseau. A short rest in her boudoir, a massage, a dash of rouge -- and she is ready for another engagement. Only a person of her physique could stand the strain.

#### Exercise No. 6

- |                    |                |
|--------------------|----------------|
| 1. soirée          | 4. début       |
| 2. née             | 5. débutante   |
| 3. fiancé, fiancée | 6. tête-à-tête |

We enjoyed a short tête-à-tête in the garden. My fiancé met the débutante one week after her début, at a soirée. Their tête-à-tête was disturbed by the entrance of Madame Dupont, née Jacques.

## Exercise No. 7

- |              |               |
|--------------|---------------|
| 1. attache   | 4. denouement |
| 2. resume    | 5. entente    |
| 3. vis-a-vis | 6. decollete  |

Helen, in her decollete gown of rare old lace, was a beautiful picture. She had as her vis-a-vis an attractive attache, who told her interesting stories about the Tripple Entente. He gave her a resume of the recent events in India, and speculated upon their probably denouement.

## Exercise No. 8

- |                      |                   |
|----------------------|-------------------|
| 1. consomme          | 5. cafe au lait   |
| 2. roti              | 6. filet mignon   |
| 3. pate de foie gras | 7. declassé       |
| 4. potage            | 8. maître d'hôtel |

A debutante and her fiance were lunching at the Cafe Noir. She ordered a la carte as follows: potage de mushroom; an entrée containing pate de foie gras; duck roti; asparagus sauté; cafe au lait, and meringue glacée -- all recommended by the maître d'hôtel. The young man prudently chose the table d'hôte luncheon, consisting of hors d'oeuvres, consomme, filet mignon, and caramel mousse.

## Exercise No. 9

- |              |             |
|--------------|-------------|
| 1. suite     | 5. mêlée    |
| 2. naïve     | 6. patois   |
| 3. charmeuse | 7. encore   |
| 4. oclat     | 8. faux pas |

The danseuse gave an encore with great oclat. After the finale there was an actual mêlée among those who battled their way to her suite. She received us in a beige charmeuse gown. Her charming naïve manner convinced us that she did not mind the patois of some of her guests, nor the slight faux pas which one of them committed.

## Exercise No. 10

- |             |                |
|-------------|----------------|
| 1. ingénue  | 6. visé        |
| 2. protégé  | 7. de luxe     |
| 3. blasé    | 8. selon       |
| 4. passé    | 9. mélange     |
| 5. coiffure | 10. bon voyage |

Madeleine had some difficulty in securing her Italian visé. She was the ingénue in the play called "Cherie," and is the protégé of the blasé woman

with the passé coiffure. They have the suite de luxe on the "Tasmania"; their private salon is filled with a mélange of bon voyage gifts.

#### Exercise No. 11

- |                  |                    |
|------------------|--------------------|
| 1. retrousse     | 6. naïvete         |
| 2. apropos       | 7. esprit de corps |
| 3. thé dansant   | 8. petits pois     |
| 4. liaison       | 9. crêpe           |
| 5. carte blanche | 10. vin rouge      |

#### Exercise No. 12

The following words from Latin and Italian have become familiar to readers. It is important to know their meanings and pronunciations.

- |                     |                 |
|---------------------|-----------------|
| 1. ad infinitum     | 6. tempus fugit |
| 2. alter ego        | 7. vice versa   |
| 3. dolce far niente | 8. vox populi   |
| 4. per se           | 9. ex libris    |
| 5. sub rosa         | 10. casus belli |

Many errors in the spoken word are so closely allied to both enunciation and pronunciation that authorities differ as to whether they are errors in enunciation or pronunciation. Because of their increasing difficulty, they have been classified here under pronunciation.

#### Exercise No. 1

The sound of short i is a very definite sound, and should not be pronounced as short u. Practice the following exercise until you can pronounce the short i in each word distinctly.

- |                 |               |
|-----------------|---------------|
| 1. cabin        | 10. infinite  |
| 2. ruin         | 11. politics  |
| 3. bandit       | 12. emphasis  |
| 4. foreign      | 13. masculine |
| 5. definite     | 14. limit     |
| 6. office       | 15. favorite  |
| 7. engine       | 16. mischief  |
| 8. genuine      | 17. heroine   |
| 9. handkerchief | 18. edifice   |

## Exercise No. 2

One of the simplest sounds to pronounce, yet one constantly mispronounced, is long u. Everyone can say yoo, which is the sound of long u; nevertheless, there are a number of words containing this sound which many persons pronounce like the oo in moon. Read the following words aloud, and be sure to give the long u sound in every instance.

- |               |             |
|---------------|-------------|
| 1. furious    | 11. tulip   |
| 2. culinary   | 12. student |
| 3. tune       | 13. durable |
| 4. institute  | 14. stupid  |
| 5. tutor      | 15. curious |
| 6. numerous   | 16. Tuesday |
| 7. duke       | 17. suit    |
| 8. resume     | 18. due     |
| 9. attitude   | 19. steward |
| 10. duplicate | 20. avenue  |

Notice how substituting the oo sound for the long u may change the meaning of the word, as illustrated by the lists below. Read the words across, as mute -- moot.

- |           |       |
|-----------|-------|
| 1. mute   | moot  |
| 2. hue    | who   |
| 3. used   | oozed |
| 4. beauty | booty |
| 5. due    | do    |
| 6. feud   | feed  |
| 7. pure   | poor  |

There is an exception to every rule, however, and this is true in the case of the long u sound. The long u sound prevails except when it follows an r, or an l preceded by a consonant. The pronunciation is then the oo sound as in the following words.

- |            |             |
|------------|-------------|
| 1. ruby    | 7. rumor    |
| 2. cruel   | 8. crude    |
| 3. truly   | 9. flute    |
| 4. prudent | 10. clue    |
| 5. ruin    | 11. fluid   |
| 6. rude    | 12. plumage |



13. blue
14. plum

15. sluice
16. glue

### Exercise No. 3

Certain word endings, to be clear and distinct, take special effort in pronunciation. The nd endings given below must be pronounced distinctly if the listening audience is to fully understand your reading.

- |            |             |
|------------|-------------|
| 1. land    | 9. dividend |
| 2. bound   | 10. grand   |
| 3. defend  | 11. depend  |
| 4. sand    | 12. friend  |
| 5. mend    | 13. stand   |
| 6. drowned | 14. attend  |
| 7. lend    | 15. bend    |
| 8. band    | 16. offend  |

Now try the following phrases containing nd which are often spoken or read carelessly.

- |                     |                    |
|---------------------|--------------------|
| 1. bread and butter | 5. man and wife    |
| 2. Sam and Henry    | 6. pen and ink     |
| 3. hat and coat     | 7. cream and sugar |
| 4. knife and fork   | 8. read and write  |

### Exercise No. 4

In the pronunciation of words containing two explosive sounds, many speakers and readers use all their breath on the first sound and ignore the second entirely. Be sure you pronounce both explosive sounds in the following list of words.

- |            |             |
|------------|-------------|
| 1. wrapped | 6. crypt    |
| 2. slept   | 7. crept    |
| 3. kept    | 8. striped  |
| 4. apt     | 9. draped   |
| 5. wept    | 10. slapped |

### Exercise No. 5

Another double explosive which requires effort and breath control for correct pronunciation is the ct combination.

Practice the following list of words being sure you are pro-

nouncing both the c and the t.

- |             |            |
|-------------|------------|
| 1. act      | 8. effect  |
| 2. fact     | 9. subject |
| 3. attract  | 10. tact   |
| 4. asked    | 11. expect |
| 5. sect     | 12. detect |
| 6. defect   | 13. masked |
| 7. cataract | 14. pact   |

#### Exercise No. 6

The substitution of short a for long o often occurs in the reading of words ending in ow. Practice the following word exercise with your lips definitely rounded when you pronounce the long o sound.

- |            |              |
|------------|--------------|
| 1. sorrow  | 8. widow     |
| 2. window  | 9. yellow    |
| 3. shadow  | 10. willow   |
| 4. pillow  | 11. tomorrow |
| 5. swallow | 12. shallow  |
| 6. borrow  | 13. meadow   |
| 7. narrow  | 14. sallow   |

#### Exercise No. 7

The substitution of i for e or a is one of the greatest offenders since this error in pronunciation is made on words which are used often in both reading and speaking. Practice the following word exercise until you are sure you hear the short e or a sound instead of the short i. Short i is also sometimes substituted for short u.

- |               |            |
|---------------|------------|
| 1. get        | 6. just    |
| 2. again      | 7. any     |
| 3. engine     | 8. can     |
| 4. generator  | 9. against |
| 5. democratic | 10. many   |

Now try the following exercise which contains the above words.

Again and again I have asked you to get just any

generator you can. We are "up against it" for an engine as are many democratic concerns. Just anytime you can get it will prevent many costly delays.

The following sheets which contain the correct pronunciation for Exercises No. 1 to 15 should be added to your workbook. In all cases, the preferred pronunciation only is given.

#### Exercise No. 1

1. surprise (ser-PRIZ). Notice that there is an r in the first syllable.
2. positively (POZ-i-tiv-li). Accent the first syllable, not the third.
3. caramel (KAR-a-mel). This word contains three syllables, and the first contains the same sound as the a in an.
4. forehead (FOR-ed). Do not pronounce the h. The o has the sound of the o in hot.
5. abdomen (ab-DO-men). O as in go.
6. penalize (PE-nal-iz). The first syllable is not pen. E as in eve.
7. bouquet (boo-KA). We have taken this word from the French language, in which ou is always pronounced to rhyme with the long double o sound as in moon.
8. partner (PART-ner).
9. theater (THE-a-ter).
10. experiment (eks-PER-i-ment). The e in the second syllable has the same sound as the e in merit. The word contains four syllables.
11. vaudeville (VOD-vil). In the French language au is always pronounced like o in old. The first syllable of vaudeville, therefore, is pronounced ved.
12. strictly (STRIKT-li). Be sure to pronounce the t.
13. mischievous (MIS-chi-vus). Notice that this word has but three syllables.
14. err (ur). This word is pronounced to rhyme with purr.

15. parochial (pa-RO-ki-al). This word has four syllables. The ch has the sound of k, not of sh.
16. height (hit). Not hith, but hit. There is no h at the end of this word.
17. chic (shék). E as in eve.
18. prestige (pres-TEZH). Before you try to pronounce this word, say azure. Now pronounce prestige and give the g the sound of z in azure.
19. genuine (GEN-u-in). The last syllable is in, not wine.
20. coupon (KOO-pen). The first syllable is pronounced keo and not kew.

#### Exercise No. 2

1. superfluous (su-PUR-floo-us).
2. finale (fe-NA-la). I takes long e sound; a as in father; final e takes modified long a sound.
3. alias (A-li-as). First a as in fate.
4. government (GUV-ern-ment). Sound both n's.
5. sacrilegious (SAK-ri-LE-jus). E as in eve.
6. romance (ro-MANS).
7. extraordinary (eks-TROR-di-NER-i). It is proper to telescope the two parts of this word, extra and ordinary.
8. dirigible (DIR-i-ji-b'l).
9. rind (rind). Be sure to pronounce the d.
10. exquisite (EKS-kwi-zit).
11. xylophone (ZI-lo-foh). All vowels take the long sound. This word is a combination of the Greek xyle, a combining form for wood, and phone, from the Greek word for sound or voice. A xylophone is a percussion instrument consisting of wooden bars, graduated in length to sound the musical scale.
12. contractor (kon-TRAK-ter).
13. comparable (KOM-pa-ra-b'l).
14. finance (fi-NAES). I as in ill.



15. maraschino (mar-a-SKE-no). The third syllable is long o.
16. syringe (SIR-inj). Don't say sir-INJ; both the verb and the noun are pronounced SIR-inj.
17. supple (SUP-'l). U as in up.
18. personnel (PUR-so-NEL). Do not confuse personal with personnel. The primary accent is on the final syllable.
19. Italian (i-TAL-yan). Do not call natives of Italy Eye-talians.
20. inquiry (in-KWIR-i). Second i as in ice.

Exercise No. 3

1. lamentable (LAM-on-ta-b'l). Accent the first syllable.
2. nonchalant (NON-sha-lant). This word, which was formerly French, has been Anglicized, but the French pronunciation of ch has been retained. The word is derived from the Latin prefix non, meaning not, and the verb calere, to be warm, so that a person who is nonchalant is lacking in warmth of feeling or interest; he is indifferent.
3. interested (IN-ter-es-ted).
4. chiroprapist (ki-ROP-o-dist). First i as in ice.
5. accompanist (a-KUM-pa-nist). Don't add a syllable.
6. status (STA-tus). A as in ate.
7. hospitable (HOS-pi-ta-b'l).
8. adult (a-DULT).
9. route (root). Ou takes long double o sound as in moon.
10. congratulate (kon-GRAT-u-lat).
11. municipal (mu-NIS-i-pal).
12. defect (de-FEKT).
13. accurate (AK-u-rit).
14. column (KOL-um).
15. artic (ARK-tik). The first syllable is ark.
16. solace (SOL-is). The first syllable is sol.

17. carburetor (KAR-bu-ret-or).
18. radiator (RA-di-A-ter). All a sounds are long.
19. recognize (REK-og-niz).
20. apparatus (ap-a-RA-tus). The third a is long.

Exercise No. 4

1. percolator (PUR-ko-la-ter). The vowel in the second syllable is o, not u. Notice that the final o-r is pronounced er.
2. formidable (FOR-mi-da-b'l).
3. diphtheria (dif-THER-i-a). The first syllable is not d-i-p, but d-i-p-h. The sound of ph is f, as in photograph. Notice also that in the second syllable the e is long.
4. rinse (rins). Not rens, but rins.
5. synonym (SIN-o-nim).
6. Acclimate (a-KLI-mit). Acclimate means to become accustomed to a climate.
7. salmon (SAM-un). Do not pronounce the l. The a is short as in am.
8. creek (krek). Long e as in eat.
9. asparagus (as-PAR-a-gus).
10. wrestle (RES-'l).
11. executive (eg-ZEK-u-tiv).
12. secretary (SEK-re-TER-i). Avoid the telescoped pronunciation SEK-re-tri, a British pronunciation affected by some Americans.
13. muskmelon (MUSK-mel-un).
14. length (length). Don't say lenth. Pronounce the n-g sound clearly.
15. maintenance (MAN-te-nans).
16. February (FEB-rec-ER-i). Do not omit the first r.
17. picture (PIK-tchur).

18. incognito (in-KOG-ni-to).
19. pretense (pre-TENS).
20. preferable (PREF-or-a-b'l).

Exercise No. 5

1. coleslaw (KOL-slo). This word is often mispronounced cold slaw, and frequently it is so spelled on menus. You will not make this mistake if you bear in mind that coleslaw is a combination of two Dutch words, kool, meaning cabbage, and sla, meaning salad. Remember that there is no d in coleslaw.
2. monologist (mo-NOL-o-jist). Is the pronunciation of the word meaning one who soliloquizes, or one who monopolizes conversation. The first and third o's are modified long, the second is short.
3. demonstrative (de-MON-stra-tiv).
4. khaki (KA-ki). A as in father. This word has an interesting history. We have taken it directly from the Hindustani. The word means dust-colored; it comes from the Persian word khak, meaning dust.
5. despicable (DES-pi-ka-b'l).
6. auxiliary (og-ZIL-ya-ri). The third syllable is pronounced ya.
7. ridiculous (ri-DIK-u-lus).
8. adjective (AJ-ek-tiv).
9. italics (i-TAL-iks). Don't say eye-TAL-iks. Remember that the first syllable is i in Italy, Italian, and italics. Italics means type in which the letters slope up toward the right and look like script. The type is so called because it was first used in 1501 by a Venetian printer who dedicated it to the Italian states.
10. asterisk (AS-ter-isk). Asterisk is derived from the Greek word aster, meaning star. An asterisk is a star-shaped or aster-shaped symbol (\*).
11. meningitis (men-in-JI-tis). The word contains four syllables, and the third is pronounced ji (long i).
12. umbrella (um-BREL-a).
13. epitome (e-PIT-o-mo). Both e's take the long sound as in

eve. An epitome is a summary of the whole.

14. pathos (PA-thos). Long a, short o. This word comes from a Greek verb meaning to suffer. Pathos, therefore, is that quality which excites pity or sympathy.
15. repartee (REP-ar-TEE). Long final e. The pronunciation of this word, taken from the French, has been Anglicized. It means a clever, quick, and witty reply.
16. niche (nich).
17. statistics (sta-TIS-tiks).
18. was (woz). Short o sound as in odd. Not wuz or wawz, but woz.
19. pumpkin (PUMP-kin).
20. Welsh rabbit (welsh RAB-it). Not "rarebit," but rabbit. Welsh rabbit belongs to a small but amusing group of coined phrases. The American habit of coining words and expressions is manifest in our large vocabulary of slang. Welsh rabbit is merely an amusing name for a dish concocted of cheese, eggs, and other ingredients. It belongs to the same order of words as prairie oyster, which is a fictitious name for a raw egg swallowed whole, and Marble-head turkey, which is a New England name for codfish.

#### Exercise No. 6

1. tepid (TEP-id). E as in wet. Tepid means lukewarm. You may speak of tepid water, tepid interest, tepid affections, etc.
2. architect (AR-ki-tekt).
3. miserable (MIZ-er-a-b'l).
4. aviator (A-vi-A-ter). Both a's long.
5. radish (RAD-ish). Radish comes from the Latin word radix, which means root. A radish is the root of a radish plant.
6. horizon (ho-RI-z'n). Long i as in ice.
7. misogynist (mi-SOJ-i-nist). All vowels take the short sound. Mis comes from the Greek word meaning to hate; gyn comes from the Greek word for woman. A misogynist, therefore, is a woman-hater.
8. accumulate (a-KU-mu-lat). The third syllable is mu, not ma.



9. grimace (gri-MAS). Short i, long a.  
He who grimaces  
Makes funny faces.
10. overalls (O-ver-olz). There is no h in this word; the last syllable is allz, not halls.
11. damask (DAM-ask). Damask is the name of certain silks or linens woven with elaborate patterns. The word comes from Damascus, the name of a city in Syria which was famous for its silks and steel. Damask steel was originally made at Damascus. The word damask is also the name of a color, that of the damask rose, a large, very fragrant, hardy pink rose, native to Asia Minor.
12. contrary (KON-trer-i). Both the adjective and the adverb are pronounced KON-trer-i.
13. vehement (VE-e-ment). First two e's are long. His vehement denials did not deceive me.
14. catch (kach). The noun catcher is pronounced KACH-er, not KECH-er.
15. robust (ro-BUST). This word comes from the Latin word robustus, meaning oaken, hard, strong.
16. grimy (GRIM-i). Long i.
17. reputable (REP-u-ta-b'l).
18. probably (PROB-a-bli). Don't drop the second syllable.
19. cello (CHEL-o). Cello is an abbreviation for violoncello (VE-o-lon-CHEL-o). Don't say SEL-o or SHEL-c.
20. succumb (su-KUM). This word comes from two Latin words meaning to lie down under or to give in. Notice that the b is not pronounced.

Exercise No. 7

1. gigantic (ji-GAN-tik). The first syllable is pronounced ji, not gi.
2. cranberry (KRAN-BER-i).
3. coronation (KOR-o-NA-shun). The second o takes the modified long o sound.
4. deaf (def). Short e sound.
5. posse (POS-e). The e is modified long. A posse may be a party of police or a group of citizens banded together to

administer justice.

6. discharge (dis-CHARGE). Accent the second syllable.
7. indisputable (in-DIS-pu-ta-b'l).
8. galoshes (ga-LOSH-es). A as in ask.
9. mushroom (MUSH-room). Only two syllables.
10. calliope (ka-LI-o-pe). Long i and modified long e. The steam piano that is always associated with the circus received its name from the Greek goddess who was the muse of eloquence and heroic poetry. The name, which means "voice of beauty", seems hardly proper when we think of the noise made by the modern calliope.
11. harass (HAR-as).
12. gondola (GON-do-la).
13. impotent (IM-po-tent).
14. orchestra (OR-kes-tra). Give the ch the sound of k, and accent the first syllable.
15. tassel (TAS-'l). Short a as in cat.
16. detour (de-TOOR). E as in refer, ou as in look. Detour is a French word that has been Anglicized.
17. heroine (HER-o-in). Short e as in end.
18. neuralgia (nu-RAL-ja).
19. acoustics (a-KOOS-tiks). Ou as in moon.
20. psychological (si-ko-LOJ-i-kal).

#### Exercise No. 8

1. quintuplets (KWIN-tu-plets). Second u as in unite. This word comes from the Latin quintus, meaning fifth. Remember to accent the syllable which signifies the number -- not kwin-TUP-lets, but KWIN-tu-plets.
2. clandestine (klan-DES-tin). This word comes from the Latin clam, meaning secretly. The final i is short.
3. hanger (HANG-er). We have Anglicized this word, which came to us from the French. The first edition of Webster's New International Dictionary gave the partially Anglicized pronunciation, HAN-gar; the second edition, however, authorizes only the two completely Anglicized pronunciations: HANG-er and HANG-gar.

4. pedagogy (PED-a-go-ji). O as in old. Pedagogy comes to us from the word pedagogue, derived from two Greek words meaning "leading a boy". A pedagogue is thus a teacher of children, a schoolmaster. Pedagogy means the science or art of teaching, as well as the instruction or discipline itself.
5. orgy (OR-ji). Pronounce the g like that in gem. This word has come to us from Greek and Roman antiquity. The ancient orgies were secret rites in honor of the wine, and were characterized by dancing and singing, and often drunken revelry. Today an orgy means drunken revelry, carousal, or any other form of excess.
6. recuperate (re-KU-per-at). Be careful not to say re-KOO-per-at. The second syllable is ku, pronounced like the name of the letter q.
7. admirable (AD-mi-ra-b'l). Be sure to accent the first syllable. Notice that the i in the second syllable is short, not long.
8. poignant (POIN-yant). The g in this word is silent. Poignant comes indirectly from the Latin word pungere, to sting, which you readily recognize as the root of our word pungent. Poignant grief is grief that strikes deep. A poignant remark also cuts or strikes deep.
9. nasturtium (na-STUR-shum). This word comes from two Latin words meaning to twist the nose. The flower is so named because of its pungent perfume.
10. often (OF-en). Do not pronounce the t if you wish to conform to the best American pronunciation. Pronounce the o like the o in soft. Don't say awf'n.
11. shrapnel (SHRAP-nel).
12. cleanliness (KLEEN-li-nes). Both e's are short.
13. divan (DI-van). In Turkey and other Oriental countries divan, accented on the second syllable, means a council of state. In America we use the word chiefly to mean a couch; in this sense the pronunciation DI-van is preferred.
14. pretty (PRIT-i).
15. irrevocable (i-REV-o-ka-b'l). Be sure to accent the second syllable.
16. because (be-KOZ). Notice that the second syllable is koz, as if it were spelled kawz -- not kuz.

17. hiccoughs (HIK-ups). The dictionary gives hiccups as the preferred spelling of this word. Whether it is spelled hiccups or hiccoughs, however, it is pronounced HIK-ups.
18. azure (AZH-er). Short a. This word came originally from the Persian word lapis lazuli, a blue stone.
19. research (re-SURCH). Although RE-surch is authorized as a secondary pronunciation, preferably the word is always accented on the second syllable, whether it is used as a noun or as an adjective.
20. indict (in-DIT). The second i is long. The c is silent. Like dictate, dictaphone, and predict, this word comes from the Latin word dico, meaning speak.

#### Exercise No. 9

1. poinsettia (poin-SET-i-a). The word has four syllables. The second i is short.
2. civilization (SIV-i-li-ZA-shun). Third i is short in preferred pronunciation.
3. sleek (slek). E is long.
4. manor (MAN-er). This word is pronounced exactly like the word manner.
5. chastise (chas-TIZ). Accent the second syllable -- chas-TIZ.
6. chastisement (CHAS-tiz-ment). The i is short.
7. address (a-DRES). Accent the second syllable in both noun and verb.
8. inherent (in-HER-ent). The first e is long.
9. licorice (LIK-o-ris).
10. gratis (GRA-tis). The a is long as in grate. Never say "fre gratis"; gratis alone is sufficient.
11. roof (roof). Double o as in moon.
12. irreparable (i-REP-a-ra-b'l).
13. preventive (pre-VEN-tiv). The word preventive is rapidly replacing the longer word preventative.  
EXAMPLE: Preventive medicine has advanced rapidly during the past 20 years.



14. robot (RO-bot).
15. sincerity (sin-SER-i-ti). Pronounce the e like the e in men.
16. drama (DRA-ma). A as in father.
17. inveigle (in-VE-g'le). First e is long. Inveigle means to entice, beguile, or cajole.
18. faucet (FO-set).
19. museum (mu-ZE-um).
20. discourse (dis-KORS). The accent is preferably on the second syllable whether you use the word as a noun or as a verb.

#### Exercise No. 10

1. peony (PE-o-ni). The e and o are long.
2. deteriorate (de-TER-i-o-rat). The second o is long. Be careful to pronounce all the five syllables.
3. tortoise (TOR-tus). The word tortoise is derived from the Latin tortus, meaning crooked, in allusion to the turtle's queer feet.
4. naphtha (NAF-tha). The first syllable of this word is naph, not nap. Ph, you recall, is pronounced f, as in diphtheria, phonograph, and telephone; therefore this word is pronounced NAF-tha, not NAP-tha.
5. hysteria (his-TER-i-a). The e is long. Don't pronounce the second syllable as if it were spelled tare. The second syllable is ter.
6. aquarium (a-KWAR-i-um). The first a as in ask. The second syllable is kwar.
7. longevity (lon-GEV-i-ti). The first syllable is lon, not long.
8. quay (ke). This word is pronounced as if it were spelled key. A quay is a landing place for ships.
9. eczema (EK-ze-ma).
10. caisson (KA-sun). The ai in this word is pronounced like the ai in raisin, that is, like long a.
11. decile (DOS-il). Both o and i are short.

12. interpretative (in-TOR-pre-TA-tiv). The a is long. This word contains five syllables.
13. carton (KAR-ton).
14. ominous (OM-i-nus). The first o is short. An ominous quiet preceded the hurricane.
15. gums (gums).
16. pronunciation (pro-nun-si-A-shun).
17. replica (REP-li-ka).
18. courteous (KUR-te-us). The first syllable is kur. The latest edition of Webster's dictionary does not give the pronunciation KORT-yus.
19. oboe (O-bo). Both o's are long.
20. intaglio (in-TAL-yo). The i and a are short; o is long. To engrave; to cut in stone. A gem cut in intaglio can be used as a seal.

#### Exercise No. 11

1. evening (EV-ning). This word shows the importance of noticing how words are syllabicated -- that is, how they are divided into syllables. If the first two syllables of evening were even, the word would be pronounced EV-en-ning, but as the first syllable is eve, the word is pronounced EV-ning.
2. morale (MO-RAL). M-o-r-a-l spells MOR-al, but m-o-r-a-l-o spells mo-RAL.
3. occult (o-KULT). Short o and short u. Occult means mysterious or obscure. Spiritualists are believers in occult phenomena.
4. autocracy (o-TOK-ra-si).
5. conversant (KON-ver-sant).
6. deficit (DEF-i-sit).
7. lava (LA-va). A as in father. Lava is a fluid rock that pours forth from a volcano. It takes its name from the Latin word lavare, meaning to wash. The waves of lava wash down the sides of the mountain into the valley. Our words lave, meaning to wash, and lavatory, meaning a place to wash, come from the same root.

8. iron (I-ern).
9. giblets (JIB-lets). The g has the sound of g in gem.  
EXAMPLE: We had chicken giblets and rice for lunch.
10. sesame (SES-a-me). The last e is long. "Open sesame," you recall, was the magical command which opened the door of the robbers' den in the tale of "Ali Baba and the Forty Thieves" in The Arabian Nights admits to something open sesame to any \_\_\_\_\_
11. maritime (MAR-i-tim). Second i is long. Mare is the Latin word for sea or ocean. Maritime has several meanings, all connected with the sea.
12. yeast (yest).
13. amenable (a-ME-na-b'l). The first e is long. Here again syllabication is important. The second syllable is me, not men. Some persons are more amenable to suggestion than others.
14. combatant (KOM-bat-ant).
15. been (bin). English people say been, but in the United States bin is preferred.
16. discretion (dis-KRESH-un). The e is short.
17. conspiracy (kon-SPIR-a-si). The i in the second syllable is short.
18. parliament (PAR-li-ment). Only three syllables. The second a is silent.
19. gape (gap). The a is long.
20. across (a-KROS). Do not add a t to this word. Give the o a sound halfway between the o in hot and the o in or.

#### Exercise No. 12

1. tribune (TRIB-un). Long u.
2. rigmorole (RIG-ma-rol). What sort of rigmorole was that child telling you?
3. plague (plag). Do not say pleg. The a is long.
4. panorama (pan-o-RA-ma).
5. granary (GRAN-a-ri). The first a is short as in grand.

6. hydrangea (hi-DRAN-je-a). Four syllables.
7. chestnut (CHES-nut).
8. abject (AB-jeikt). Means cast down in spirit or hope.
9. asafetida (as-a-FET-i-da). The first a is short, the other two as in ask. This word, also spelled asafoetida, comes from the Latin foetidus, which means fetid or stinking. Asafetida, the medicine, is made from the fetid gum resin of various Oriental plants of the celery family.
10. sinecure (SI-ne-kur). Long i and long u. Sinecure comes from two Latin words meaning "without care". Hence, a position without responsibility is called a sinecure. You will find this word a dignified substitute for the slang word cinch.
11. archives (AR-kivz). The ch has the sound of k. The i is long. The city archives contained no record of the transaction.
12. solder (SOD-er). The l is silent.
13. pincers (PIN-sers). The word is not pinchers, but pincers. The plumber uses both pincers and solder.
14. genealogy (jen-e-AL-o-ji). The first e is short, the second modified long. He traced his genealogy to John Alden.
15. malfeasance (mal-FE-sans). The e is long. He was unjustly charged with malfeasance (doing ill).
16. avoirdupois (AV-er-du-POIS). This French word has been Anglicized. Pronounce the final s as if it were a z. Avoirdupois refers to a system of weights. It is not advisable to refer to a person as having "considerable avoirdupois", when one means that he is stout. In avoirdupois weight, 16 drams make one ounce, and 16 ounces make one pound.
17. climactic (kli-MAK-tik). This word has nothing to do with climate. It refers to a climax. The court scene is the climactic point of The Merchant of Venice.
18. inexplicable (in-EX-pli-ka-b'l). His absence is inexplicable (incapable of being explained).
19. impious (IM-pi-us). Impious means "not pious", but both i sounds are short. Although she looked pious, her mind was filled with impious thoughts.



20. posthumous (POS-tchu-mus). Do not say post-HU-mus. The first u is long, the second is short. Mark Twain's *The Mysterious Stranger* was a posthumous publication.

#### Exercise No. 13

1. nape (nap). Long a. Remember that this word is pronounced to rhyme with tape. I grasped the dog by the nape of its neck.
2. data (DA-ta). Data is the plural of datum, pronounced DA-tum. The first syllable is pronounced as if it were spelled day. These data are incorrect.
3. suburbs (SUB-urbs). This word is composed of the prefix sub, meaning under or near, and the Latin word urbs, meaning city. A suburb, therefore, is a community near a city.
4. coma (KO-ma). Long o. This word has nothing to do with punctuation, and is not pronounced like comma. It comes from a Greek word meaning lethargy. A coma is a state of profound insensibility, due to disease, injury, or poison.
5. library (LI-brer-i). Be sure to pronounce both r's in library and in librarian.
6. resource (re-SORS). Both o and o are long.
7. ally (a-LI). The i in ally is always long.
8. armistice (AR-mi-stis).
9. askance (a-SKANS). We look askance at unethical transactions.
10. cynosure (SI-no-shoor). Y takes the long i sound; u the sound of short double o. A cynosure is the center of attraction or attention.
11. sword (sord). Do not say swore'd. The w is silent.
12. bona fide (BO-na FI-de). In fide, the i is long; the final e takes the modified long e sound. This is a bona fide contract.
13. applicable (AP-li-ka-b'l).
14. long-lived (LONG-LIVD). Notice that both syllables are accented, and that the second syllable is pronounced livd (long i).
15. marmalade (MAR-ma-lad). The accent is on the first syllable, not the last. We took this word from the French marmelade,

which in turn came from the Portuguese word for quince. The Portuguese term was an adaptation of a Latin word taken from two Greek words meaning honey and apple!!

16. slovenly (SLUV-en-li). The o has the sound of u as in cup. Give this word three distinct syllables.
17. tragedian (tra-JE-di-an). Accent the second syllable. The e is long.
18. golf (golf). Short o.
19. alien (AL-yen). The a is long.
20. celibate (SEL-i-bat). Be sure to pronounce the last syllable to rhyme with bate. The e and i are short. A person who does not marry is a celibate.

#### Exercise No. 14

1. Washington (WOSH-ing-tun). A as short o. George Washington, first president of the United States, was born in Westmoreland County, Virginia, in 1732, and died at Mount Vernon, Virginia, in 1799.
2. Mussolini (MOOS-se-LE-ne). The u as long double o; the i's as long e. Benito Mussolini was born in Doria, Italy, in 1883. In the midst of post-war depression he organized and led the Fascist Party, and in 1922 he became premier of Italy. The rest of the story is common knowledge.
3. Beethoven, van (van BA-to-ven). Ee as long a; the o is long. Ludwig van Beethoven, one of the greatest musical composers of all time, was born in Bonn in 1770. He died in Vienna in 1827.
4. Roosevelt (RO-zo-volt). Theodore Roosevelt, American soldier, writer, and statesman, and twenty-sixth president of the United States, was born in New York City in 1858. He died in 1919.
5. Paderewski (pa-de-REF-ske). Ignace Jan Paderewski, distinguished Polish pianist and composer, was born in Russian Poland in 1860. He served as premier of Poland from 1918-19.
6. Wagner (VAG-ner). A as in father. Wilhelm Richard Wagner, the most celebrated of modern composers, was born in Leipzig in 1813, and died in Venice 1883.
7. Chopin (sho-PAN). Frederic Francois Chopin, Polish-French pianist and composer, was born in 1809. Most of his life was spent in Paris, where he died in 1849.

8. Botticelli (BOT-te-CHEL-le). The i's take the long e sound. Alessandro Filipepi Botticelli, an Italian painter of note, was born about 1447, and died in 1510.
9. Buddha (BOOD-a). U as short double o. Buddha which means "the wise" or "the enlightened", was the sacred name of Siddhartha Gautama, the founder of Buddhism. Buddha was an East Indian sage who is thought to have lived in the fifth century B.C.
10. Goethe, von (fon GU-te). Oe as u in urn. The first o is short. Johann Wolfgang von Goethe, German author of eminence, was born in Frankfort in 1749 and died in 1832. Probably the most famous of all his works is his play Faust.
11. Maupassant, de (de mo-pa-SAN). (Henri Rene Albert) Guy de Maupassant, French novelist and writer of short stories, lived from 1850 to 1893. The au takes the long o sound.
12. Titian (TISH-an). Short i, short a. Titian, whose real name was Tiziano Vecellio, was a great Italian painter. He was born in Pieve de Cadore in 1477, and died of the plague in 1576.
13. Machiavelli (ma-kye-VEL-le). A's as in father. Niccolo di Bernardo Machiavelli, renowned Italian statesman and political writer, was born in Florence in 1469. He died in 1527, in dire poverty.
14. Puccini (poot-CHE-ne). U as long double o; i's as in long e. Giacomo Puccini, celebrated Italian composer, was born in 1858 and died in 1924. His most famous opera is Madame Butterfly.
15. Saint-Saens (SAN-SAENS). The first a is short, the second as in father. Charles Camille Saint-Saens, French composer and pianist, was born in 1835 and died in 1921.
16. Greenwich (GRIN-ij). The pronunciation GRIN-ij is that of Greenwich, London, from the meridian of which nearly all nations count their longitude. Greenwich, Connecticut, is pronounced GREEN-wich, GRIN-wich, or GREEN-ich. Greenwich, in Washington County, New York, is pronounced GREEN-wich, and Greenwich Village in New York City is pronounced GRIN-ij.
17. Hawaii (ha-WI-o). Au as long i followed by long e.
18. Albuquerque (AL-bu-KUR-ke). Pronounce final e long.
19. Buenos Aires (BWA-nos-I-ras). All vowels long.
20. Mackinac (MAK-i-no). Ac as o in or.

## Exercise No. 15

1. advertisement (ad-VUR-tis-ment). Short i.
2. Juvenile (JOO-ve-nil). Long e.
3. apricot (A-pri-kot). Long a.
4. envelope (noun) (EN-ve-lop).
5. rodeo (RO-de-o). All vowels long.
6. iodine (I-o-din). Both i's long.
7. either (E-ther). Th as in that.
8. perfume (noun) (PUR-fum).
9. leisure (LE-zher). Long e.
10. depot (DE-po). E and o long.
11. detail (de-TAL).
12. squalor (SKWOL-er).
13. coyote (KI-ot). Oy as long i.
14. pianist (pi-AN-ist). All vowels short.
15. gladiolus (glad-i-O-lus). Short i.
16. peremptory (per-EMP-to-ri). Short i.
17. pecan (pe-KAN). Long e, short a.
18. almond (A-mund. A as in father.
19. pistachio (pis-TA-shi-o). I's short.
20. alternate (verb) (OL-ter-nat).

The following sheets which contain the correct pronunciations for Exercises No. 1-12 (French, Latin and Italian) should be added to your workbook.



## Exercise No. 1

1. menu (MEN-u).
2. table d'hôte (TA-ble DOT). A as in ask, o as in old.
3. hors d'œuvre (or DE-vr').
4. bouillon (BOO-YON). Ou takes sound of oo in moon.
5. entrée (AN-tra). First e takes sound of a in father. The é takes the sound of long a. Literally, this word means entrance. In French usage it may mean either an entrance, or a dish served between the chief courses. In hotel usage, an entrée is a meat dish not classed as a roast, or a meat substitute, such as macaroni and cheese.

## Exercise No. 2

1. mousse (moos). Although this word resembles our English word mouse in appearance, you will not be conscious of this resemblance if you bear in mind that in French ou is always pronounced long double o. This word, therefore, is moos. It means a frozen dessert consisting largely of sweetened and flavored whipped cream.
2. glacé (glā-SA). Remember that whenever you see the letter e with the accent acute (é), the e is pronounced like long a. The original meaning of glacé is frozen. It is used in this sense in meringue glacée, ice cream in meringue shells. Glacé also means glossy, or coated with transparent icing, as glacé fruits.
3. julienne (JOO-li-EN). The dictionary defines julienne as "clear soup containing thin strips of carrots, onions, etc." The term is also used to describe the vegetables cut in thin strips. The French pronunciation is, ZHU-LYEN.
4. chef (shaf).
5. canapé (ka-na-PA). Here again is a word ending in e with an accent acute. A canapé is an appetizer served individually at the beginning of a meal. It frequently consists of a round slice of toast or fried bread on which small fish, fancy paste, or mushrooms are served.
6. soufflé (soo-FLA). Here are two of the sounds you have just learned -- ou, which is the equivalent of the long double o in moon, and é, pronounced long a. Soufflé means beaten light and baked. You are familiar with both potato soufflé and cheese soufflé.

7. meringue (me-RANG). This word will help you to learn another French sound. In French in is pronounced as if it were a nasal a. To approximate this sound in English, pronounce ang as in rang. A meringue is an icing made of sugar and beaten egg whites, usually slightly browned.
8. éclair (a-KLAIR). This is perhaps the most familiar of the French words in this lesson. As you know, an éclair is a small, cream-filled cake.

#### Exercise No. 3

1. élite (e-LET). É as long a, i as long e.
2. risqué (RES-KA). I as long o, que as kay. Although the dictionary gives hazardous or risky as the literal definition of risqué, the word is seldom employed except in the figurative sense; i.e., "verging on impropriety or indecency".
3. lorgnette (lor-NYET). A lorgnette is an eyeglass or a pair of eyeglasses with a long handle.
4. danseuse (dan-SUZ). This French word is used to designate a female dancer, especially a ballet dancer.
5. ensemble (an-SOM-b'1). This word should be very familiar to American women, because it has been applied so generally to three-piece costumes during the past few seasons. Ensemble is also used in other connections; it refers to a group as a whole, or to all parts taken together. For example, when an entire orchestra plays together, we refer to it as an ensemble. Likewise, the appearance of an entire company upon a stage at one time is called an ensemble.

#### Exercise No. 4

1. farci (far-SE). Means stuffed, as, chicken farci. The i takes long e sound.
2. sauté (so-TA). Means fried, as, tomatoes saute. The é takes long a sound.
3. blanc mange (bla-MANZH). It is a dessert. Although blanc means white, we speak of chocolate blanc mange.
4. ragout (ra-GOO). It is stewed meat, as, rabbit ragout. The out takes long double o sound.
5. cuisine (kwe-ZEN). It means cookery. Both i's take the long o sound.

## Exercise No. 5

1. ennui (AN-wo). U<sup>i</sup> as long e. Ennui means extreme boredom; a feeling of weariness and dissatisfaction.
2. fête (fât). E<sup>e</sup> as long a. A fête is a festival. We use the word also as a verb; we say that a person is fêted when parties and entertainments are given for him.
3. trousseau (TROO-SO). A trousseau is a bride's personal outfit. Here again we have the French ou pronounced oo. Notice that eau is pronounced o. We find this sound in many words that we have taken from the French, e.g., bandeau, chateau, plateau.
4. boudoir (BOO-dwar). A boudoir is a small, elegantly furnished room to which one, especially a lady, may retire to be alone and to receive special guests. The word comes from the French boudier, which means to pout or sulk. A boudoir, therefore, was originally a private room to which one might retire to sulk.
5. massage (ma-SAZH). Massage is the science of rubbing the body. The g in the second syllable has the sound of zh, like that in the word azure. Don't destroy the beauty of this smooth, flowing sound by saying ma-SAJ. We find the soft zh sound in other words we have taken from the French, such as monage, garage, and mirage.
6. clique (klok). A small, intimate group is called a clique; not a klik. Remember that i in French is always pronounced like e in English.
7. rouge (roozh). Rouge means red. The American city, Baton Rouge, Louisiana, is literally "red stick". According to one story, the city was named for a tall redwood tree standing on the site of the original settlement.
8. physique (fi-SHK). Here again we have a word of French extraction ending in ique, which in such words is always pronounced ek.

## Exercise No. 6

1. soiree (sua-RA). E<sup>e</sup> as long a. A soiree is an evening party, the French word for evening being soir.
2. nee (nâ). E<sup>e</sup> as long a. The word nee means born. It should never be used to mean alias. "James Doe, nee 'Battling Jim'" should be corrected to "James Doe, alias 'Battling Jim'". Nee is also misused for formerly. "Mrs. Edward Burns, nee Mrs. Howard Pine" should be corrected to read, "Mrs. Edward Burns, formerly Mrs. Howard Pine." Nee



should be used only when you mean born.

3. fiancé (FE-an-SA). I as long e, é as long a. Because we have no one word in the English language to take the place of fiancé, which means a betrothed person, this word has been widely adopted in English-speaking countries. When the word is spelled fiancé, it refers to a man; when it is spelled fiancée, it refers to a woman. Fiancée is always pronounced FE-an-SA.
4. début (da-BU). A début is a person's first formal appearance in public.
5. débutante (DEB-u-TANE). In English-speaking countries we seldom use any form except the feminine, débutante, which we restrict to mean a young woman making her début in society. The masculine form, débutant, is used in Europe to refer to a professional début.
6. tête-à-tête (TAT-a-TAT). Ê as long a. Tête-à-tête is literally "head to head." It means a private conversation.

#### Exercise No. 7

1. attaché (AT-a-SHA). An attaché is a member of a suite or staff; as, the attaché of an embassy.
2. résumé (ra-su-MA). A résumé is a summary.
3. vis-à-vis (VE-za-VE). Literally, vis-à-vis means "face to face" -- that is, opposite. The expression is also used as a noun; e.g., the person who faces you at dinner or when you are dancing is your vis-à-vis.
4. dénouement (da-NOO-mah). It is easy to remember the meaning of this word if you know that it comes from the French word dénouer, to untie. A dénouement is the solving of a plot or mystery, or the outcome of a situation.
5. entente (an-TANE). Entente means an understanding, relationship or intention, or the parties to an understanding.
6. décolleté (da-KOL-ta). Décolleté means leaving the neck and shoulders uncovered. Most formal evening gowns are décolleté.

#### Exercise No. 8

1. consacré (KON-so-MA). The o is modified long. The pronunciation here given for this word is the one generally accepted; it is slightly Anglicized.
2. rôti (RO-TE). The o is pronounced as in or. The i is



pronounced as long e. Roti means roast.

3. pâté de foie gras (PA-TA de FWA GRA). Pronounce each word in this phrase separately until you are certain of it, and then say the four words in one smooth phrase. Pâté means paste or dough. De means of. Foie means liver. Gras means fat. Therefore, the literal translation of pâté de foie gras is "paste of liver fat," but we use the term to mean goose liver paste.
4. potage (po-TAZH). A potage is a thick soup. The o is modified long.
5. café au lait (KA-FA O LE). Lait is pronounced as an l followed by short e. The word café means coffee, and lait means milk. Café au lait, therefore, is a combination of milk and coffee very similar to what we know as Boston coffee, which consists of equal proportions of hot milk and coffee.
6. filet mignon (FE-LE me-NYON). Both i's take the long e sound. Filet means a strip, as does our English word fillet, pronounced FIL-et. Mignon means small; thus filet mignon means literally "small strip." In restaurant usage, however, it means a small, tender, boneless steak.
7. déclassé (DA-KLA-SA). The feminine form of the word is spelled déclassée; but it also is pronounced DA-KLA-SA. It means degraded from one's social class. Used as a noun, the word means a declassified person.
8. maître d'hôtel (MA-tr' DO-TEL). The ô is long o. Literally, this phrase is "master of the hotel." It means the chief steward.

#### Exercise No. 9

1. suite (svet). U as long e. Suite means a connected series or a succession of objects belonging together, as a suite of rooms or a suite of furniture. Our English word suit also has this meaning. If the word is spelled s-u-i-t, pronounce it sut; if it is spelled s-u-i-t-e, pronounce it svet.
2. naïve (na-EV). I pronounced as long o. Naïve means unaffectedly simple and artless. We often speak of naïve remarks, naïve ideas, or naïve persons.
3. charmouse (shar-MUZ). Charmouse is a soft, smooth silk fabric.
4. éclat (a-KLA). The word éclat means ostentation, or brilliancy of success or effort; glory. For example, a

person may speak or sing with great éclat.

5. mêlée (ma-LĀ). Ê as long a; éé as long a. A mêlée is a confused fight or fray.
6. patois (PAT-wa). Any dialect or provincial speech may be called patois. Notice that here is the diphthong oi, which in French words is pronounced wa.
7. encore (ang-KOR). E as the a in father; long o. Encore! is an exclamation meaning again, used by an audience to call for a repetition. The noun encore means either a demand for repetition or the response to the demand.
8. faux pas (FO-PA). Au takes long o sound. Don't say "fox pass." A faux pas is a social blunder. It means literally "false step."

#### Exercise No. 10

1. ingénue (an-zha-NU). Ê as long a. An ingénue is an artless young girl. We use the term most frequently in speaking of an actress who plays the part of a young girl.
2. protégé (PRO-te-ZHA). A protégé is one who is under the care and protection of another.
3. blasé (bla-ZA). Blasé means having the sensibilities deadened by excess of enjoyment.
4. passé (pa-SA). This word means out of date.
5. coiffure (kwa-FUR). In the United States we frequently say hairdress instead of coiffure.
6. visé (VE-za). A visé is an endorsement stamped on a passport by a qualified authority. Our corresponding English word is visa, pronounced VE-za. (I as long e.)
7. de luxe (de-LOOKS). U as short oo. De luxe means luxurious or sumptuous.
8. salon (sa-LON). This French word has its American counterpart in the word saloon, used in the sense of a large public room. We speak of a dining saloon or salon, or the salon or saloon of a steamer.
9. mélange (ma-LANZH). A mélange is a mixture or medley. We may have a mélange of fruits, a mélange of editorial comments, a mélange of musical selections, etc.
10. bon voyage (bon vwa-YAZH). Don't say bon VOI-aj. The second syllable is not voi, but vwa. Bon voyage means a

good voyage.

### Exercise No. 11

1. *retroussé* (RET-roo-SA). The ou takes the long double o sound. *Retroussé* means "turned-up." Its use is limited almost entirely to designating what is vulgarly known as a "pug" nose.
2. *apropos* (ap-ro-PO). The o's are long. This word seems very familiar because it is so similar to our word *appropriate*. Both mean opportune or suitable.
3. *le dansant* (la dan-SAN). A's as the a in father. The *dansant* is the French expression for afternoon tea dance, but it is rapidly being replaced by the English term.
4. *liaison* (le-a-ZON). I as long o; the a is long. This word, which comes from the Latin *ligare*, meaning to bind, always indicates a relationship. We speak of an illicit intimacy between a man and a woman as a *liaison*, for example, and we refer to a semi-official member of an organization as a "liaison officer."
5. *carte blanche* (kart BLANSH). A's as in father. *Carte blanche* is similar in meaning to our American phrases, a free rein and write your own ticket. The latter, which is of course slang, carries almost exactly the same idea as *carte blanche*, which means literally "a white card" or "a blank card." The idea is that you may write whatever you wish on the card. The expression therefore means "unconditional power."
6. *naïveté* (na-ov-TA). I as long e. In an earlier lesson you learned that *naïve* means simple, unaffected, charming. *Naïveté* is the noun. It means "unaffected simplicity."
7. *esprit de corps* (es-PRE de KOR). *Esprit de corps* means "spirit of the company."
8. *petits pois* (pe-TE PWA). You frequently see this phrase on menus or on cans of peas. It means literally "little peas."
9. *crêpe* (krap). E as long a. You are familiar with this French word, which is used as the name of a kind of crinkled cloth or of a crinkled paper. The French also use *crêpe* to mean pancake.
10. *vin rouge* (vaN roozh). Ou as long double o. *Rouge* means red. *Vin* means wine, so that *vin rouge* means "red wine."

In the course of your daily conversation and reading, you will encounter French words and expressions other than those



included in these lessons. You will have little difficulty in pronouncing most of them, however, if you will apply the principles of French pronunciation which you have learned in this course.

Instead of studying French in this lesson, consider a group of expressions from Latin and Italian. All of them are used frequently in writing, but only a few of them are used in informal conversation. It is important to know their meanings and pronunciations.

#### Exercise No. 12

1. ad infinitum (ad IN-fin-I-tum). The third i is long; the other vowels short. Literally, this expression means "to infinity" -- hence our use of it to mean forever. The electric star in Madison Square, New York City, was intended to burn ad infinitum in honor of soldiers who were killed in the World War.
2. alter ego (AL-ter-E-go). E and o are long. The literal translation of this Latin phrase is "other self." We use the expression to mean a bosom friend, or second self. Damon was Pythias' alter ego.
3. dolce far niente (DOL-cha far NYEN-ta). O is long, final e's take long a sound; ie takes short e sound. This Italian expression means "delightful idleness." It is found in many descriptions of life in the South Sea Islands. Hawaii means dolce far niente to most persons who have visited it.
4. per se (pur se). The final e is long. Literally, per se means "through itself" -- that is, intrinsically. My ring is worth little per se, but I value it highly because it was a present from my great-grandmother many years ago.
5. sub rosa (sub RO-za). The o is long. Sub rosa, literally translated, is "under the rose." In the early days of Rome, garlands of roses were hung in banquet rooms as a sign that whatever was said "under the rose" should be kept in strictest confidence. Thus the term sub rosa came to mean secretly or confidentially. It is said sub rosa that the two banks will soon merge.
6. tempus fugit (TEM-pus FU-jit). The second u is long. Tempus



fugit is used in its literal sense: "time flies."

7. vice versa (VI-se VUR-sa). The e in vice is modified long e. This expression means conversely. The common English substitute for vice versa is our phrase "the other way round."
8. vox populi (voks POP-u-li). U and i are long. The literal translation of vox populi is "voice of the people." The expression in its complete form, Vox populi, vox Dei, means, "The voice of the people (is) the voice of God." Vox Populi is often used as the title of a newspaper column in which letters from the public are printed.
9. ex libris (eks LI-bris). The first i is long; the second is short. Ex libris means "from the books of." This inscription is used in books, usually on a bookplate, with the name of the owner beneath.
10. casus belli (KA-sus BEL-i). The a and i are long. This phrase, which means "cause of war," may be used in referring to any serious disagreement. It is occasionally used facetiously in referring to unimportant quarrels. The correct use of the term is illustrated in the example below. The casus belli between the two firms centered about the practice of price-cutting.

For an "open-book" quiz on "Pronunciation," write the answers to the following question in the spaces provided on this page.

1. Define pronunciation.
2. How does pronunciation differ from enunciation?
3. Give the general rule for correct pronunciation of words which are both noun and verb.
4. Fill in the following key to French pronunciation:  
 é is pronounced \_\_\_\_\_  
 oi is pronounced \_\_\_\_\_

u is pronounced \_\_\_\_\_

ê is pronounced \_\_\_\_\_

5. Write the "exception to the rule" covering the pronunciation of long u.

The following assignment for outside reading on "Pronunciation" should be outlined on this page of your workbook, using both sides of the page if necessary.

Parrish, Reading Aloud, page 215 (beginning "Sounds in Combination") to page 223 (ending "Cautions and Exercises").

## Audibility

He ceas'd, but left so pleasing on the ear,  
his voice, that listening still they seemed to  
hear.

Homer

Even though your enunciation is clear and your pronunciation correct, your audience may not be able to hear you beyond the first two rows. Audibility is therefore a very important part of oral reading. There is nothing more audible than a small child of six, yet this same person in adulthood often uses none of this volume when he reads before a group. There are possibly two reasons why this occurs. First of all, the tension arising from a reading or speaking situation restricts the use of the vocal mechanism. Relax! Try the following short exercise for relaxation of the throat muscles.

haw/ho/hay/haw/  
law/lo/lay/law/

haw/hah/hee/haw/  
lay/lah/lee/law/

Now relax your arms and shoulders by forceably shaking your hands. Have your elbows flexible and wrists loose. Your instructor will demonstrate.

The second reason for inaudibility in the normal reader is the fact that the reader has forgotten how much volume he really possesses. As adults, most of your vocal work is done in a conversational tone. It is not necessary to exert effort to be heard in every-day living. The use of the reading platform requires the use of this forgotten volume. You will surprise yourself! Start counting with the figure "one" as softly as

you can say it. Now "two" just a little louder. Then "three" being sure that there is a graduation in volume between "two" and "three." Keep on counting until your instructor tells you to stop. Remember that shouting has no place on the platform. There is a place where good volume ends and shouting begins.

Now combine relaxation of the body with increase in volume. Start again with the number "one." On the number "two," increase your volume and touch clinched fists on the desk top, hitting the desk with no more volume than you use in speaking "two." On "three" return the hands to the clapping position, increasing the clap with the increase in vocal volume. On "four," return the fists to the desk top with increased vigor. Keep on counting and repeating the arm exercises alternately until the instructor asks you to stop.

Now read the following selections which, by their content, lend themselves to the use of reading volume. Remember to keep a relaxed throat, be vigorous, audible to the last row of the classroom, but do not strain the vocal mechanism.

If I were an American as I am an Englishman, and  
a foreign troop were landed in my country, I would  
never lay down arms. Never! Never! NEVER!

Lord Chatham

With throats unslaked, with black lips baked,  
We could not laugh nor wail:  
Through utter drought all dumb we stood!  
I bit my arm, I sucked the blood,  
And cried, "A sail! a sail!"

Coleridge

Lo! there is blackness in the horizon, and the  
earthquake is rioting in the bowels of the mountains!  
A roar! A crash! And the very foundations of the



eternal hills are belched forth in a sea of fire!  
 Woe for that fated city! The torrent comes surging like  
 the mad ocean! It boils above wall and tower, palace  
 and fountain, and Pompeii is a city of tombs!

Out of the North the wild news came  
 For flashing on its wings of flame,  
 Swift as the boreal light which flies  
 At midnight through the startled skies.  
 And there was tumult in the air,  
 The fife's shrill note, the drum's loud beat,  
 And through the wide land everywhere  
 The answering tread of hurrying feet.

While the first oath of Freedom's gun  
 Came on the blast from Lexington;  
 And Concord roused, no longer tame,  
 Forgot her old baptismal name,  
 And made bare her patriot arm of power  
 And swelled the discord of the hour.

And there the startling drum and fife  
 Fire the living with fiercer life;  
 While overhead with wild increase,  
 Forgetting its ancient toll of peace,  
 The great bell swung as ne'er before;  
 It seemed as it would never cease;  
 And every word its ardor flung  
 And off its jubilant iron tongue  
 Was war! war! WAR!

Thomas Buchanan Read

Sir, before God, I believe the hour is come. My  
 judgement 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 began, that, live  
 or die, survive or perish, I am for the Declaration.  
 It is my living sentiment, and by the blessing of  
 God it shall be my dying sentiment -- Independence now,  
 and INDEPENDENCE FOREVER!

Supposed Speech of John Adams

Go search your heart, America.  
 Turn from the machine to man,  
 Build, while there is yet time, a creative Peace  
 While there is yet time!  
 For if you reject great Peace,  
 As surely as vile living brings disease,  
 So surely shall your selfishness bring war.

James Oppenheim: 1914 and After.

My ghastly cry I raise on high,  
 In great Olympus' hall.  
 Listen, oh gods, for Mars am I,  
 Hear ye my battle call.

For my wine cup grim, filled to battered brim,  
 Foam twinkling, bloody stars.  
 O list ye well what I have to tell,  
 The toast of the war-god Mars!

O the life of the slain and the racking pain  
 And the agony are mine.  
 All that men can be, they must offer me,  
 With the blood of their hearts for wine.

Turn not away; in my goblet gray  
 Foam twinkling, bloody stars.  
 To the dregs I quall; with a mocking laugh  
 I give you the toast of Mars!

Mary E. Oakes

Awake, awake!  
 Ring the alarumbell -- Murder and treason!  
 Banquo and Donalbain! -- Malcolm! awake!  
 Shake off this down sleep, death's counterfeit,  
 And look on death itself! up, up, and see  
 The great doom's image! Malcolm! Banquo!  
 As from your graves rise up, and walk like sprites,  
 To countenance this horror! Ring the bell!

Shakespeare

The following assignment for outside reading on "Audi-  
 bility" should be outlined on this page of your workbook, using  
 both sides of the page if necessary.

Parrish, Reading Aloud, Chapter 9, "Voice Improvement," pages  
 181 to 196 (omit exercises).

## Word Meaning and Sound

In all frankness we must begin by understanding that there is never anything on the printed page for the interpreter but black marks. There are not even words. Words cannot exist on a printed page. Words are merely a certain kind of reaction within a human being. They are symbols of words, if you please, but symbols nevertheless,---black marks and nothing more!

Charles H. Woolbert  
Severing E. Nelson

In order to transmit to your audience the meaning of the selection you are reading, you must first understand it yourself. This understanding begins with a knowledge of individual words, coupled with your own individual mental picture of that word. For example, if the word "sang-froid" were to be used in a selection, and you thought the word meant amazement or wonderment, you would give it a different vocal interpretation through the mental picture you would have of wonderment than you would if you understood the true meaning of sang-froid to be calmness, or imperturbableness.

To test your knowledge of the meaning or meanings of words, turn back to the section on pronunciation and define the words listed in Exercises 2, 5, 8, 9, 12, and 15. Be sure to note those words which have more than one meaning.

It cannot be emphasized too forceably that in the oral interpretation of the printed page, the habit of "skimming" just to "get the idea" must be eliminated. Each word should be taken into consideration if you expect your audience to do the same.

Therefore, never read a selection in class or before any group until you are sure of the right meaning for each word contained in it.

The first paragraph above mentions "your own mental picture" of a word. What is meant by that phrase? Take the word "sharp," for example. What picture presents itself to your mind? It might be one of the following: the gleaming edge of a knife; the words that clack from the mouth of a scandal-monger; or you might think of "sharp" in the terminology of slang and see a person who is quick to grasp ideas.

After the following list of words, write in a phrase or short sentence the picture that comes to your mind at the sight of the word.

1. velvety
2. scholar
3. disgrace
4. popularity
5. confusion
6. flashing
7. startled
8. ancient
9. cease
10. squadron
11. passage
12. soft
13. loud
14. childhood



15. buttons
16. leveliness
17. pinnacles
18. fragments
19. scattered
20. marble
21. leaves
22. cricket
23. burning
24. quick
25. lingering

Now, in terms of the picture you have given each of the above words, read them aloud. The word "sharp" will be enunciated clearly, with precision, with the "sharpness" of the blade of a knife.

Writers - especially the poets - are well aware of the fact that certain words in our language sound like the thing they describe and they employ sound-words whenever possible. In one stanza of Robert Southey's poem, "The cataract of Lodore," he uses the following sound-words which describe the waterfall: retreating, beating, meeting, sheeting; delaying, straying, playing, spraying; advancing, prancing, glancing, dancing; recoiling, turmoiling, toiling, boiling; gleaming, streaming, steaming, beaming; rushing, flushing, brushing, gushing; flapping, rapping, clapping, slapping; curling, whirling, purling, twirling; thumping, plumping, bumping, jumping; dashing, flashing, splashing, clashing. Another outstanding example of the use of sound-words

is Edgar Allen Poe's poem, "The Bells."

For an excellent example of sound-words in prose, read the selection by Oliver Wendell Holmes which will be found in this workbook immediately following the title, "Articulation and Enunciation." Note how the sound-words describing each vowel and consonant sound exactly like the vowel or consonant he is describing.

After 10 of the 15 "pictures" given below, write five sound-words which describe the picture, then read them aloud and hear the sound of the picture through the medium of your own voice.

1. a small stream on a sunny day
2. several small children playing in a park
3. a military band on parade
4. an electrical storm
5. a Revolutionary War battle
6. a circus in full sway
7. the Fourth of July
8. four middle-aged women playing bridge
9. your dentist using the drill
10. a dog fight
11. mowing hay
12. a model T Ford on the highway
13. a fire in a fireplace
14. snow falling at midnight
15. a hike in October

The following assignment for outside reading on "Word Meaning and Sound" should be outlined on this page of your

workbook, using both sides of the page if necessary.

Woolbert and Nelson, The Art of Interpretative Speech, page 165 (beginning "The Appeal of the Image") to page 175.

Herendeen, Speech Quality and Interpretation, page 44 (beginning "The Approach to Reading") to page 48 (ending "Four Stages of Interpretation.")

## Words in Relation to Ideas

To understand the living whole they start by driving out the soul; they count the parts, when all's done -- Alas! The spirit-bond is gone.

Goethe

The selection above by Goethe demonstrates the truth that by knowing merely the parts, you sometimes lose the meaning of the whole. Therefore, the knowledge of words alone is not enough. Your audience will grasp the meaning of what you read much more successfully if you employ correct emphasis and grouping.

First, a discussion of the word emphasis is in order. What is it? How is it employed? A word is emphasized in much the same manner as a syllable - by giving it more force or longer duration. However, this is not the only way to create emphasis. Emphasis is the result of contrast. Therefore, if you are reading a selection which, on the whole, requires a good deal of volume or force, emphasis may be obtained by speaking softly. If you are reading a selection which requires a fast tempo, emphasis results from an abrupt slowing of the reading speed. Parrish<sup>6</sup> has the following to say regarding emphasis:

Many attempts have been made to classify and describe the various kinds of emphasis, but always without satisfying results. Emphasis is as various as thought itself. Do not, then, ask "Which word shall I emphasize" or "What kind of emphasis shall I use?" Inquire rather whether you have the correct

<sup>6</sup>Wayland Maxfield Parrish, *Reading Aloud*. (The Ronald Press Co., New York, 1943) p. 59.



shade of meaning, whether you have grasped the author's thought. For in emphasis . . . there is no substitute for thinking; the surest means to correct expression is by re-creation of the author's thought.

This necessity for recreation of the author's thought can easily be demonstrated by the following exercises which show change in meaning with change in emphasis. Exercises No. 1, 2, and 5 are taken from Parrish<sup>7</sup> and No. 4 from Woolbert and Nelson.<sup>8</sup>

#### Exercise No. 1

1. I thought he would fail. (And he has.)
2. I thought he would fail. (Just what I expected all along.)
3. I thought he would fail. (What a mistake I made!)
4. I thought he would fail. (I can't understand why he hasn't.)
5. I thought he would fail. (But I didn't think it would matter.)

#### Exercise No. 2

Exercise No. 1 employs the use of logical attitude and change in emphasis due to change in attitude. Now, in Exercise No. 2, note how change in emphasis alone can still further change the meaning.

1. I thought he would fail. (But others didn't.)
2. I thought he would fail. (But I wasn't sure.)
3. I thought he would fail. (But not the others.)

<sup>7</sup>Wayland Maxfield Parrish, Reading Aloud. (The Ronald Press Co., New York, 1943) p. 79.

<sup>8</sup>Charles H. Woolbert and Severina E. Nelson, The Art of Interpretative Speech. (P. S. Crofts & Co., New York, 1952) p. 14.

## Exercise No. 3

1. I couldn't think of it. (My memory failed me.)
2. I couldn't think of it. (That's why I didn't mention it.)
3. I couldn't think of it. (What you ask is preposterous.)
4. I couldn't think of it. (You are too kind.)
5. I couldn't think of it. (It was too horrible.)
6. I couldn't think of it. (Heroically. I am above such conduct.)

## Exercise No. 4

1. Yes, I like her. (Emphasis on yes, for you are perfectly certain.)
2. Yes, I like her. (Emphasis on all the words, for you think she is a decidedly fine girl.)
3. Yes, I like her. (She is probably all right, but you are not anxious for her friendship.)
4. Yes, I like her. (Indicating that whatever others may think, she suits you.)
5. Yes, I like her. (But no more than that.)
6. Yes, I like her. (But not the other girl.)
7. Yes, I like her. (But my friend does not.)
8. Yes, I like her. (Who said I did not?)

Write a short sentence of your own and show four ways in which the meaning may be changed by a change in emphasis.

The use of emphasis is very closely allied with the balance of one phrase or one idea against another. The understanding of this interclausal relation by your audience depends largely upon your emphasis on the right words.

Consider the next exercise, which is a long one, not only

as work for emphasis and the balance of one phrase against another, but also as a review of all you have studied so far for good oral interpretation -- clear enunciation, correct pronunciation, audibility, and the creation of a mental picture of what you are reading -- a picture which you can now begin to project to your audience.

Music takes up the thread that language drops.  
Sidney Lanier

Do you wish people to speak well of you? Don't  
yourself!

Blaise Pascal

If both sides make you laugh, you are broadminded.  
The Public Speaker's Treasure Chest

The Chinese pronoun "I" is represented by two  
crossed swords.

H. G. Werner

Matrimony is like good mustard: men praise it  
with tears in their eyes.

Dr. J. A. Holmes

There is an enduring quality to truth exceeding-  
ly irritating to fidgety minds.

William Alexander Percy

Praise makes a good man better and a bad man worse.  
Dutch Proverb

The shortest and surest way to live with honor in  
the world is to be in reality what we appear to be.  
Socrates

Throughout life, no matter what age you reach,  
your ears never stop growing.

Neal O'Hara

You can have neither a greater nor a lesser  
dominion than that over yourself.

Da Vinci

No dust affects the eyes so much as gold dust.  
Lady Marguerite Blessington

Sleep is the best cure for worry, provided you can do it instead.

O. A. Battista

Gravity is no more evidence of wisdom than a paper collar is of a shirt.

Josh Billings

Some people pass their whole life in the expectation of the moment when they really will begin to live.

Ladies' Home Journal

Flatters are clever mind readers. They tell us exactly what we think.

Albert A. Brandt

Heaven is the place where the donkey at last catches up with his carrot.

C. K. Wright

There is no virtue of any kind unless one feels temptation.

Dr. Richard C. Cabot

Revenge is often like biting a dog because the dog bit you.

Austin O'Malley

Fewer things are harder to put up with than the annoyance of a good example.

Mark Twain

To find out what a man is, find out what he does when he has nothing to do.

Anon.

The whole thing can be reduced to one rule: if she puts it on her head, it must be a hat.

Anon.

He that wrestles with us strengthens our nerves and sharpens our skill. Our antagonist is our helper.

Edmund Burke

Be tolerant. If you cannot or will not change your opinions, it is often possible to change the subject.

Anon.

There is no more terrible sight than ignorance in action.

Goethe



Slang is a device for making ignorance audible.  
John Andrew Holmes

Better a donkey that carries you than a horse  
that throws you off.

Romanian Proverb

The English language lacks a Continental air,  
but it is full of lovely dells and downs, mountains and  
lakes, a fine wholesome language.  
George Moore

Age needs a critic; youth only a model.  
Ivan Panin

If a man thinks about his physical or moral  
condition, he generally finds that he is ill.  
Goethe

The world moves and man moves, and the stars of  
thought cannot be nailed to the sky.  
The Crayon

There is no wholly satisfactory substitute for  
brains, but silence does pretty well.  
Anon.

It is more to one's credit to go straight than  
to move in the best circles.  
Anon.

Never forget what a man says to you when he is  
angry.  
Henry Ward Beecher

When people complain of life, it is almost always  
because they have asked impossible things from it.  
Ernest Renan

Nothing is a greater impediment to being on good  
terms with others than being ill-at-ease with yourself.  
Balzac

The difference between salary and income is that  
salary is money you get for what you do yourself and  
income is money you get for what your father did.  
Western Mail

Humbly we thank those who are helping us to rise.  
Once we have succeeded we only thank our own merit.  
John Petit-Senn

The average man is neither as clever as his wife thought he was when they were engaged, nor as much of a dud as she thinks he is now that they are married.

Doublin Opinion

Mankind are very odd creatures: one half censure what they practice, the other half practice what they censure; the rest always say and do as they ought.

Benjamin Franklin

The difference between you and other people is that their money looks bigger and their troubles smaller.

Helen F. Jameson

The important thing is not so much that every child should be taught, as that every child should be given the wish to learn.

John Lubbock

He is not fit to live who is not fit to die, and he is not fit to die who shrinks from the joy of life or from the duty of life.

Theodore Roosevelt

Life is like a bed. If it is insupportably uncomfortable the best thing is to get up and remake it.

O. Sandys

A man's good work is effected by doing what he does: a woman's by being what she is.

Chesterton

Slander resembles counterfeit money. Many people have great scruples to coin it; but little to pass it along.

Ladies' Home Journal

It is easy to tell one lie; hard to tell but one.

Ladies' Home Journal

If someone betrays you once, it's his fault. If he betrays you twice, it's your fault.

Romanian Proverb

Perhaps to suffer is nothing else than to live deeply. Love and sorrow are the conditions of a profound life.

Vinet

The man who never alters his opinion is like standing water, and breeds reptiles of the mind.

William Blake

The first part of the night, think of your own faults: the latter part, think of the faults of others.

Chinese Proverb

In great actions, men show themselves as they ought to be, in small actions as they are.

Chamfort

The bigger a man's head gets, the easier it is to fill his shoes.

Sligo-Independent

He is rich whose income is more than his expenses; and he is poor whose expenses exceed his income.

Jean De La Bruyere

Education makes a people easy to lead, but difficult to drive; easy to govern, but impossible to enslave.

Lord Brougham and Vaux

Man argues woman may not be trusted too far; woman feels man cannot be trusted too near.

Junius Henri Browne

It is not miserable to be blind; it is miserable to be incapable of enduring blindness.

John Milton

We would give her more consideration, when we judge a woman, if we knew how difficult it is to be a woman.

Paul Gerald

I have seen many American women who look like queens, but I have never seen an American man who looks like a king.

Count Keyserling

Courtesy is the eye which overlooks your friend's broken gate-way -- but sees the rose which blossoms in his garden.

Lyman Abbott

It is a great error to take oneself for more than one is, or for less than one is worth.

Goethe

Habit is habit, and not to be flung out of the window by any man, but coaxed downstairs a step at a time.

Mark Twain

It's not what we tell people about ourselves that interests them; it's what we could tell and don't.

Thomas Arnold

A woman will sometimes confess her sins, but I never knew one to confess her faults.

Josh Billings

Parents are inclined to take their children to the circus, but to send them to church.

John Kenfield Morley

When opportunity approaches, men benefit from its knock at the door, women from a ring.

Frances Harner

If we did not flatter ourselves, the flattery of other people would not harm us.

La Rochefoucauld

Keep thine eyes wide open before a marriage; and half-shut afterward.

Thomas Fuller

Place before children nothing but what is simple, lest you spoil the taste, and nothing that is not innocent, lest you spoil the heart.

Joseph Joubert

Misfortunes one can endure; they come from the outside. But to suffer for one's faults -- ah! There is the sting of life.

Oscar Wilde

Queens are superior to kings, because when a woman is on the throne it is men who govern, whereas with a king it is a woman.

The Duchess of Burgundy

There are two great rules of life, the one general and the other particular. The first is that everyone can, in the end, get what he wants if he only tries. This is the general rule. The particular rule is that every individual is, more or less, an exception to the rule.

Samuel Butler



It is lucky that small things please women. And it is not silly of them to be thus pleased. It is in small things that the deepest loyalty, that which they need most, the loyalty of the passing moment, is best expressed.

Joseph Conrad

Men and women may sometimes, after great effort, achieve a creditable lie; but a house cannot say anything save the truth of those who have lived in it.

Rudyard Kipling

An untimely joke is a source of bitter regret always. Sometimes it may ruin a man; not because it is a joke, but because it is untimely.

Joseph Conrad

Hope is a pleasant acquaintance, but an unsafe friend. Hope is not the man for your banker, but he may do very well for a traveling companion.

T. C. Halliburton

If we treat people too long with that pretended liking called politeness, we shall find it hard not to like them in the end.

Logan P. Smith

I never yet heard man or woman much abused that I was not inclined to think the better of them, and to transfer the suspicion or dislike to the one who found pleasure in pointing out the defects of another.

Jane Porter

The more intellectual people are, the most originality they see in other men. To commonplace people, all men are much alike.

Pascal

The gentleman is he who accepts his position, and strives to fulfill all its responsibilities; and the cad is he who usurps every privilege which he can seize and dishonors every obligation that he can avoid.

Dr. Norwood

There is nothing man is so anxious to preserve, yet takes less care of, than life. If some died and others did not, death would be a terrible affliction.

Jean De La Bruyere

In order that a love letter may be what it should be, one should begin it without knowing what he's going to say and end it without knowing what he's said.

Raison

Once open the door to trouble, and its visits are threefold: first, anticipation; second, in actual presence; third, in living it over again. Therefore never anticipate trouble and make as little of its presence as possible, forget it as soon as past.

La Rochefoucauld

The nation who loses her liberty is not aware of her misfortune at the time, any more than the patient is, who receives a paralytic stroke.

Petrarch

All men are not born with genius, but every man can acquire purpose, and purpose is the backbone and marrow of genius -- nay, I can scarcely distinguish one from the other.

Bulwer

A man should choose a friend better than himself; if only like himself, he had better have none. There are plenty of acquaintances in the world, but very few real friends.

Chinese Proverb

The man who insists upon seeing with perfect clearness before he decides, never decides. Accept life and you must accept regret.

Amiel

No woman ever invented a new religion; yet no new religion would ever have been spread but for women. Cool heads invent systems, warm hearts embrace them.

Horace Walpole

When you get to heaven you will find many people there whom you did not expect to see. Many will be surprised to see you there too.

Ladies' Home Journal

The great gift of conversation lies less in displaying it ourselves than in drawing it out of others. He who leaves your company pleased with himself and his own cleverness is perfectly well pleased with you.

Jean De La Bruyere

It is as absurd to pretend that one cannot love the same woman always as to pretend that a good artist needs several violins to execute a piece of music.

Balzac

We begin by trying to alter the faults of those about us, we go on to make the best of them, and perhaps end by loving them.

Francis Bradley

To be happy with a man you must understand him a lot and love him a little. To be happy with a woman you must love her a lot and not try to understand her at all.

Helen Rowland

Never tell a young person that something cannot be done. God may have been waiting for centuries for somebody ignorant enough of the impossible to do that thing.

Dr. J. A. Holmes

The best solvent for questions of duty that I have been able to find, is to consider what would be the result of a given policy if it were followed by everybody under similar circumstances.

Henry Holt

Make it a rule of life never to regret and never to look back. Regret is an appalling waste of energy: you can't build on it; it's only good for wallowing in.

Katherine Mansfield

Closely related to emphasis is what is known as speech grouping. A speech group is a unit of thought. When reading to an audience, it is necessary to present these units of thought as the writer intended. By incorrect grouping, you may give the wrong meaning. This point is clearly illustrated by the following nonsense poem. Note the two distinctly different meanings you can convey to your audience by a change in grouping.

I saw a peacock with a fiery tail  
 I saw a blazing comet pour down hail  
 I saw a cloud all wrapt with ivy round  
 I saw a lofty oak creep on the ground  
 I saw a beetle swallow up a whale  
 I saw a foaming sea brimfull of ale  
 I saw a pewter cup sixteen feet deep  
 I saw a well full of men's tears that weep  
 I saw wet eyes in flames of living fire  
 I saw a house as high as the moon and higher  
 I saw the glorious sun at deep midnight  
 I saw the man who saw this wondrous sight.

I saw a pack of cards gnawing a bone  
 I saw a dog seated on Britain's throne



I saw King George shut up within a box  
 I saw an orange driving a fat ox  
 I saw a butcher not a twelvemonth old  
 I saw a great-coat all of solid gold  
 I saw two buttons telling of their dreams  
 I saw my friends who wished I'd quit these themes.

Note also how regrouping within one sentence may change the thought completely. Read the following sentences from Parrish<sup>9</sup> aloud giving the two possible speech groupings.

1. The teacher says the principal is a fool.
  2. "The teacher," says the principal, "is a fool."
1. Woman! Without her, man would be a savage.
  2. Woman without her man -- would be a savage.
1. A man going to sea -- his wife requests the prayers of the church.
  2. A man going to see his wife -- requests the prayers of the church.
1. What do you think! I will let you use my new car.
  2. What! Do you think I will let you use my new car!

Read the following nonsense lines which show how the regrouping of words alters the thought. This exercise is also a good review for clear enunciation.

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw, Esau Wood would saw. In other words, all the wood Esau saw to saw, Esau sought to saw. Oh, the wood Wood would saw! And oh! the wood-saw with which Wood would saw wood! But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood with a wood-saw that would saw wood, so Esau sought a saw sought a saw that would saw wood.

One day Esau saw a saw saw Wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw until I saw Esau Wood saw wood with the

<sup>9</sup>Wayland Maxfield Parrish, Reading Aloud. (The Ronald Press Co., New York, 1943) p. 47.



wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

Many readers find it helpful when reading aloud to separate the speech groups by use of the dash. Read the following selection which Chesterton chose to write without any form of punctuation.

Among all the strange things men have forgotten the most universal and catastrophic lapse of memory is that by which they have forgotten that they are living on a star.

Now read the same paragraph after it has been divided into speech groups and notice how much clearer the meaning will be to you and to your audience.

Among all the strange things men have forgotten -- the most universal and catastrophic lapse of memory -- is that by which they have forgotten -- that they are living on a star.

Note that the idea intended by the author is not that "Among all the strange things," but "Among all the strange things men have forgotten." Nor does he mean that "men have forgotten the most universal."

Using the following selection by Charlotte Bronte, rewrite it below, dividing the paragraph into the correct thought groups by use of the dash.

In the matter of friendship disappointment rises chiefly not from liking our friends too well or thinking of them too highly but rather from an overestimate of their liking for and opinion of us. If we would build a sure foundation in friendship we must love our friends for their sakes rather than for our own.

In reading the above selections, you have automatically been employing pause at the end of each thought group. Pause in reading aloud may be termed "oral punctuation." Clark and Babcock<sup>10</sup> sum up the use of pause as follows:

We do not mechanically make a pause; the pause is made for us by the time necessary to get the next idea or to evaluate and think through the idea just expressed. It also enables us to take breath. So the pause is psych-physiological. The length of the pause is governed by the amount of collateral thought necessary between ideas. It measures the mental distance from one idea to the following idea. There is never any need to pause for breath alone, as the pauses for thought are so many that the lungs may always be full, a necessary condition for good voice support. There are no "long runs" or cadenzas, as in singing, which require sustained breathing exercises to accomplish. Learn to fill your "think-tank" and your "lung-tank" automatically and simultaneously before you speak the next idea.

Practice the following selections for oral reading, taking careful note of the thought groups as they were intended by the author. Make those thought groups clear to your audience by the use of effective pause.

Go into the woods, in the fields, anywhere, and you see the same struggle, the same "injustice," the strong oppressing the weak. It is the law of Nature, and it is as operative in societies as among plants and animals. There are two ways to abolish poverty: abolish inequalities of talents and opportunity or run society on the plan of a penitentiary or a poorhouse

<sup>10</sup>Clark and Babcock, Interpretation of the Printed Page. (Prentice-Hall, Inc., New York, 1940) p. 5.

and regulate everything, and see to it that all share and share alike.

John Burroughs

This is the true joy of life, the being used for a purpose recognized by yourself as a mighty one; the being thoroughly worn out before you are thrown on the scrap-heap; the being a force of Nature instead of a feverish selfish clod of ailments and grievances, complaining that the world will not devote itself to making you happy.

George Bernard Shaw

What seems to grow fairer to me as life goes by is the love and grace and tenderness of it; not its wit and cleverness and grandeur of knowledge -- just the laughter of little children and the friendship of friends, the cozy talk by the fireside, the sight of flowers and the sound of music.

J. R. Green

Pride can go without domestics, without fine clothes, can live in a house with two rooms, can eat potato, purslane, beans, lyed corn, can work on the soil, can talk with poor men, or sit silent well contented in fine salons. But vanity costs money, labor, horses, men, women, health and peace, and is still nothing at last, a long way leading nowhere. Only one drawback: proud people are intolerably selfish, and the vain are gentle and giving.

Ralph Waldo Emerson

Most of the human race is still groaning under the belief that each of us is a special unrelated creation, just as men for ages saw no relationships between the fowls of the air, the beasts of the field and the fish of the sea. But thank God, we are beginning to learn that unity is as much a law of life as selfish struggle, and love a more vital force than avarice or lust of power or place. A Wandering Carpenter knew it, and taught it, twenty centuries ago.

David Grayson

Would you rise in the world? You must work while others amuse themselves. Are you desirous of a reputation for courage? You must risk your life. Would you be strong morally and physically? You must resist temptation. All of this is paying in advance. Observe

the other side of the picture: the bad things are paid for afterward.

#### Savonarola

Such is the nature of woman, if she be not a vixen indeed, that if the man sets out right with her; if he lets her early know that he is her lord, and that she is but his vassal; and that he has a stronger sense of his prerogative than of her merit and beauty; she will succumb; and, after a few struggles, a few tears, will make him a more humble, a more passive wife, for his insolent bravery and high opinion of himself.

#### Samuel Richardson

Marriage is not made for everybody, not attractive to everybody, not good for everybody who embarks in it. It is the cause of much suffering; it is bleeding from a thousand wounds. Without it there would presumably be still more suffering in the world and much less happiness.

#### Westermarch

Cassius: For Cassius is weary of the world; hated by one he loves; braved by his brother; checked like a bondman; all his faults observed, set in a notebook, learned, and conned by rote, to cast into my teeth.

#### Shakespeare

Whatsoever things are true, whatsoever things are honorable, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

#### The Bible

Then the king said to the wise men (for so was the king's manner toward all that knew law and judgment; and the next unto him was Carshena, Shethar, Admatha, Tarshish, Meres, Marsena, and Memucan, the seven princes of Persia and Media, which saw the king's face and sat first in the kingdom): What shall we do unto queen Vashti?

#### The Bible

Most honour'd madam, my Lord of York, out of his noble nature, zeal and obedience he still bore your



Grace, (forgetting, like a good man, your late censure both of his truth and him which was too far) offers, as I do, in a sign of peace, his service and his counsel.

Shakespeare

There are no new girls, no new women. Your grandmother was a devil of a clip half a century before you were born. You only knew of her when she was wrinkled and hobbling, reading the Epistle to the Thessalonians in a lace cap and saying she didn't know what the world was coming to. The young have always been young, and old always old; men and women don't change. The changes that you think you see lie just on the surface. You could wash them away with soap and hot water.

Stephen Leacock

If you have kindness enough to last you from sunup to bedtime, and can begin the day by being a human sunbeam in the family circle, irradiate cockle-warming friendliness on the train and ferryboat, make the old woman at the ferry gates feel that she has at least one friend, fill your clerks with an insatiable desire to serve your interests to the best of their ability, and let mirth and jollity loose at the lunch table; and can then go home and make your family happier for your presence -- why, I want to say to you that if they got up a parade of such men as you and the President were to start reviewing it at eleven o'clock, he wouldn't be late to lunch.

Charles Battell Loomis

I know of no more contemptible expression in the English language than these three words, "to get even." I can understand a healthy anger and can fully sympathize with a perfectly normal desire to go forth and give a beating to a fellow who has done you a mean trick. I am entirely familiar with most of the lower impulses to which human flesh and blood are at times subject and which are apt to manifest themselves in very unpleasant ways. But if I were to classify the whole register of sins (big sins and little sins and fifty-fifty sins) I would place at the top of the list that pollution of the soul which manifests itself in the wish "to get even."

Hendrik Willem Van Loon

It is a question in marriage, to my feeling, not of creating a quick community of spirit by tearing down and destroying all boundaries, but rather a good marriage is that in which each appoints the other guardian of his solitude, and shows him this confidence, the greatest in his power to bestow. A "togetherness" between two people is an impossibility, and where it seems, nevertheless, to exist, it is a narrowing, a reciprocal agreement which robs either one party or both of his fullest freedom and development. But, once the realization is accepted that even between the closest human beings infinite distances continue to exist, a wonderful living side by side can grow up, if they succeed in loving the distance between them which makes it possible for each to see the other whole and against a wide sky!

Rainer Maria Rilke

I wish your daughters to resemble me in nothing but the love of reading, knowing, by experience, how far it is capable of softening the cruelest accidents of life; even the happiest cannot be passed over without many uneasy hours; and there is no remedy so easy as books, which if they do not give cheerfulness, at least restore quiet to the most troubled mind.

Mary Wortley Montagu

In our choice of friends some special virtue ought to attract us; we should not examine as to whether they are rich or poor; but if we are persuaded that we could follow them into adversity, then we may boldly cultivate their friendship in their greatest prosperity.

Jean De La Bruyere

You must know that there is nothing higher and stronger and more wholesome and good for life than some good memory, especially a memory of childhood. People talk to you a great deal about your education, but some good, sacred memory, preserved from childhood, is perhaps the best education.

The Brothers Karamozov

The sovereign voluntary path to cheerfulness, if our spontaneous cheerfulness be lost, is to sit up cheerfully, look around cheerfully, and act and speak as if cheerfulness were already there. To feel brave, act as if we were brave, use all our will to that end, and courage will very likely replace fear. To wrestle with a bad feeling only pins our attention on it, where-

as if we act as if from some better feeling, the bad feeling soon folds its tent like an Arab, and silently steals away.

#### William James

The spirit of good sportsmanship is the gist of a well-bred family. Sometimes households of fine lineage peter out to a residuum of squealers and carpers. The parent's job year in and year out, here a little and there a little, is to build up a disposition of good sportsmanship, of taking one's medicine, of facing the music, of being reviled and reviling not. This sense of not always being right, of recognition that perhaps we've made a mistake, seems left out of some sets of grown-up children.

#### Samuel Smith Drury

And of all the joys of life which may fairly come under the head of recreation, there is nothing more great, more refreshing, more beneficial in the widest sense of the word, than a real love of the beauty of the world. Some people cannot feel it. To such people I can only say, as Turner once said to a lady who complained she could not see sunsets as he painted them, "Don't you wish you could, madam?" But to those who have some feeling that the natural world has beauty in it I would say, cultivate this feeling and encourage it in every way you can. Consider the seasons, the joy of the spring, the splendor of summer, the sunset colors of the autumn, the delicate and graceful bareness of winter trees, the beauty of snow, the beauty of light upon water, and what the old Greek called "the unnumbered smiling of the sea."

#### Viscount Grey

We have no shrines, most of us, any more -- we Protestant-Puritan-Pagan-Anglo-Saxon Occidentals -- no tranquil Buddhas or symbols of the passion by the roadside, no solemn temples, few cool, silent churches, always open and inviting to withdrawal for a moment from the hurly-burly of the world. It is not my business to determine whether that means loss or gain. But one thing it is always in our power to do -- to withdraw now and then from the periphery to the center, from the ceaseless whirl of the life that streams and eddies around us to the deep serenity of those great souls of better centuries who give:

Authentic tidings of invisible things;  
Of ebb and flow, and ever-during power:



And central peace, substituting at the  
Heart of endless agitation.

John Livingston Lowes

Man is what a woman marries. Men have two feet, two hands and sometimes two wives, but never more than one collar button or one idea at a time. Like Turkish cigarettes, men are all made of the same material; the only difference is that some are better disguised than others. Generally speaking, they may be divided into three classes -- husbands, bachelors and widowers. An eligible bachelor is a man of obstinacy surrounded with suspicion. Husbands are of three varieties -- prize, surprise and consolation prize. Making a husband out of a man is one of the highest plastic arts known to civilization. It requires science, sculpture and common sense, faith, hope and charity -- mostly charity. It is a psychological marvel that a soft, fluffy, tender, violet-scented, sweet thing like woman should enjoy kissing a big awkward, stubby-chinned, tobacco and bay-rum-scented thing like man.

If you flatter a man, it frightens him to death, and if you don't you bore him to death. If you permit him to make love to you, he gets tired of you in the end, and if you don't, he gets tired of you in the beginning.

If you wear gay colors, rouge and startling hats, he hesitates to take you out. If you wear a little brown toque and tailor-made suit, he takes you out and stares all evening at a woman in gay colors, rouge and a startling hat.

If you are the clinging-vine type, he doubts whether you have a brain. If you are the modern type, an advanced and independent woman, he doubts whether you have a heart. If you are surly he longs for a bright mate, and if you are brilliant, he longs for a play-mate. If you are popular with other men, he is jealous, and if you are not, he hesitates to marry a wallflower. If you please him, he seldom mentions it, but if you displease him, he never fails to tell you about it, especially if you are his wife.

M. E. Perry

For more advanced work in grouping, study the two following selections which are not punctuated. Use a combination of both punctuation for sentence-sense and the dash for the grouping of



ideas and be prepared to read them aloud. Remember that to give your audience the correct idea as expressed by the author it is also necessary to understand the author's objective. In the first selection, the author is retrospective; in the second selection, he is declamatory.

A mystery yes it was a mystery enshrouded in a mist like veil it was here then it was gone but where had it perished what was happening oh yes I was trying to sleep sleep would it never come but what was a mystery oh I remembered life life was simple yet were not the simple and unseen forces the greatest oh that I might dream of life life spirit soul other thoughts came crowding faces passed upon my pillow in review how heavy my eyelids felt was it sleep what was life questions answers sleep then came sleep in his robes of white I was in a garden why was I here yes there were others around about me in the center of the garden I saw Niobe weeping why but had she not lost seven sons their lives were taken again that question what is life that spirit action which cannot be traced beyond an impenetrable veil I wandered on.

As I followed the winding path the garden grew more beautiful people in reverent silence trod over the spongy cloud like turf I saw Massarath and Arcturus with his sons there where were they going they were coming toward me they have passed I must have been invisible like mists they intermingled crossed and became again separate beings still another came who stopped before me he was dressed in a solemn coat of black trimmed with a neck piece of the purest white could this spirit preacher answer my questions in a still small voice he requested me to take a tufted lily chair by the side of the picturesque path wonder stricken I obeyed suddenly a little black book appeared in the pastors white hands I knew not from where it came he read in silence then looking up he told me about the mysteries of life.

Life he said is bestowed by him who hath begotten the drops of dew it is mind soul spirit expressed by eternity life's realm is peopled with spiritual beings we cannot see it or feel it it is spiritual not material life is the gift of the almighty it is a mystery.

After a silence that seemed years I looked up to speak to the man who had been so kind to me but I was dumb the preacher and his book had vanished I was all alone slowly I moved down the path as one controlled by a superhuman force soon there came a change in the garden

the moist soft trails became stone paved roads inventions of every description loomed up in the fields before me what was this place where could I be then in the distance I saw a mist like whirlwind as it approached it took the shape of a human figure swiftly a man in a white costume only a moment ago enveloped in that circle of air stood before me in a strong harsh voice he commanded me to be seated how different this creature was from the preacher.

As soon as I had regained my poise and had placed myself comfortably on the iron bench beside the road he began.

I am a scientist I study life in its various forms life is not an accessory it is an essential it has been necessary from the very beginning of all we know what composes the body we know how it is made but we can not make the life which it contains although the senses would tell us that life is limited to the body it is not true we do not know the extent of life we cannot make it we cannot understand.

I could hear no more I was being drawn away away from the information that I sought I stretched out my arms in appeal but the great man seemed unconscious of what was happening backward backward a force was sucking pulling me in the still distance I heard him say that life was to all a mystery I tried to cry out I wanted to stay I was being drawn from the field of inventions away from the winding path past the weeping figure of Niebe and out of the beautiful garden my calling was in vain for I was falling falling I clutched at passing objects with outstretched vein forked hands I grasped at something soft and white was it a cloud that soft down substance.

Then for a moment all was black I still clung to the white mass with a death like grip did I say clouds clouds no it was a pillow where was I what had happened to the preacher the philosopher and the garden I had been dreaming of life yes I had learned much from these dream people I would not ask again what if life for to the greatest people on earth it was a mystery I knew then that it was left for me to defend that life which was bestowed upon me and to help others guard theirs so that in passing I might say as did king Arthur I have lived my life and that which I have done may be within himself make pure life purity a mystery my troubled mind was quieted the question was solved how dark the room was how heavy my eye lids felt then came sleep blessed peaceful sleep that helps us live this life of ours.

Hamlet: Speak the speech I pray you as I pronounced it to you trippingly on the tongue but if you mouth it as many of your players do I had as lief the town crier spoke my lines nor do not saw the air too much with your hand thus but use all gently for in the very torrent tempest and as I may say whirlwind of your passion you must acquire and beget a temperance that may give it smoothness oh it offends me to the soul to hear a robustious periwig pated fellow tear a passion to tatters to very rags to split the ears of the groundlings who for the most part are capable of nothing but inexplicable dumbshows and noise I could have such a fellow shipped for overdoing Termagant it out herods Herod pray you avoid it.

Be not too tame neither but let your own discretion be your tutor suit the action to the word the word to the action with this special observance that you overdo stop not the modesty of nature for anything so overdone is from the purpose of playing whose end both at the first and now was and is to hold as twere the mirror up to nature to show virtue her own feature scorn her own image and the very age and body of the time his form and pressure now this overdone or come tardy off though it make the unskilled laugh cannot but make the judicious grieve the censure of the which one must in you allowance or weigh a whole theater of others oh there be players that I have seen play and heard others praise and that highly not to speak it profanely that neither the accent of Christians nor the gait of Christian pagan or man have so strutted and bellowed that I have thought some of natures journeymen had made men and not made them well they imitated humanity so abominably.

#### Shakespeare

Correct grouping in poetry is sometimes more difficult than in prose because of the rhythm and rise-endings which often have no connection with the thought-group. In many cases, part of one stanza must be included in the thought-group with part of another line if your audience is to understand your reading. In the following selections, be sure you read by thought-groups, giving emphasis to the idea to be expressed rather than the end-of-the-line rise.



So these two brethren from the chariot took  
 And on the black decks laid her in her bed,  
 Set in her hand a lily, o'er her hung  
 The silken case with braided blazonings,  
 And kissed her quiet brows, and saying to her  
 "Sister, farewell for ever," and again  
 "Farewell, sweet sister," parted all in tears.

Sometimes a troop of damsels glad,  
 An abbot on an ambling pad,  
 Sometimes a curly shepherd-lad,  
 Or long-hair'd page in crimson clad,  
 Goes by to tower'd Camelot.

Tennyson

'Mid shouts that hailed her from the shore  
 And bade her speed, the bark is gone,  
 The dreary ocean to explore  
 Whose waters sweep the frigid zone; --  
 And bounding on before the gale,  
 To bright eyes shining through their tears  
 'Tizt sea and sky, her snowy sail  
 A lessening spark appear.

Malcolm

Oh may I join the choir invisible  
 Of these immortal dead who live again  
 In minds made better by their presence.

Eliot

Here on this beach a hundred years ago,  
 Three children of three houses, Amie Lee,  
 The prettiest little damsel in the port,  
 And Phillip Ray, the miller's only son,  
 And Enoch Arden, a rough sailor's lad,  
 Made orphan by a winter shipwreck, play'd  
 Among the waste and lumber of the shore.

Tennyson

That story which the bold Sir Bedivere,  
 First made and latest left of all the knights,  
 Told, when the man was no more than a voice  
 In the white winter of his age, to those  
 With whom he dwelt, new faces, other minds.

Tennyson



Most noble lord, Sir Lancelot of the Lake,  
 I, sometime call'd the maid of Astolat,  
 Come, for you left taking no farewell,  
 Hither, to take my last farewell of you.

Tennyson

I would not enter on my list of friends  
 (Though graced with polished manners and fine sense,  
 Yet wanting sensibility) the man  
 Who needlessly sets foot upon a worm.

Cowper

Your "open-book" quiz on "Words in Relation to Ideas" requires the answers to the following questions.

1. Name three ways in which a word or phrase may be emphasized.
2. Explain the relationship between emphasis and the balance of one phrase against another.
3. What is a speech group?
4. What is pause and how is it used?
5. What mechanical means may be employed to gain correct grouping?

The following assignment for outside reading on "Words in Relation to Ideas" should be outlined on this page of your workbook, using both sides of the page if necessary.

Farrish, Reading Aloud, page 50 (beginning "Group Relations") to page 61 (ending "Precis Writing.")

Herendeen, Speech Quality and Interpretation, page 93 (beginning "Emphasis") to page 102 (ending "Movement.")

## Meaning and Interpretation

Language is the armory of the human mind, and at once contains the trophies of its past, and the weapons of its future conquests.

Coleridge

In the sections of this workbook which you have already covered, you have been asked to read each selection with care; to know the meaning of the words in the selections read; to have a mental word-picture of the reading; and to build each group of words into complete thoughts in relation to the whole. If you have carried out these suggestions, you should now have little difficulty in understanding an author's meaning. When preparing prose or poetry for oral reading, answer the following list of questions. You will then be in a position to give the correct meaning and interpretation to the author's work.

1. What is the author's general purpose? To inform? To suggest? To imitate? To amuse?
2. What is the general theme?
3. What is the author's character and philosophy of life?
4. What is the author's mood?
5. Is there any special background?

The only questions here which may need clarification are those concerning (1) special background and (2) mood.

All of you know the special background which resulted in the writing of the "Star Spangled Banner." It is quite obvious in the case of Milton's sonnet, "On His Blindness," that the meaning can be more adequately expressed if the reader knows that Milton

himself was blind. What personal tragedy prompted Kipling to write "The Light That Failed?" Why did Whitman write "When Lilacs Last in the Dooryard Bloomed" or "The Wound-Dresser?" What is the special background attributed to Tennyson's "Break, Break, Break?"

When reading one selection, or a group of selections it is often advisable to give an introduction to the material in your own words. You may wish to relate some special background which would enhance the enjoyment and understanding of your reading for both you and your listeners. Or you may be reading for a special occasion and wish to tell why you have selected these particular verses to read. Again you may wish to explain why you have chosen the particular material you are reading for this particular group. If this extemporaneous introduction to your material is given with lack of animation and poor audience contact, you will "lose" your audience before you start to read. If necessary, write out what you want to say before you start to read, study it until you are as sure of your introduction as you are of the reading itself. Note in the selections below from Morris and Adams<sup>11</sup> how the introduction lends clarity and weight to the poem itself.

Edward Everett Hale makes effective use of ("Breathes There a Man") in his story "The Man Without a Country." The central character of the story, Philip Nolan, had, when charged with implication in Burr's conspiracy, declared with an oath that he wished he might never again hear the name of the United States.

<sup>11</sup>Morris and Adams, *Poems of Inspiration*, (Halcyon House, New York, 1923) p. 57, 115, 118.



He was sentenced to semi-confinement on a man-of-war, and every precaution was taken that no word or symbol should ever remind him of his country. One day in reading aloud to some officers a new poem by Walter Scott he stumbled upon this passage. The scene which followed is one of the most tense and unforgettable scenes in Hale's story.

Breathes there a man with soul so dead,  
 Who never to himself hath said,  
 This is my own, my native land!  
 Whose heart hath ne'er within him burned,  
 As home his footsteps he hath turned,  
 From wandering on a foreign strand?

If such there breathe, go, mark him well;  
 For him no minstrel raptures swell;  
 High though his titles, proud his name,  
 Boundless his wealth as wish can claim:  
 Despite those titles, power, and pelf,  
 The wretch, concentered all in self,  
 Living, shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust from whence he sprung,  
 Unwept, unhonored, and unsung.

Sir Walter Scott

Many, many times has each of us been sure that his motives have been better than his deeds have shown. Is it not both sensible and charitable to assume that the same is true of our fellows?

If I knew you and you knew me --  
 If both of us could clearly see,  
 And with an inner sight divine  
 The meaning of your heart and mine,  
 I'm sure that we would differ less  
 And clasp our hands in friendliness;  
 Our thoughts would pleasantly agree  
 If I knew you, and you knew me.

If I knew you and you know me,  
 As each one knows his own self, we  
 Could look each other in the face  
 And see therein a truer grace.  
 Life has so many hidden woes,  
 So many thorns for every rose;  
 The "why" of things our hearts would see,  
 If I knew you and you knew me.

Nixon Waterman

The men who see visions or cherish new ideas find the "sledding pretty hard" at first. Edison says he made the first dozen typewriters; tho waited ten years before he could sell them to the public. He says that forty years ago he began to advocate the idea of transforming coal into electrical energy at the mines instead of handling it, hauling it, and then wasting most of its power in the furnace. But only now is the idea beginning to be widely adopted.

They're the "utterly foolish dreamers,"  
 Who dream of a better day;  
 They're not the plotters and schemers  
 Who work for glory and pay,  
 But with confidence and undiminished  
 They dream of a world made new,  
 And after their days are finished  
 The wonderful dream comes true!

They know the hope and the yearning,  
 The sting of the blind world's scorn,  
 But never the sunshine burning,  
 The skies of their visioned morn;  
 They're the warriors fine and splendid,  
 The fond and faithful few;  
 Whose battles and work are ended,  
 Or ever the dreams come true!

Berton Braley

In order that you may understand and transmit to your audience the complete meaning of the selections you are reading, it is necessary to feel the author's mood. To misinterpret the mood is to misinterpret the entire meaning of a selection. Read the following selections and after each write the author's mood. Is it gay, philosophical, reminiscent, reverent? Is the poem written in a mood of envy, humor, discontent, lament, horror, or happiness? The many moods which express themselves in the span of your emotions, are also expressed in prose and verse.

My heart is like a singing bird  
 Whose nest is in a watered shoot;  
 My heart is like an apple-tree

Whose bough is bent with thick-set fruit;  
 My heart is like a rainbow shell  
 That paddles in a halcyon sea;  
 My heart is gladder than all these  
 Because my love is come to me.

Georgina Rossetti

The author's mood is: \_\_\_\_\_

What is this that I have heard?  
 Scurrying rat or stirring bird?  
 Scratching in the wall of sleep?  
 Twitching on the eaves of sleep?  
 I can hear it working close  
 Through a space along the house,  
 Through a space obscure and thin.  
 Night is swiftly running out,  
 Dawn has yet to ripple in,  
 Dawn has yet to clear the doubt, --  
 Rat within or bird without.

Melville Cano

The author's mood is: \_\_\_\_\_

Richness I hold in light esteem,  
 And love I laugh to scorn;  
 And lust of fame was but a dream,  
 That vanished with the morn:

And if I pray, the only prayer  
 That moves my lips for me  
 Is, "Leave the heart that now I bear,  
 And give me liberty!"

Yes, as my swift days near their goal,  
 'Tis all that I implore;  
 In life and death a chainless soul,  
 With courage to endure.

Emily Bronte

The author's mood is: \_\_\_\_\_

My temples throb, my pulses boil,  
 I'm sick of Song and Ode and Ballad;  
 So, Thyrsis, take the midnight oil  
 And pour it on a lobster salad.

My brain is dull, my sight is foul,  
 I cannot write a verse, or read --

Then, Pallas, take away thine Owl,  
And let us have a Lark instead.

Thomas Hood

The author's mood is: \_\_\_\_\_

When I consider how my light is spent,  
Ere half my days, in this dark world and wide,  
And that one talent which is death to hide,  
Lodged with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest He returning chide,  
"Doth God exact day-labour, light denied?"  
I foundly ask; but Patience, to prevent  
That murmur, soon replies, "God doth not need  
Either man's work or His own gifts: who best  
Bear his mild yoke, they serve Him best. His state  
Is kingly; Thousands at His bidding speed  
And post O'er land and ocean without rest:  
They also serve who only stand and wait."

Milton

The author's mood is: \_\_\_\_\_

Venus, take my votive glass;  
Since I am not what I was,  
What from this day I shall be,  
Venus, let me never see.

Matthew Prior

The author's mood is: \_\_\_\_\_

My church has but one temple,  
Wide as the world is wide,  
Set with a million stars,  
Where a million hearts abide.

My church has no creed to bar  
A single brother man  
But says, "Come thou and worship"  
To every one who can.

My church has no roof nor walls,  
Nor floors save the beautiful sod --  
For fear, I would seem to limit  
The love of the illimitable God.

Unknown. Signed E. O. G.



have you ever sat by the railroad track  
and watched the emptys coming back?  
lumbering along with a groan and a whine, --  
smoke strung out in a long gray line  
belched from the parting injun's stack  
---just emptys coming back.

i have -- and to me the emptys seem  
like dreams i sometimes dream --  
of a girl -- or munny -- or maybe fame --  
my dreams have all returned the same,  
swinging along the homebound track  
---just emptys coming back.

Unknown

The author's mood is: \_\_\_\_\_

Read the following selections thoughtfully, then write in  
the answers to the questions following it. Then reread in the  
light of what you have written.

Soft the herald angels sing,  
As underneath a Star  
The shepherds and the Wise Men kneel  
With treasure from afar.

And beautiful the burnished gold,  
The frankincense and myrrh,  
Yet the herald angels' gift  
Is even lovelier.

For it, a tiny halo, turns  
So luminous the place  
Above the Child that Mary leans  
As if to shield His face.

Then hushed the herald angels stand,  
No word at all they speak,  
For brighter than the halo burns  
The tear on Mary's cheek.

Stella Weston Tuttle

1. What is the general theme?
2. What is the author's mood?

3. What is the background?
4. What is the author's purpose?
5. What mental picture forms in your mind with the reading of this poem?
6. What lines of the poem would you emphasize? Why?

Break, break, break,  
 On thy cold gray stones, O sea !  
 And I would that my tongue could utter  
 The thoughts that arise in me.

O well for the fisherman's boy,  
 That he shouts with his sister at play !  
 O well for the sailor lad,  
 That he sings in his boat on the bay !

And the stately ships go on  
 To their haven under the hill;  
 But O for the touch of a vanish'd 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.

Tennyson

1. What is the general theme?
2. What is the author's purpose?
3. What is the author's mood?
4. What is the background?

5. What is your mental picture of the author as he wrote these lines?

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

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

Sidney Lanier

1. Who is speaking?
2. What is the theme?
3. What is the author's mood?
4. What is the background?
5. What mental picture comes to your mind with the reading of this poem?

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

My life is cold, and dark, and dreary;  
 It rains, and the wind is never weary;

My thoughts still cling to the mouldering Past,  
 But the hopes of youth fall thick in the blast,  
 And the days are dark and dreary.

Be still sad heart! and cease repining;  
 Behind the clouds is the sun still shining;  
 Thy fate is the common fate of all,  
 Into each life some rain must fall,  
 Some days must be dark and dreary.

Henry Wadsworth Longfellow

1. What picture is presented in the first lines?
2. What mood results from this picture?
3. Does the poem retain this mood throughout? If not, where is the change?
4. What is the general theme?
5. What is the author's purpose?

The Lord is my shepherd; I shall not want.  
 He maketh me to lie down in green pastures; he leadeth  
 me beside the still waters.  
 He restoreth my soul: he leadeth me in the paths of  
 righteousness for his name's sake.  
 Yea, though I walk through the valley of the shadow of  
 death, I will fear no evil -- for thou art with me;  
 thy rod and thy staff they comfort me.  
 Thou preparest a table before me in the presence of mine  
 enemies: thou anointest my head with oil; my cup  
 runneth over.  
 Surely goodness and mercy shall follow me all the days  
 of my life: and I will dwell in the house of the  
 Lord for ever.

The Bible

1. Who is the speaker?



2. What is the theme?
3. What is the mood?
4. What is the author's purpose?

The old order changeth, yielding place to new,  
 And God fulfils Himself in many ways,  
 Lest one good custom should corrupt the world.  
 Comfort thyself: what comfort is in me?  
 I have lived my life, and that which I have done  
 May He within Himself make pure! but thou,  
 If thou shouldst never see my face again,  
 Pray for my soul. More things are wrought by prayer  
 Than this world dreams of. Wherefore, let thy voice  
 Rise like a fountain for me night and day,  
 For what are men better than sheep or goats  
 That nourish a blind life within the brain,  
 If, knowing God, they lift not hands of prayer  
 Both for themselves and those who call them friend?  
 For so the whole round earth is every way  
 Bound by gold chains about the feet of God.  
 But now farewell.

Tennyson

1. Who is the speaker?
2. Who is the audience?
3. What is the theme?
4. What is the author's purpose?
5. What is the mood of the speaker? The audience?

Now try this same technique of inquiry on more difficult selections in prose.

To be, or not to be: that is the question:  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing end them? To die: to sleep;  
 No more: and, by a sleep to say we end  
 The heart-ache and the thousand natural shocks  
 That flesh is heir to, 'tis a consummation  
 Devoutly to be wished. To die, to sleep;  
 To sleep; perchance to dream: ay, there's the rub.

William Shakespeare

1. Who is the speaker?
2. What is the situation?
3. What is the mood?
4. What is the background?
5. What is the author's purpose?

Books are the best of things, well used; abused, among the worst. What is the right use? What is the one end which all means go to effect? They are for nothing but to inspire. I had better never see a book than to be warped by its attraction clean out of my own orbit, and made a stellite instead of a system. The one thing in the world, of value, is the active soul. This every man is entitled to; this every man contains within him, although in almost all men obstructed, and as yet unborn. The soul active sees absolute truth and utters truth, or creates. In this action it is genius; not the privilege of here and there a favorite, but the sound estate of every man. In its essence it is progressive. The book, the college, the school of art, the institution of any kind, stop with some past utterance of genius. This is good, say they -- let us hold by

this. They pin me down. They look backward and not forward. But genius looks forward: the eyes of man are set in his forehead, not in his hind head: man hopes: genius creates. Whatever talents may be, if the man create not, the pure efflux of the Deity is not flame; -- cinders and smoke there may be, but not yet flame. There are creative manners, there are creative actions, and creative words; manners, actions, words, that is, indicative of no custom or authority, but springing spontaneous from the mind's own sense of good and fair.

Ralph Waldo Emerson

1. What is the author's general purpose?
2. What is the meaning of:
  - a. satellite
  - b. efflux
3. What is the author's philosophy of life?
4. What is the author's mood?

At some time in your experience you have warmed to a friend's story of a personal incident. "Yes," you may have said, "I know how you feel. The same thing has happened to me." How well you could retell your friend's story! Why? Because you have experienced the same thing yourself! This factor of your own personal experience applies in the interpretation you give to the writing of another. If you have lived in Chicago with all its smoke and soot, you could give a better interpretation of Carl Sandburg's "Chicago" than you could if you had always lived where the air was fresh and clean. Your experience of riding a crowded "L" train and of choking with the stench of the

stock yards would be reflected in your reading of this particular poem. You could interpret Robert Frost's "The Death of the Hired Man" much more effectively if you had the experience of living on a farm than you could if you had lived all your life in a New York four story walk-up. If an actor is to portray the part of a hobo, he may become a "gentleman of the road" for a short time to gain experience in the part he is to play. A writer may take a trip to Alaska before using it as the background for a novel because, in order to write convincingly, he must have had some of the experience around which he is building his story. You will find that your own experiences, when they parallel the piece you are reading, will enrich your interpretation and give it conviction.

Read the following selections and find one that you can "match" with an experience of your own. Then write 150 to 200 words relating your own experience. Be prepared to read in class both the selection you chose and your parallel experience.

Don't wear your heart upon your sleeve,  
The sages all advise,  
But I was very, very young  
And thought myself quite wise.

I wore it there without a quail,  
Where everyone might see:  
That's how he (she) came to pick my heart,  
As apples from a tree.

A basket dangled on his (her) arm  
I thought it was my shrine,  
But when I looked inside I found  
Two other hearts with mine.

A. L. Von Tungen

We said, "Oh gosh, we are sick of moving,  
Sick of carting our junk around,



Our fortunes never will start improving  
 Until a terminal port is found."  
 We have bought a house. It is Greek Revival;  
 It's old and weathered and picturesque,  
 The sort of thing it is hard to rival  
 With brand-new plans on a builder's desk.

It's Home! A spot that is most appealing  
 (And paint's a peeling inside and out);  
 New cracks appear in the walls and ceiling,  
 The porch has dropsy, the sills have gout.  
 It's Home! It gives us a prideful tingle,  
 It thrills the spirit and warms the heart  
 Though hornets nest under every single  
 And plumbing constantly comes apart.  
 It's Home!

From "There's No Place," Berton Braloy

A house cat is a noisy thing  
 On amorous occasions,  
 And tigers are just tabby cats  
 In amplified equations.

Two screaming shadows plight their troth,  
 And what I'm thinking of  
 Is that I'd hate to be around  
 When tigers fall in love.

Harriet Gray Blackwell

Somebody shouted, "Look, a star!"  
 And so we glanced into the far  
 Black slate of sky, and saw it come --  
 A chalk mark of Elysium.  
 And when its sudden streak had died,  
 We turned and put the thought aside  
 And talked of other things instead --  
 Of rabbits in the cabbage bed  
 Long after dark; of deer that gnaw  
 The alder trunks and leave them raw.

But later, driving in to town,  
 I wondered where it had come down.  
 If some dark lake had pulled it in  
 To mysteries of fish and fin;  
 If, in some cattle's grassy hall,  
 It had been used to make a wall.  
 How strange to make a pasture bar  
 And never know you'd used a star!

Margaret P. Hansel

The sweetest lives are those to duty wed,  
 Whose deeds both great and small  
 Are close-knit strands of an unbroken thread,  
 Where love ennobles all.  
 The world may sound no trumpets, ring no bells,  
 The Book of Life the slurring record tells.

Thy love shall chant its own beatitudes,  
 After its own like working. A child's kiss  
 Set on thy singing lips shall make thee glad;  
 A poor man served by thee shall make thee rich;  
 A sick man helped by thee shall make thee strong;  
 Thou shalt be served thyself by every sense  
 Of service which thou renderest.

Elizabeth Barrett Browning

Look, God. I have never spoken to You . . .  
 But now . . . I want to say, "How do You do."  
 You see, God, they told me You didn't exist. . . .  
 And like a fool . . . I believed all of this.  
 Last night from a shell-hole I saw Your sky.  
 I figured right then, they had told me a lie.  
 Had I taken time to see the things You made,  
 I'd know they weren't calling a spade a spade.  
 I wonder, God, if You'd shake my hand.  
 Somehow . . . I feel that You'll understand.  
 Funny . . . I had to come to this hellish place  
 Before I had the time to see Your Face.  
 Well, I guess there isn't much more to say . . . .  
 But I'm sure glad, God, I met You today.  
 I guess the zero hour will soon be here.  
 But I'm not afraid since I know You're near.  
 The signal! . . . Well, God, I'll have to go.  
 I like You lots . . . this I want You to know.  
 Look, now, this will be a horrible fight . . . .  
 Who knows . . . I may come to Your House tonight.  
 Though I wasn't friendly with You before  
 I wonder, God, if You'd wait at Your door . . . .  
 Look . . . I'm crying! Me! Shedding tears!  
 I wish I'd known You these many years . . . .  
 Well, I'll have to go now, God . . . . good-bye . . .  
 Strange . . . since I met You . . . I'm not afraid to die.

Unknown

When the weather suits you not,  
 Try smiling.  
 When your coffee isn't hot,  
 Try smiling.  
 When your neighbors don't do right,  
 Or your relatives all fight,  
 Sure, 'tis hard, but then you might

Try smiling.

Doesn't change the things, of course --  
 Just smiling.  
 But it cannot make them worse --  
 Just smiling.  
 And it seems to help your case,  
 Brightens up a gloomy place,  
 Then, it sort o' rests your face --  
 Just smiling.

Unknown

'Twas a dangerous cliff, as they freely confessed,  
 Though to walk near its crest was so pleasant;  
 But over its terrible edge there had slipped  
 A duke and full many a peasant.  
 So the people said something would have to be done,  
 But their projects did not at all tally;  
 Some said, "Put a fence around the edge of the cliff,"  
 Some, "An ambulance down in the valley."

But the cry for the ambulance carried the day,  
 For it spread through the neighboring city;  
 A fence may be useful or not, it is true,  
 But each heart became brimful of pity  
 For those who slipped over that dangerous cliff;  
 And the dwellers in highway and alley  
 Gave pounds or gave pence, not to put up a fence,  
 But an ambulance down in the valley.

For the cliff is all right, if you're careful, they said,  
 And if folks even slip and are dropping,  
 It isn't the slipping that hurts them so much,  
 As the shock down below when they're stopping.  
 So day after day, as these mishaps occurred,  
 Quick forth would these rescuers sally  
 To pick up the victims who fell off the cliff,  
 With their ambulance down in the valley.

But a sensible few, who are practical too,  
 Will not bear with such nonsense much longer;  
 They believe that prevention is better than cure,  
 And their party will soon be the stronger.  
 Encourage them then, with your purse, voice, and pen,  
 And while other philanthropists dally,  
 They will scorn all pretense and put up a stout fence  
 On the cliff that hangs over the valley.

Better guide well the young than reclaim them when old,  
 For the voice of true wisdom is calling,  
 To rescue the fallen is good, but 'tis best  
 To prevent other people from falling.

Better close up the source of temptation and crime  
 Than deliver from dungeon or galley;  
 Better put a strong fence round the top of the cliff  
 Than an ambulance down in the valley.

From "A Fence or an Ambulance,"  
 Joseph Malins

I always wanted a red balloon,  
 It only cost a dime,  
 But Ma said it was risky,  
 They broke so quickly,  
 And beside, she didn't have time;  
 And even if she did, she didn't  
 Think they were worth a dime.  
 We lived on a farm, and I only went  
 To one circus and a fair,  
 And all the balloons I ever saw  
 Were there.  
 There were yellow ones and blue ones,  
 But the kind I liked the best  
 Were red, and I don't see why  
 She couldn't have stopped and said  
 That maybe I could have one --  
 But she didn't -- I suppose that now  
 You can buy them anywhere,  
 And that they still sell red ones  
 At circuses and fairs.  
 I got a little money saved;  
 I got a lot of time,  
 I got no one to tell me how to spend my dime;  
 Plenty of balloons -- but somehow  
 There's something died inside of me,  
 And I don't want one -- now.

Jill Spargur

When I get time --  
 I know what I shall do:  
 I'll cut the leaves of all my books  
 And read them through and through.

When I get time --  
 I'll write some letters then  
 That I have owed for weeks and weeks  
 To many, many men.

When I get time --  
 I'll pay those calls I owe,  
 And with those bills, those countless bills,  
 I will not be so slow.



When I get time --  
 I'll regulate my life  
 In such a way that I may get  
 Acquainted with my wife.

When I get time --  
 Oh glorious dream of bliss!  
 A month, a year, ten years from now --  
 But I can't finish this --  
 I've no more time.

Thomas L. Masson

I remember, I remember  
 The house where I was born,  
 The little window where the sun  
 Came peeping in at morn;  
 He never came a wink too soon,  
 Nor brought too long a day;  
 But now, I often wish the night  
 Had borne my breath away.

I remember, I remember  
 The roses red and white,  
 The violets, and the lily-cups,  
 Those flowers made of light!  
 The lilacs where the robin built,  
 And where my brother set  
 The laburnam on his birthday, --  
 The tree is living yet!

Thomas Hood

Though prejudice perhaps my mind befogs,  
 I think I know no finer things than dogs:  
 The young ones, they of gay and bounding heart,  
 Who lure us in their games to take a part,  
 Who with mock tragedy their antics cloak  
 And, from their wild eyes' tail, admit the joke;  
 The old ones, with their wistful, fading eyes,  
 They who desire no further paradise  
 Than the warm comfort of our smile and hand,  
 Who tune their moods to ours and understand  
 Each word and gesture; they who lie and wait  
 To welcome us -- with no rebuke if late.  
 Sublime the love they bear; but ask to live  
 Close to our feet, unrecompensed to give;  
 Beside which many men seem very logs --  
 I think I know no finer things than dogs.

Nally Carrington Brent

If, after reading through the above selections, you do not

find one which ties in with an experience of your own, consult your instructor for suggestions, or review the poetry sections of the books on interpretation which are on the reserve list in the library.

Write your own experience here, or if you prefer to type your work, clip it to this page in your workbook.

Although a good deal of emphasis has been placed on experience as a vital factor in interpretation, your imagination also plays an important role in two ways. (1) Through you "imagining" what the author means by a certain phrase or idea. -- For example, in Browning's "My Last Duchess" the following lines appear:

Oh sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together.

From the reading of the poem, it is up to the interpreter to imagine by what means "all smiles stopped." Browning merely

says "I gave commands." What were the commands? Did he have her beheaded? Was she shot? Was she imprisoned? Although the example cited above relates only to a few lines, the same theory may apply to an entire piece. Whereas one reader may interpret a poem to be merely a rollicking bit of fantasy, another may see in it an undertone of serious thinking. As a result of this difference in personal imagination, the mood, tempo, background -- in fact the character of the entire poem will change with his reading. (2) You cannot have had an experience which fits everything you read, yet is possible to put yourself in the place of the author or the person about whom he is writing.

You had a great deal of imagination as a child. You talked with animals, you imagined that you were a king, you saw yourself as a fearless "G-man," and you sometimes had imaginary playmates. Recall this fresh imagination of your childhood and let it have full sway when you are reading aloud. The fact that adults lose their ability to imagine is stated very aptly in the following poem by Elizabeth Coatsworth entitled "To Think!"

To think I once saw grocery shops  
With but a casual eye  
And fingered figs and apricots  
As one who came to buy.

To think I never dreamed of how  
Bananas sway in rain  
And often looked at oranges  
Yet never thought of Spain.

And in those wasted days I saw  
No sails above the sea,  
For grocery shops were grocery shops --  
Not hemispheres to me.

For practice in using your imagination for interpretation,

read the following selections from Edgar Lee Masters: "Spoon River Anthology." Here again special background is important. Masters is a native of central Illinois and it is on the outskirts of "Spoon River" near Peoria, Illinois, that all these scenes take place. They are the voices of the dead from the lonely cemetery which borders "Spoon River." Since the characters who speak are varied and their stories each different, try to transfer each of their experiences to yourself through your imagination.

Mod Putt

Here I lie close to the grave  
Of Old Bill Piersol,  
Who grew rich trading with the Indians, and who  
Afterward took the bankrupt law  
And emerged from it richer than ever,  
Myself grown tired of toil and poverty  
And beholding how Old Bill and others grew in wealth,  
Robbed a traveler one night near Proctor's Grove,  
Killing him unwittingly while doing so,  
For the which I was tried and hanged,  
That was my way of going into bankruptcy.  
Now we who took the bankrupt law in our respective ways  
Sleep peacefully side by side.

Ollie McGee

Have you seen walking through the village  
A man with downcast eyes and haggard face?  
That is my husband who, by secret cruelty  
Never to be told, robbed me of my youth and my beauty;  
Till at last, wrinkled and with yellow teeth,  
And with broken pride and shameful humility,  
I sank into the grave.  
But what think you gnaws at my husband's heart?  
The face of what I was, the face of what he made me!  
These are driving him to the place where I lie.  
In death, therefore, I am avenged.

Constance Hatoly

You praise my self-sacrifice, Spoon River,  
In rearing Irene and Mary,  
Orphans of my older sister!  
And you censure Irene and Mary  
For their contempt for me!  
But praise not my self-sacrifice,



And censure not their contempt;  
 I reared them, I cared for them, true enough! --  
 But I poisoned my benefactions  
 With constant reminders of their dependence.

Trainer, the Druggist

Only the chemist can tell, and not always the chemist,  
 What will result from compounding  
 Fluids or solids.  
 And who can tell  
 How men and women will interact  
 On each other, or what children will result?  
 There were Benjamin Pantier and his wife,  
 Good in themselves, but evil toward each other:  
 He oxygen, she hydrogen,  
 Their son, a devastating fire.  
 I Trainer, the druggist, a mixer of chemicals,  
 Killed while making an experiment,  
 Lived unwedded.

Knowlt Hohelmer

I was the first fruits of the battle of Missionary Ridge.  
 When I felt the bullet enter my heart  
 I wished I had staid at home and gone to jail  
 For stealing the hogs of Curl Trenary,  
 Instead of running away and joining the army.  
 Rather a thousand times the country jail  
 Than to lie under this marble figure with wings,  
 And this granite pedestal  
 Bearing the words, "Pro Patria."  
 What do they mean, anyway?

Frank Drummer

Out of a cell into this darkened space --  
 The end at twenty-five!  
 My tongue could not speak what stirred within me,  
 And the village thought me a fool.  
 Yet at the start there was a clear vision,  
 A high and urgent purpose in my soul  
 Which drove me on trying to memorize  
 The Encyclopedia Britannica!

Charlie French

Did you ever find out  
 Which one of the O'Brien boys it was  
 Who snapped the toy pistol against my hand?  
 There when the flags were red and white  
 In the breeze and "Bucky" Estil  
 Was firing the cannon brought to Spoon River  
 From Vicksburg by Captain Harris;  
 And the lemonade stands were running  
 And the band was playing,  
 To have it all spoiled

By a piece of a cap shot under the skin of my hand,  
 And the boys all crowding about me saying:  
 "You'll die of lock-jaw, Charlie, sure."  
 Oh, dear! oh, dear!  
 What chum of mine could have done it?

#### Zenas Witt

I was sixteen, and I had the most terrible dreams,  
 And specks before my eyes, and nervous weakness.  
 And I couldn't remember the books I read,  
 Like Drank Drummer who memorized page after page.  
 And my back was weak, and I worried and worried,  
 And I was embarrassed and stammered my lessons,  
 And when I stood up to recite I'd forget  
 Everything that I had studied.  
 Well, I saw Dr. Weese's advertisement,  
 And there I read everything in print,  
 Just as if he had known me;  
 And about the dreams which I couldn't help.  
 So I know I was marked for an early grave.  
 And I worried until I had a cough,  
 And then the dreams stopped.  
 And then I slept the sleep without dreams  
 Here on the hill by the river.

#### Dorcus Gustine

I was not beloved of the villagers,  
 But all because I spoke my mind,  
 And met those who transgressed against me  
 With plain remonstrance, hiding nor nurturing  
 Nor secret griefs nor grudges.  
 That act of the Spartan boy is greatly praised,  
 Who hid the wolf under his cloak,  
 Letting it devour him, uncomplainingly.  
 It is braver, I think, to snatch the wolf forth  
 And fight him openly, even in the street,  
 Amid dust and howls of pain.  
 The tongue may be an unruly member --  
 But silence poisons the soul.  
 Berate me who will -- I am content.

#### Dr. Siegfried Isman

I said when they handed me my diploma,  
 I said to myself I will be good  
 And wise and brave and helpful to others;  
 I said I will carry the Christian creed  
 Into the practice of medicine!  
 Somehow the world and the other doctors  
 Know what's in your heart as soon as you make  
 This high-souled resolution.  
 And the way of it is they starve you out.  
 And no one comes to you but the poor.  
 And you find too late that being a doctor

Is just a way of making a living.  
 And when you are poor and have to carry  
 The Christian creed and wife and children  
 All on your back, it is too much!  
 That's why I made the Elixir of Youth,  
 Which landed me in the jail at Peoria  
 Branded a swindler and a crook  
 By the upright Federal Judge!

#### Lois Spears

Here lies the body of Lois Spears,  
 Born Lois Fluke, daughter of Willard Fluke  
 Wife of Cyrus Spears,  
 Mother of Myrtle and Virgil Spears,  
 Children with clear eyes and sound limbs --  
 (I was born blind).  
 I was the happiest of women  
 As wife, mother and housekeeper,  
 Caring for my loved ones,  
 And making my home  
 A place of order and bounteous hospitality!  
 For I went about the rooms,  
 And about the garden  
 With an instinct as sure as sight,  
 As though there were eyes in my finger tips --  
 Glory to God in the highest.

#### The Circuit Judge

Take note, passers-by, of the sharp erosions  
 Eaten in my head-stone by the wind and rain --  
 Almost as if an intangible Nemesis or hatred  
 Were marking scores against me,  
 But to destroy, and not preserve, my memory.  
 I in life was the Circuit Judge, a maker of notches,  
 Deciding cases on the points the lawyers scored,  
 Not on the right of the matter.  
 O wind and rain, leave my head-stone alone!  
 For worse than the anger of the wronged,  
 The curses of the poor,  
 Was to lie speechless, yet with vision clear,  
 Seeing that even Ned Putt, the murderer,  
 Hanged by my sentence,  
 Was innocent in soul compared with me.

#### John Horace Burleson

I won the prize essay at school  
 Here in the village,  
 And published a novel before I was twenty-five.  
 I went to the city for themes and to enrich my art;  
 There married the banker's daughter,  
 And later became president of the bank --  
 Always looking forward to some leisure  
 To write an epic novel of the war.

Meanwhile friend of the great, and lover of letters,  
 And host to Matthew Arnold and to Emerson.  
 An after dinner speaker, writing essays  
 For local clubs. At last brought here --  
 My boyhood home, you know --  
 Not even a little tablet in Chicago  
 To keep my name alive.  
 How great it is to write the single line:  
 "Roll on, thou deep and dark blue Ocean, roll!"

John M. Church

I was attorney for the "Q"  
 And the Indemnity Company which insured  
 The owners of the mine.  
 I pulled the wires with judge and jury,  
 And the upper courts, to beat the claims  
 Of the crippled, the widow and orphan,  
 And made a fortune thereat.  
 The bar association sang my praises  
 In a high-flown resolution.  
 And the floral tributes were many --  
 But the rats devoured my heart  
 And a snake made a nest in my skull!

Barney Hainsfeather

If the excursion train to Peoria  
 Had just been wrecked, I might have escaped with my life --  
 Certainly I should have escaped this place.  
 But as it was burned as well, they mistook me  
 For John Allen who was sent to the Hebrew Cemetery  
 At Chicago.  
 And John for me, so I lie here.  
 It was bad enough to run a clothing store in this town,  
 But to be buried here -- achi!

Mrs. Charles Eliss

Reverend Wiley advised me not to divorce him  
 For the sake of the children,  
 And Judge Somers advised him the same.  
 So we stuck to the end of the path.  
 But two of the children thought he was right,  
 And two of the children thought I was right.  
 And the two who sided with him blamed me,  
 And the two who sided with me blamed him,  
 And they grieved for the one they sided with.  
 And all were torn with the guilt of judging.  
 And tortured in soul because they could not admire  
 Equally him and me.  
 Now every gardener knows that plants grown in cellars  
 Or under stones are twisted and yellow and weak.  
 And no mother would let her baby suck  
 Diseased milk from her breast.  
 Yet preachers and judges advise the raising of souls



Where there is no sunlight, but only twilight,  
 No warmth, but only dampness and cold --  
 Preachers and judges!

Rev. Lemuel Wiley

I preached four thousand sermons,  
 I conducted forty revivals,  
 And baptized many converts.  
 Yet no deed of mine  
 Shines brighter in the memory of the world,  
 And none is treasured more by me:  
 Look how I saved the Blisses from divorce,  
 And kept the the children free from that disgrace,  
 To grow up into moral men and women,  
 Happy themselves, a credit to the village.

Yoo Bow

They got me into the Sunday-school  
 In Spoon River  
 And tried to get me to drop Confucius for Jesus.  
 I could have been no worse off  
 If I had tried to get them to drop Jesus for Confucius.  
 For, without any warning, as if it were a prank,  
 And sneaking up behind me, Harry Wiley,  
 The minister's son, caved my ribs into my lungs,  
 With a blow of his fist.  
 Now I shall never sleep with my ancestors in Pekin,  
 And no children shall worship at my grave.

Ida Chicken

After I had attended lectures  
 At our Chautauqua, and studied French  
 For twenty years, committing the grammar  
 Almost by heart,  
 I thought I'd take a trip to Paris  
 To give my culture a final polish.  
 So I went to Peoria for a passport --  
 (Thomas Rhodes was on the train that morning.)  
 And there the clerk of the district Court  
 Made me swear to support and defend  
 The constitution -- yes, even me --  
 Who couldn't defend or support it at all!  
 And what do you think? That very morning  
 The Federal Judge, in the very next room  
 To the room where I took the oath,  
 Decided the constitution  
 Exempted Rhodes from paying taxes  
 For the water works of Spoon River!

Penniwit, the Artist

I lost my patronage in Spoon River  
 From trying to put my mind in the camera  
 To catch the soul of the person.

The very best picture I ever took  
 Was of Judge Somers, attorney at law.  
 He sat upright and had no pause  
 Till he got his cross-eye straight.  
 Then when he was ready he said "all right."  
 And I yelled "overruled" and his eye turned up.  
 And I caught him just as he used to look  
 When saying "I except."

Alexander Throchimorton

In youth my wings were strong and tireless,  
 But I did not know the mountains.  
 In age I knew the mountains  
 But my weary wings could not follow my vision --  
 Genius is wisdom and youth.

Clarence Fawcett

The sudden death of Eugene Carman  
 Put me in line to be promoted to fifty dollars a month,  
 And I told my wife and children that night.  
 But it didn't come, and so I thought  
 Old Rhodes suspected me of stealing  
 The blankets I took and sold on the side  
 For money to pay a doctor's bill for my little girl.  
 Then like a bolt old Rhodes accused me,  
 And promised me mercy for my family's sake  
 If I confessed, and so I confessed,  
 And begged him to keep it out of the papers,  
 And I asked the editors, too.  
 That night at home the constable took me  
 And every paper, except the Clarion,  
 Wrote me up as a thief  
 Because old Rhodes was an advertiser  
 And wanted to make an example of me.  
 Oh! well, you know how the children cried,  
 And how my wife pitied and hated me,  
 And how I came to lie here.

Mickey M'Grew

It was just like everything else in life:  
 Something outside myself drew me down,  
 My own strength never failed me.  
 Why, there was the time I earned the money  
 With which to go away to school,  
 And my father suddenly needed help  
 And I had to give him all of it.  
 Just so it went till I ended up  
 A man-of-all-work in Spoon River.  
 Thus when I got the water-tower cleaned,  
 And they hauled me up the seventy feet,  
 I unhooked the rope from my waist,  
 And laughingly flung my giant arms  
 Over the smooth steel lips of the top of the tower --

But they slipped from the treacherous sline,  
And down, down, down, I plunged  
Through bellowing darkness!

Roscoe Purkanile

She loved me. Oh! how she loved me!  
I never had a chance to escape  
From the day she first saw me.  
But then after we were married I thought  
She might prove her mortality and let me out,  
Or she might divorce me.  
But few die, none resign.  
Then I ran away and was gone a year on a lark.  
But she never complained. She said all would be well,  
That I would return. And I did return.  
I told her that while taking a row in a boat  
I had been captured near Van Buren Street  
By pirates on Lake Michigan,  
And kept in chains, so I could not write her.  
She cried and kissed me, and said it was cruel,  
Outrageous, inhuman!  
I then concluded our marriage  
Was a divine dispensation  
And could not be dissolved,  
Except by death.  
I was right.

Mrs. Purkanile

He ran away and gone for a year.  
When he came home he told me the silly story  
Of being kidnapped by pirates on Lake Michigan  
And kept in chains so he could not write me.  
I pretended to believe it, though I knew very well  
What he was doing, and that he met  
The milliner, Mrs. Williams, now and then  
When she went to the city to buy goods, as she said.  
But a promise is a promise  
And marriage is marriage,  
And out of respect for my own character  
I refused to be drawn into a divorce  
By the scheme of a husband who had merely grown tired  
Of his marital vow and duty.

Now put yourself, through your imagination, in the place of  
the country doctor who does the speaking in the following  
monologue entitled "Closing Hours."

No, poor lady, I won't go. I'd never leave her bedside  
now.  
Don't cry -- your child is breathing still. I know just  
how

You feel. Even country doctors know of pain.  
 I hope to die someday and see my little boy again.  
 No prayers, or love, or drugs that I could give  
 Would grant his life. I could not make him live.  
 Here -- wipe those tears. Raise the window. Give her air.  
 Your little girl may live. Now sit in that big chair  
 And hold her hand. -- It's cold? Yet there's still a flush  
 Of color beneath those closed dark eyes. -- Hush!  
 We'll listen for that little heart beat and then pray  
 That she may live to see the break of day.  
 Look. Her calm sweet face rests upon the pillow dampened  
 by your tears.  
 She is leaving peacefully. She does not know, and little  
 fears  
 The life to come. Poor lady kneeling at her feet,  
 Pressing close to her will not make the Soul retreat  
 Back to the body that you loved so well.  
 You must stay here and with her memory dwell.  
 Think of the others that are here who need  
 A mother's love. Do not desert them -- and plead  
 To God to give you courage to help them stand the strain  
 Until you want your child to live the hardships and despair  
 That you have seen? She has reached a land more fair  
 Than this dark earth. -- Yes, of course there is another  
 shore --  
 A place in Mind Eternal. Else what is all this struggle  
 for?  
 Now come. Weeping will not help. I wish you'd try to go  
 to bed.  
 In Mind your child is living; in thought she is not dead.  
 See -- the rising sun is chasing shadows on the window sill.  
 You must go on, just like the earth -- though your child's  
 heart stands still.

G. B. G.

Although rhythm was mentioned in an earlier chapter, its  
 definition and study is actually a part of "Meaning and Inter-  
 pretation." Merendeen<sup>12</sup> defines rhythm as:

Action and reaction in a measure pattern of  
 sequence; harmonious flow and variation of sound;  
 correlation of parts in an artistic whole.

The understanding of her phrase "correlation of parts in

<sup>12</sup>Jane Merendeen, *Speech Quality and Interpretation*, (Harper and Brothers, New York, 1946) p. 377.



an artistic whole" is vital to good interpretation. If -- you --  
 jerk -- along a few -- words at a -- time when -- you read you  
 do -- not tie -- phrases or ideas -- together for your listeners.  
 Under the heading of phrasing and word grouping, you learned to  
 tie ideas together for thought content. The way in which you  
 bind these words into thoughts and thoughts into an "artistic  
 whole" constitutes your own individual rhythm pattern. Confusion  
 over the word "rhythm" often occurs when a person means "meter"  
 - not "rhythm." Meter is the property of being divided into  
 feet or syllabic groups. The repetition of these syllabic  
 groups in poetry becomes rhythmical. The differentiation which  
 the interpreter must make between rhythm and meter is explained  
 by Woolbert and Nelson<sup>15</sup> thus:

Meter can be said to exist on the printed page,  
 for you can mark it off by rule and predict what is  
 coming next. But rhythm cannot be possibly found on  
 the page; it lies only in the man himself . . .  
 Rhythm in interpretation is your own way of using  
 the rise and fall of sound while showing the sense  
 and the spirit of what you read.

Occasionally, however, a poet may establish such a per-  
 sistent meter that it is difficult, when reading his verse, to  
 establish rhythm-for-content instead of meter-for-beat. So  
 strong is the rhythmical repetition of meter in some selections  
 that they are often referred to as "rhythm verse." The two out-  
 standing writers of this type are Edgar Allen Poe and Vachel  
 Lindsay. Read the selections below, being sure that your own  
 natural rhythm carries over from one line to the next where the

<sup>15</sup> Woolbert and Nelson, *The Art of Interpretative Speech*, (F. S. Crofts and Company, New York, 1932) p. 271.

sense of the selections demands that no break in thought be made.

Once upon a midnight dreary, while 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 named Lenore:  
 Nameless here for evermore.

Poe

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,  
 In a sort of Runic rhyme,  
 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.

Poe

Fat black bucks in a wine-barrel room,  
 Barrel-house kings, with feet unstable,  
 Sagged and reeled and pounded on the table,  
 Pounded on the table,  
 Beat an empty barrel with the handle of a broom,  
 Hard as they were able,  
 Boom, boom, boom,  
 With a silk umbrella and the handle of a broom,  
 Boomlay, boomlay, boomlay, BOOM.  
 THEN I had religion, THEN I had a vision.  
 I could not turn from their revel in derision.  
 THEN I SAW THE CONGO, CREEPING THROUGH THE BLACK,

## CUTTING THROUGH THE FOREST WITH A GOLDEN TRACK.

.....

Listen to the yell of Leopold's ghost  
 Burning in Hell for his hand-maimed host.  
 Hear how the demons chuckle and yell  
 Cutting his hands off, down in Hell.  
 Listen to the creepy proclamation,  
 Blown through the lairs of the forest-nation,  
 Blown past the white-ants' hill of clay,  
 Blown past the marsh where the butterflies play; -  
 "Be careful what you do,  
 Or Mumbo-Jumbo, God of the Congo,  
 And all of the other  
 Gods of the Congo,  
 Mumbo-Jumbo will hoo-doo you,  
 Mumbo-Jumbo will hoo-doo you,  
 Mumbo-Jumbo will hoo-doo you."

Vachel Lindsay

The rhythm of the voice, the rhythm-pattern which is part of your individuality as a reader should not vary a great deal from the rhythm of music. Select a poem which you like to read, one which means something to you as an individual. Prepare it for reading in class. Your instructor will bring, or ask you to bring a recording which will be played as "background music" for your selection. If you have had difficulty in finding and establishing rhythm patterns of your own, this exercise will be extremely helpful to you. It should be noted here that when reading for a group, your listeners will find pleasure in the combination of oral reading and fitting background music.

Answer the following questions relating to "Meaning and Interpretation" as your "open-book" quiz for this section.

1. What is the purpose of background material?

2. How does mood effect interpretation?
3. What is the value of personal experience in interpretation?
4. In what two ways is imagination used in interpretation?
5. What is the difference between rhythm and meter?

The following assignment for outside reading on "Meaning and Interpretation" should be outlined on this page of your work-book, using both sides of the page if necessary.

Woolbert and Nelson, The Art of Interpretative Speech, page 57 (beginning "Logical and Emotional Meaning") to page 91.

Parrish, Reading Aloud, Chapter 13, "Prose Rhythm," pages 362 to 373.



### Suggestions for the Listeners' Enjoyment

Readers may be divided into four classes: (1) Sponges, who absorb all they read and return it nearly in the same state, only a little dirtied. (2) Sand-glasses, who retain nothing and are content to get through a book for the sake of getting through the time. (3) Strain-bags, who retain merely the dregs of what they read. (4) Mogul diamonds, equally rare and valuable, who profit by what they read, and enable others to profit by it also.

So far in this course you have considered the essentials of good interpretation. By this time you should be able to read clearly, distinctly, correctly, audibly, and understand what you are reading to such an extent that you can convey that understanding to your audience. There are other factors which either make your listeners enjoy your reading or consider the experience a waste of time. Some of these elements have been mentioned by your instructor before now, but because of their importance, they will be reviewed. Others covered in this section are new.

One of the primary tools for audience enjoyment is audience contact. Your instructor has already mentioned audience contact to you. In fact, it was one of the first things you learned in Oral Communications, or in any other beginning speech course. It makes no difference whether you are speaking or reading, you must satisfy that silent but powerful audience demand "Look at me! Communicate with me." With the full use of audience contact you not only satisfy the needs of your audience, but you discover, by watching the expressions on the faces of your

listeners, whether or not they are in a receptive mood, whether or not they are able to hear you distinctly, and whether or not they are giving you their full attention. To give you still further work in audience contact your instructor will ask you to read material which you have never seen before. Attempt to read far enough ahead in this extemporaneous exercise to enable you to lift your eyes from the printed page as you read aloud. Watch your audience! After you have finished, your instructor will ask you what certain individuals in the class were doing while you were reading.

You know that your most valuable tool when reading before an audience is your voice. In the first section of this workbook, audibility was mentioned as well as some of the common voice faults, but nothing was said about the voice which is always too loud. The "blasting tone" may be employed under certain conditions, but its constant use in reading is not only trying on the throat of the reader -- it is tiring to the ears of the listeners. If you have been told that you "hammer away" at the selections you read, study the following poems putting into practice all you have learned about the feeling and thought you are to convey to your audience.

The sound of the rain is like the voice of a mystic  
 touched with sadness;  
 Or old women speaking softly, sobbing quietly over a  
 young mother dead of child birth;  
 Or a grey-bonneted quaker maiden, wistful as a May  
 mist, lonely for a great lover.

Benjamin Rosenbaum

The year's at the spring  
 And the day's at the morn;

Morning's at seven;  
 The hillside's dew-pearled;  
 The lark's on the wing;  
 The snail's on the thorn:  
 God's in his heaven --  
 All's right with the world!

Robert Browning

Listen . . .  
 With faint dry sound,  
 Like steps of passing ghosts,  
 The leaves, frost-crisp'd, break from the trees  
 And fall.

Adelaide Crapsey

Just now,  
 Out of the strange  
 Still dusk. . . as strange, as still. . .  
 A white moth flew. Why am I grown  
 So cold?

Adelaide Crapsey

Coldly, sadly descends  
 The autumn evening. The field,  
 Strown with its dank yellow drifts  
 Of withered leaves, and the elms,  
 Fade into dimness apace,  
 Silent -- hardly a shout  
 From a few boys late at their play.

Matthew Arnold

Under the wide and starry sky  
 Dig the grave and let me lie.  
 Glad did I live and gladly die,  
 And I laid me down with a will.

This be the verse you grave for me:  
 Here he lies where he longed to be;  
 Home is the sailor, home from sea,  
 And the hunter home from the hill.

Stevenson

They are all gone away,  
 The House is shut and still,  
 There is nothing more to say.

Through broken walls and gray  
 The winds blow bleak and shrill:

They are all gone away.

Nor is there one today  
To speak them good or ill:  
There is nothing more to say.

Edwin Arlington Robinson

Your voice as a tool in reading, must have variety in tone as well as in volume. Those of you who have taken long trips by airplane know the effect of the plane motor on your conscious thought. First you are aware of the monotonous drone of the motors; second, you become relaxed from the repetition of the same sound; then your eyelids droop and you go to sleep. A reader whose tone is monotonous has the same effect on an audience. Read the following poems carefully, then follow the instructions which are given below them.

With throats unslaked, with black lips baked,  
We could not laugh nor wail:  
Through utter drouth all dumb we stood!  
I bit my arm, I sucked the blood  
And cried, "A sail! a sail!"

Coleridge

Shall we let this monster live?  
Shall we through his averice give  
Our lives unto the foe?  
Raise the cry - and raise it now - of No! No! No!

G. B. C.

Lift up your heads, O ye gates;  
And be ye lift up, ye everlasting doors;  
And the King of glory shall come in!

The Bible

Who love can never die! They are a part  
Of all that lives beneath the summer's sky;  
With the world's living soul their souls are one:  
Nor shall they in vast Nature be undone  
And lost in the general life; each separate heart



Shall live, and find its own, and never die!

Richard Watson Gilder

Stick to it, boy,  
Through the thick and the thin of it!  
Work for the joy  
That is born of the din of it.  
But don't let them fret you;  
Dangers are lurking,  
But just keep on working.  
If it's worth while and you're sure of the right of it  
Stick to it, boy, and make a real fight of it.

Guest

God give us men. The time demands  
Strong minds, great hearts, true faith, and willing hands;  
Men whom the lust of office does not kill;  
Men whom the spoils of office cannot buy;  
Men who possess opinions and a will;  
Men who have honor; men who will not lie;  
Men who can stand before a demagogue  
And damn his treacherous flatteries without winking.  
Tall men, sun-crowned, who live above the fog  
In public duty and in private thinking.

Josiah Gilbert Holland

Reading the above selections with feeling will eliminate any tendency toward vocal monotony. These particular poems have been chosen because they lend themselves to voice variation. Read the first selection aloud, using all the same tone, or the same pattern of tones repeated over and over (sometimes called the "preacher's cadence"). Then reread the selection using the entire range of your voice. You would not be expected to use your entire range on such a short poem in ordinary reading, but since this is an exercise for variety of tone, it is essential for you to "hear" your entire range by using it. Now repeat the exercise on the remaining selections, first reading in a monotone, then giving it full range. Now read the following humorous poem

entitled "Orator Puff" using your highest tone for one pitch in Orator Puff's voice, and your lowest tone for the other pitch in Orator Puff's voice. Between his two tones, use all of your own!

Mr. Orator Puff had two tones to his voice,  
The one squeaking thus, and the other down so;  
In each sentence he uttered he gave you your choice,  
For one half was B alt, and the rest G below.  
Oh! Oh! Orator Puff,  
One voice for an orator's surely enough!

But he still talked away, spite of coughs and of frowns,  
So distracting all ears with his ups and his downs,  
That a wag once, on hearing the orator say,  
"My voice is for war"; asked him "Which of them, pray?"  
Oh! Oh! Orator Puff,  
One voice for an orator's surely enough!

Reeling homeward one evening, top-heavy with gin,  
And rehearsing his speech on the weight of the crown,  
He tripped near a saw-pit, and tumbled right in, -  
"Sinking fund," his last words as his noddle came down  
Oh! Oh! Orator Puff,  
One voice for an orator's surely enough!

"Oh, save!" he exclaimed in his he-and-she tones,  
"Help me out! help me out -- I have broken my bones!"  
"Help you out!" said a faddy who passed, "What a bother!  
Why, there's two of you there; can't you help one another?"  
Oh! Oh! Orator Puff,  
One voice for an orator's surely enough!

Thomas Moore

Although it is seldom done, monotony of tone may be used to create an effect. An extreme case of this usage can be illustrated by the story of a recital given by Vachel Lindsay in Chicago. The large "loop" theatre was crowded. There was a buzz of excitement at the expectation of hearing Lindsay read some of his unusual poetry. Because most of his poetry is based on metrical rhythm and sound for its effect, Mr. Lindsay read in a resonant monotone. When the intermission came, a good share

of the audience had gone peacefully to sleep as Mr. Lindsay had intended!

If you wish to have your audience enjoy your reading from beginning to end, you must gain and hold the attention of that audience. Remember in reading as in speaking your audience sees you before it hears you. If you approach the platform with the "well-I'll-be-glad-when-this-is-over" attitude, or the "I'm-certainly-not-anxious-to-do-this-and-will-get-it-done-as-fast-as-possible" attitude, your audience will sense it immediately. The key to animation is contained in a combination of relaxation and interested anticipation. Relaxation is gained in two ways: (1) through use of the type of exercise for relaxation given in this workbook under "Articulation and Enunciation" and (2) through the knowledge that you have prepared the assignment you are to read. The attitude of interested anticipation on the part of the reader results from enjoying the reading experience himself. If you approach the platform with the idea that you don't like what you are reading and don't intend to like it your facial expression will be dead (the Virginia O'Brian look) and your voice will match your facial expression. On the other hand, if you approach the audience with the mental attitude that you are going to read something which you enjoy and wish to share that enjoyment with your listeners, your step will be energetic, your posture vital, your facial expression alive, and your voice will be an echo of your mood! Read the first 10 exercises listed under "Emphasis and Grouping," twice. First, read them without any animation. Then read them with three times as much



animation as you think would be necessary to keep your audience awake and interested. Now read the following description which, in itself, has no action. Its "movement" depends entirely upon your animation.

Would you like to see Alaska? All right. Come with me on a journey through this land of a thousand wonders and see it as did the men of fifty years ago. Let us leave with the gold seekers of 1899 on one of the unseaworthy ships that lead to this northern fairy-land.

The last whistle was sounded. They were off. The boat slipped noiselessly from port and steamed up the Inner Channel and Linn Canal---. On one side of this mammoth gorge, the colors of the rain-bow could be seen mingled with the blue-grey hue of the rocks. Northern flowers of the most brilliant shades lined the crevices in the cliffs. Then came occasional icebergs carved by the world's greatest artist into fantastic shapes. These cold crystals became more numerous as the ship burrowed its way northward toward the hardships which none fully anticipated.

There was a jolt of the ship -- a call -- "all hands on deck." Open sea and Queen Charlotte Sound, the first danger point to be encountered, was at hand. The ship creaked, the swollen waters rose and fell while icebergs constantly neared the boat as though to greet it in its rough journey to the North. Days passed -- endless days of cold, hardships and hunger. At last Skagway, the terminus of the Inner Channel, could be seen.

This quaint town, so far from civilization, was the trading post of the North. English, American and Australian men inhabited this "town of tents." A provision store, a saloon, and a Canadian police Post, made up the picturesque scene. Dogs -- those half wolf, half mistiff creatures barked and pawed impatiently outside the stores. Men with weather beaten faces and hardened expressions, cursed their dog slaves and, with a crack of the whip that rang out on the frosty air, yelled "Gee, Haw."

There was another type of creature that pulled sleds---men that were to cross the dreaded pass to the gold regions beyond. Slowly and painfully each man pulled his sled up the beaten path to the end of the timber line. Then the divide in the Rockies that is



the entrance to the realm of gold, appeared. "Upward, Onward" was the call of each gold crazed seeker that carried his pack 10 miles onward each day, then only to struggle back for another load through the ever-shifting snow.

Life was like a story, once lost then forgotten. Men not quite so robust as the rest stepped aside, became numb, grew senseless and then turned black with cold. Yes, it was just another man whose blood had frozen in his veins. There were peeling ears, swollen fingers, and bandaged noses---all the conquest of the North. "Onward, upward, higher, colder" were the symptoms of the sphinx-like Chilicut Pass. Perspiration stood in beads upon the set faces of the shrunken forms. Only the thoughts of home and loved ones gave strength to the sinews to make these men conquerors.

At the top of the pass the climate became frigid. The men's clothes froze. The trudging of feet over the creaking snow changed to the rustle of stiffening fur like girls' starched dresses.

Walking, packing, pulling downward was the next call of the adventurers. Again the timber line was reached. Oh what a blessing was heat made from God's glorious trees! Warm food, good old "oochen" and dried beef were the delight of the half-starved, half frozen creatures.

Gradually the number of men lessened, grew animal-like, and fought "each man for himself." It was a fight for life -- a fight against the elements. One must be supreme, the other, conquered.

As the shimmering Lake Bennett came into view, the work changed. Rafts, barges, and scows were built. Over the beautiful Lakes Tagish and Le Barge they plowed, using blankets or tarpaulins as sails and birch bark boughs as guides. At a junction 80 miles from the starting point, the lakes joined Thirty-Mile-River. Here the current changed. Craggy rocks appeared above the water and the barges were as leaves upon a ruffled lake. The yells of "clean ho, a rock," could be heard above the roar of the turbulent waters. Rapids, water falls, floating trees, were all the weapons of Nature. Mammoth cliff-like structures projected into the water and were sprayed by the foam of the angry river. Scows were wrecked on these giants of the water that claimed their prey forever.

The rapids were followed by a more peaceful strip of water -- the Yukon. Down this river at eight miles

an hour came the adventurers nearing their destination. After trying days of water travel and restless nights, Dawson, the gold city was sighted. With leaps of joy and renewed energy, the men unloaded their remaining provisions, pitched tents, fried the salmon found in the river and traded with the Alaskan Indians.

From Dawson, small parties set out to stake claims and start mines. Rich veins of the long-sought-for gold were found. There was money---money everywhere. Men lost and won and lost again-----

And now, 50 years from the time when these gold-crazed miners saw Alaska, a returning adventurer found instead of the pioneer towns, large cities; and in place of the rough gold seekers, less robust, more civilized men. Yet, when the handiwork of man is left behind, the picturesque Alaskan country, (though aged by 50 winters and summers) is still majestic and unchanged.

#### G. B. C.

Variety in tempo or rate of delivery is an important instrument for your listeners' enjoyment. A rate of delivery which is too rapid for comprehension and understanding by your audience leads to lack of interest. Delivery which is too fast is often caused by this attitude of "I'm-certainly-not-anxious-to-do-this-and-will-get-it-done-as-fast-as-possible" which has already been mentioned. Another factor in rapid reading is the habit of "skimming just to get the thought." This habit automatically transfers itself from reading silently to reading aloud. The student who reads too rapidly must cultivate the habit of reading carefully. He must think each word, phrase, and sentence as he reads it. Some reading material lends itself to a slow tempo more readily than others. If your instructor has mentioned too rapid delivery to you, read the following selections with a conscious effort to keep your rate slow.

Slowly England's sun was setting o'er the hilltops 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 footsteps slow and weary, she with sunny floating  
 hair;  
 He with bowed head, sad and thoughtful, she with lips all  
 cold and white,  
 Struggling to keep back the murmur, "Curfew must not ring  
 tonight."

Rosa Hartwick Thorpe

The muffled drum's sad roll has beat  
 The soldier's last tattoo.  
 No more on life's parade shall meet  
 The brave and fallen few.  
 On Fame's eternal camping ground  
 Their silent tents are spread,  
 And glory guards with solemn round  
 The bivouac of the dead.

Theodore O'Hara

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of stone  
 Stand in the desert. Near them on the sand,  
 Half sunk, a shatter'd visage lies, whose frown  
 And wrinkled lip and sneer of cold command  
 Tell that its sculptor well those passions read  
 Which yet survive, stamp'd on these lifeless things,  
 The hand that mock'd them and the heart that fed;  
 And on the pedestal these words appear:  
 "My name is Ozymandias, king of kings:  
 Look on my works, ye Mighty, and despair!"  
 Nothing beside remains. Round the decay  
 Of that colossal wreck, boundless and bare,  
 The lone and level sands stretch far away.

Shelley

With fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat, in unwomanly rags,  
 Flying her needle and thread --  
 Stitch! stitch! stitch!  
 And still with a voice of dolorous pitch  
 She sang the "Song of the Shirt."

Thomas Hood



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

My life is cold, and dark, and dreary;  
 It rains, and the wind is never weary;  
 My thoughts still cling to the mouldering Past  
 But the hopes of youth fall thick in the blast,  
 And the days are dark and dreary.

Be still sad heart! and cease repining;  
 Behind the clouds is the sun still shining;  
 Thy fate is the common fate of all,  
 Into each life some rain must fall,  
 Some days must be dark and dreary.

#### Longfellow

A too slow rate of delivery can be just as discouraging to your listeners as too rapid delivery. Hesitation in reading is often the result of not mentally following the line far enough ahead of the oral reading. A too slow rate is sometimes the result of inadequate preparation. However, the tempo which you use in ordinary conversation is as much a part of your personality as your facial expression and your gestures. It is not the purpose of this workbook to change your rate of delivery unless it is decidedly too slow or too rapid. If your instructor has told you that your rate is too slow, practice the exercises given in this workbook under avoidance of monotone since these selections are also keyed to a fast tempo.

Most poetry and prose, however, must have variety of tempo just as it must have variety of tone and volume. Practice the following exercise, noting from the content where changes in tempo occur. For these drills, underline the words, phrases or sentences which you believe should be read in a fast tempo



times: \_\_\_\_\_ and those in a slow tempo:

(I am the donkey,)  
 The tattered outlaw of the earth,  
 Of ancient crooked will;  
 Starve, scourge, deride me: I am dumb,  
 I keep my secret still.

Fools! For I also had my hour;  
 One far fierce hour and sweet!  
 There was a shout about my ears,  
 And palms before my feet.

Chesterton

The night has a thousand eyes,  
 The day but one;  
 Yet the light of the bright world dies  
 With the dying sun.

The mind has a thousand eyes,  
 And the heart but one;  
 Yet the light of a whole life dies  
 When its love is done.

Francis W. Bourdillon

Poster beds give out with  
 Ancient squeaks,  
 Sleeping isn't safe on  
 Pure antiques.

Tables tilt and topple,  
 Drop leaves droop,  
 Pass the life insurance  
 With the soup.

Hold your breath when parking  
 On that chair,  
 Sitting isn't healthful  
 In mid-air.

Pioneers were hardy,  
 Sure enough --  
Rugged are collectors  
 Of their stuff!

Lenore E. Fisher

Alter? When the hills do.  
 Falter? When the sun  
 Question if his glory  
 Be the perfect one.

Surfeit? When the daffodil  
Doth of the dew;  
Even as herself, O friend!  
I will of you!

Emily Dickinson

With rue my heart is laden  
For golden friends I had,  
For many a rose-lipped maiden  
And many a lightfoot lad.

By brooks too broad for leaping  
The lightfoot boys are laid;  
The rose-lipped girls are sleeping  
In fields where roses fade.

A. E. Housman

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,  
For a moment, like a drop of rain,  
He sinks into thy depths with bubbling groan,  
Without a grave, uncull'd, uncoffin'd and unknown.

Lord Byron

Here's an example from  
A butterfly;  
That on a rough, hard rock  
Happy can lie;  
Friendless and all alone  
On this unsweetened stone.

Now let my bed be hard,  
No care take I;  
I'll make my joy like this  
Small butterfly,  
Whose happy heart has power  
To make a stone a flower.

William H. Davies

Buildings are waterfalls of stone  
That, spurning up with marble crest,  
Are frozen and enchained in air,  
Poised in perpetual rest.

But water seeks its level out.

So, when these fountains are unbound,  
The cataracts of melting stone  
Will sink into the ground.

Louis Ginsberg

Pessimist and optimist -  
This one sits shivering in Fortune's smile,  
Taking his joy with hated, doubtful breath.  
This other, gnawed by hunger, all the while  
Laughs in the teeth of death.

Thomas Bailey Aldrich

To poets,  
Heralds of joy, they walk the path of sorrow;  
Bearers of light, they tread a darkened way;  
Of gold bereft, from heaven's wealth they borrow;  
They die in night whose souls are full of day.

Thomas Curtis Clark

Care now lies  
Where Care was not,  
Shoved in the corner  
But not forgot --  
Care, in the corner.

I would call Laughter  
Out of the trees;  
But Laughter has bird-eyes,  
And Laughter sees  
Care, in the corner.

Janet Norris Bangs

Her delicate form scarce dimples in the bod  
Where she all night has lain.  
She is as frail and fragrant as a flower  
After an April rain.

I wish I had not pictured her a flower --  
A flower is but a sigh  
Of wonderment at beauty that so soon  
Expend itself to die.

Louise Ayres Garnett

If in your mind are hanging colors  
Drenched with waters of a sleep  
That might have woven living patterns,  
Why not weep, why not weep?

If through your breast a heat is blowing  
 Like wind across a desert place,  
 Why not lift up pointed fingers  
 And lay them tightly on your face?

If sunlight is a sworded pleasure  
 At your throat, and if the blue  
 Of distance makes a cry of you,  
 Or if the night is but a darkness,  
 Why not weep a tear or two?

Hazel Hall

If you would have your audience enjoy your reading, inject a note of humor whenever possible. Dr. Lin Yutang,<sup>14</sup> Chinese philosopher, says:

Modern man takes life far too seriously, and because he is too serious, his world is full of troubles. The importance of humor should never be forgotten. . . There is a purifying power in laughter -- both for individuals and for nations. If they have a sense of humor, they have the key to good sense, to simple thinking, to a peaceable temper, and to a cultured outlook on the world.

The amateur reader is often hesitant to use humor in his selections for fear it will "fall flat." However, if the theory of good interpretation is applied to humor, there is no reason why the results should not be gratifying. Remember that "pointing your lines" in humor is no more than the application of emphasis, grouping, and timing or tempo. Although humor takes many forms, only a few of which are particularly applicable to oral reading are mentioned here. The anecdote, which may be defined as a short humorous story with a "quick-turn" ending makes good reading material. Read the following anecdotes a-

<sup>14</sup> Dr. Lin Yutang, *The Importance of Living*, (quoted in *Reader's Digest*, Pleasantville, N. Y., July, 1947) p, 68.



loud after studying them carefully. Remember that any hesitation or repetition - especially on the lines to be "pointed" - will upset the timing and destroy the climax.

Artur Nikisch, the conductor, used to be stopped on the street by innumerable admirers. His hand would be kissed by swooning ladies. They used to beg for locks of his hair. To this last request he was always amenable, mailing to each admiring applicant a few strands of hair.

"At this rate," a friend warned him, "you will grow bald in no time."

"Not I," Nikisch answered with a wink, "my dog!"

David Dwen

In his old age the English statesman, Lord Balfour, was invited to speak at a banquet. The introductory speech was long and tiresome. As his Lordship was accustomed to retire early, when his time came to speak he arose and said, "You have asked me, gentlemen, for an address. Mine is No. 40 Carlton Gardens, and with your kind permission, I shall go there immediately."

J. Taylor

A former congressman confessed that although he was always forgetting their faces and never remembered their names, he had no difficulty being pleasant to his constituents while in the House of Representatives.

"When I meet someone in the lobby, whom I do not know from Adam, and I see he expects me to know who he is, I take him warmly by the hand, look straight into his eyes and say, 'And how is the old complaint?' I have never known it to fail."

Ladies' Home Journal

When the famous criminal lawyer Earl Rogers was in his heyday in Southern California, a high-bred old Chinese called on him. The Chinese wanted to know how much Rogers would charge to defend him for murder. The old man then sat down and began counting out the coins. Then with a courteous bow he started to leave the house.

"Wait, come back," called Rogers. "Where are you going?"

"I go kill man now," answered the Chinese, "then I come back."

Ladies' Home Journal

It is a well-known fact that those who stutter in talking can sing without any impediment. Many years ago a parson was in the middle of his sermon when his servant boy entered the church, hurried down the aisle and tried to tell him something. The lad was greatly excited and stuttered and stuttered, until the parson, who had stopped to listen, said, "Sing it." The congregation sat silently waiting, and then the boy began in the appropriate musical notes, "The barn is afire! The barn is afire!"

#### The Crayon

In the Southern Mountains there was a family reunion. An old family feud was revived. The offenders were brought into court. The judge questioned an old woman as to the particulars of the fight.

"Well, Judge," she said, "Jim Howard got into an argument with Henry Gates. Henry smashed Jim over the head with a stick of cord wood. Then Jim's brother cut Henry up with a butcher knife. Dick Collins shot Jim's brother through the leg. Pete Lilly went at Dick with an ax. And then, Judge, we just naturally went to fighting."

#### Ladies' Home Journal

When Scott, the Antarctic explorer, was preparing for his last expedition, he applied to Lloyd George, who was then Chancellor of the Exchequer, for financial aid. He was advised to see a certain rich man interested in polar expeditions. Scott did so and again called on Lloyd George. "Were you successful?" asked the Chancellor. "He is giving me a thousand pounds," was the reply, "but he has undertaken to raise fifty thousand more if I can persuade you to come with me. And I am to have a million if I can manage to leave you there."

#### Ladies' Home Journal

Whenever a friend of Sydney Smith was tempted to give way to anger, the wise and witty clergyman had a sure-fire method of restoring him to good humor. "My friend," the great divine would counsel, "never lose your good temper. It is one of your most agreeable qualities."

#### Lyre

The late Simon Bolivar Buchner used to tell a story of an old resident in his Kentucky home who was celebrated for his wisdom. "Uncle Zeke," a young man once

asked, "how does it come you're so wise?" "Because," said the old man, "I've got good judgement. Good judgement comes from experience, and experience -- well, that comes from poor judgement."

#### Ladies' Home Journal

There are few of the great philosophers who have made a greater contribution to the science of happiness than the hard-working Negro woman who had a thoroughly laxy but likable husband. When she was asked why she put up with him, she answered: "Well, it's this way; I makes the livin', and he makes the livin' worth while."

#### Oliver Herford

"Have women a sense of humor?" an English friend once asked Mark Twain. "Well," replied Mark Twain, "I don't think they have humor themselves, but they appreciate the quality of humor in others. Now, you see that woman crossing the lawn there?" The woman was his wife. "I don't suppose that woman ever said a humorous thing in her life; but she always sees the point of my jokes."

#### Paul B. Davis

The Harvard naturalist Louis Agassiz had a habit of collecting specimens for study which he would bring home with him. One morning Mrs. Agassiz was putting on one of her shoes when she felt something wriggling inside. She called to the professor, who was still asleep in an adjoining room, "Oh, Agassiz, come here, there is a snake in my shoe." To which he sleepily replied, "My dear, where can the other five be?"

#### James McDryde

When James Gordon Bennett was editor of the New York Herald, he once summoned his London correspondent to meet him in Paris. The correspondent knew that his employer was a great lover of dogs. He also had a premonition that he was going to be discharged, but he was not without resources. After Bennett had kept him waiting for an hour he was finally admitted into The Presence. A half dozen poodles began greeting him by licking his face and hands. Bennett's hostility melted like magic. He not only shook hands warmly with his employee but was solicitous of his health and gave him a substantial raise in salary. When the correspondent returned to his room, he changed his clothes and removed from his pockets some choice cuts of liver which



he had carefully secreted in them.

#### Ladies' Home Journal

"It is the duty of every father," said he (Oscar Wilde) with great gravity, "to write fairy tales for his children. But the mind of a child is a great mystery. It is incalculable, and who shall divine it, or bring it its own peculiar delights? You hurely spread before it the treasures of your imagination, and they are as dross. For example, a day or two ago, Cyril yonder came to me with the question, 'Father, do you ever dream? And what do you dream of?' asked Cyril, with a child's disgusting appetite for facts. Then I, believing, of course, that something picturesque would be expected of me, spoke of dragons with gold and silver scales, and scarlet flames coming out of their mouths, of eagles with eyes made of diamonds that can see over the whole world at once, of lions with yellow manes, and voices like thunder, of elephants with little houses on their backs, and tigers and zebras with barred and spotted coats. So I labored on with my fancy, till, observing that Cyril was entirely unimpressed, and indeed quite undisguisedly bored, I said: 'But, tell me, what do you dream of, Cyril?' His answer was like a divine revelation: 'I dream of pigs,' he said."

Richard Le Gallienne

The limerick is another form of humor which may be used for your listeners' enjoyment. Untermeyer and Davidson<sup>15</sup> discuss the limerick by saying:

Frowned on by puritans and purists, denied a mention in most collections, it is, nevertheless, a continuously popular form of verse. Its name is supposed to have been derived from an Irish song, each verse of which dealt with the adventures of different inhabitants of various villages, the chorus being, "Won't you come up to Limerick?"

The following examples for oral reading are also from Untermeyer and Davidson.<sup>15</sup>

There was an Old Man who said, "How  
Shall I flee from this horrible Cow?"

<sup>15</sup>Untermeyer and Davidson, Poetry, Its Appreciation and Enjoyment, (Harcourt, Brace and Co., New York, 1934) p. 425.



I will sit on this stile,  
And continue to smile  
Which may soften the heart of that Cow."

Edward Lear

There was an Old Man who said, "Hush!  
I perceive a young bird in that brush!"  
When they said, "Is it small?"  
He replied, "Not at all.  
It is four times as big as the bush!"

Edward Lear

There was an old party of Lime,  
Who married three wives at a time.  
When asked, "Why the third?"  
He replied, "One's absurd,  
And bigamy, sir, is a crime!"

Anonymous

There was a young fellow named Tate  
Who dines with his girl at S.S,  
But I'd hate to relate  
What that person named Tate  
And his toto-a-tote ate at S.S.

Attributed to Carolyn Wells

There was a young lady of Warwick,  
Who lived in a castle histerwick,  
On the ~~deep~~ castle mould  
She contracted a cold,  
And the doctor prescribed paragarwick.

Anonymous

There was an old man of the Cape,  
Who made himself garments of crepe.  
When asked, "Do they tear?"  
He replied, "Here and there,  
But they're perfectly splendid for shape!"

Robert Louis Stevenson

Closely related to the limerick are the epigram and epitaph.  
A few are shown here for your oral reading. These, again are

from Untermeyer and Davidson.<sup>16</sup>

Sir, I admit your general rule,  
That every poet is a fool:  
But you yourself may serve to show it,  
That every fool is not a poet.

Matthew Prior

On his death-bed poor Lubin lies:  
His spouse is in despair:  
With frequent sobs, and mutual cries,  
They both express their care.

"A different cause," Says parson Sly,  
"The same effect may give:  
Poor Lubin fears that he shall die;  
His wife, that he may live."

Matthew Prior

A fool and knave with different views,  
For Julia's hand apply:  
The knave, to mend his fortune, sues,  
The fool, to please his eye.

Ask you, how Julia will behave?  
Depend on't for a rule,  
If she's a fool, she'll wed the knave --  
If she's a knave, the fool.

Samuel Bishop

Here richly, with ridiculous display,  
The Politician's corpse was laid away.  
While all of his acquaintance sneered and slanged,  
I wopt: for I had longed to see him hanged.

Hilaire Belloc

I always take my judgement from a fool  
Because his judgement is so very cool;  
Not prejudiced by feelings great or small.  
Amiable state! He cannot feel at all.

William Blake

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<sup>16</sup> Untermeyer and Davidson, Poetry, Its Appreciation and Enjoyment, (Harcourt, Brace and Co., New York, 1954) p. 427.

Here lies my wife: here let her lie!  
Now she's at rest -- and so am I.

John Dryden

Here lie I, Martin Eldinbrodde  
Ha' mercy on my soul, Lord God,  
As I would do, were I Lord God,  
And Thou wert Martin Eldinbrodde.

From Norfolk's Epitaphs

Life is a jest, and all things show it.  
I thought so once; but now I know it.

John Gay

It is often advisable, when reading a collection of verse, to include a humorous selection or two. If you hesitate to use the humorous verse for fear your audience won't "get the point," remember the following rule. When reading prose or poetry on the theme basis (i.e., a series of poems all on the nature theme, or the patriotic theme, etc.) be sure to use humor which illustrates your theme. Then, if your audience does not laugh, your poem still stands on its own legs as a clear illustration of your theme.

The following poems are given to illustrate the humorous touch in poetry. Be sure to "point your lines" and work for correct timing in the reading of humorous poetry just as you would in the interpretation of humorous prose.

This ash is getting long, I fear,  
And not an ashtray handy.  
This dish upon the table here  
They use, I think, for candy;  
That little pot of smart design  
Is probably for looks;  
And it would be indeed malign  
To flick into those books.  
The time's too short to reach a sink,  
A door, or windowsill;

The jig is up, and so I think  
 It's best to just sit still  
 And act in manner well devised  
 And seem composed and smug,  
 And let them drop -- then be surprised  
 To see them on the rug.

Ed McAuliffe

What does he hymn to the morning sun  
 When your love arises and day's begun  
 And he gives you a fond, matutinal kiss?  
 You know it by heart, and it goes like this:  
 "Where is the morning paper, sweet?"  
 It's there at his breakfast plate, intact.  
 Crowned by a rose, as a matter of fact.  
 And you only extracted the fashion section,  
 A recipe for some choice confection,  
 The clearance specials the rag abounds in,  
 And used Page One to dump coffee grounds in  
 And -- Lor', such languidge! He needs a muzzle,  
 Begrudging you even the crossword puzzle!  
 Let him throw catfits, have the vapors:  
 You never so much as touch the papers!  
 It's witchcraft no mere man understands:  
 The vanishing news in a woman's hands.

Ethel Jacobson

Hurry the baby as fast as you can,  
 Hurry him, worry him, make him a man.  
 Off with his baby clothes, get him in pants.  
 Food him on brain foods and make him advance.  
 Hustle him, soon as he's able to walk,  
 Into a grammar school; cram him with talk.  
 Fill his poor head full of figures and facts,  
 Keep on a-jamming them in 'til it cracks.  
 Once boys grow up at a rational rate,  
 Now we develop a man while you wait,  
 Rush him through college, compel him to grab  
 Of every known subject a dip and a dab.  
 Get him in business and after the cash,  
 All by the time he can grow a moustache.  
 Let him forget he was ever a boy,  
 Make gold his god and its jingle his joy.  
 Keep him a-hustling and clear out of breath  
 Until he wins -- nervous prostration and death.

Nixon Waterman

I loathe, abhor, detest, despise,  
 Abominate dried-apple pie.  
 I like good bread, I like good meat,



Or anything that's fit to eat;  
 But of all poor grub beneath the skies,  
 The poorest is dried-apple pies.  
 Give me the toothache, or sore eyes,  
 But don't give me dried apple pies.  
 The farmer takes his gnarliest fruit,  
 'Tis wormy, bitter, and hard, to boot;  
 He leaves the hulls to make us cough,  
 And don't take half the peeling off.  
 Then on a dirty cord 'tis strung  
 And in a garret window hung,  
 And there it serves as roost for flies,  
 Until it's made up into pies.  
 Tread on my corns, or toll me lies,  
 But don't pass me dried-apple pies.

Unknown

"The hand that rocks the cradle" -- but there is no such  
 hand;  
 It is bad to rock the baby, they would have us understand;  
 So the cradle's but a relic of the former foolish days  
 When mothers reared their children in unscientific ways --  
 When they jounced them and they bounced them, these poor  
 dwarfs of long ago --  
 The Washingtons and Jeffersons and Adamses, you know.

They warn us that the baby will possess a muddled brain  
 If we dandle him or rock him -- we must carefully refrain;  
 He must lie in one position, never swayed and never swung,  
 Or his chance to grow to greatness will be blasted while  
 he's young.  
 Ah! to think how they were ruined by their mothers long  
 ago --  
 The Franklins and the Putnams and the Hamiltons, you know.

Then we must feed the baby by the schedule that is made,  
 And the food that he is given must be measured out or  
 weighed.  
 He may bellow to inform us that he isn't satisfied,  
 But he couldn't grow to greatness if his wants were all  
 supplied.  
 Think how foolish nursing stunted those poor weaklings,  
 long ago --  
 The Shakespeares and the Luthers and the Buonapartes,  
 you know.

We are given a great mission, we are here today on earth  
 To bring forth a race of giants, and to guard them from  
 their birth,  
 To insist upon their freedom from the rocking that was bad  
 For our parents and their parents, scrambling all the  
 brains they had.

Ah! If they'd been fed by schedule would they have been  
stunted so?  
The Websters and the Lincolns and the Roosevelts, you know.

William Crowell Doane

Methuselah ate what he found on his plate,  
And never, as people do now,  
Did he note the amount of the calory count;  
He ate it because it was chow.  
He wasn't disturbed as at dinner he sat,  
Devouring a roast or a pie,  
To think it was lacking in granular fat  
Or a couple of vitamins shy.  
He cheerfully chewed each species of food,  
Unmindful of troubles or fears  
Lest his health might be hurt  
By some fancy dessert;  
And he lived over nine hundred years.

Unknown

Good Fortune is a giddy maid,  
Fickle and restless as a fawn;  
She smooths your hair; and then the jade  
Kisses you quickly, and is gone.

But Madam Sorrow scorns all this;  
She shows no eagerness for flirting,  
But with a long and fervent kiss  
Sits by your bed -- and brings her knitting.

Heinrich Heine. Translated by  
Louis Untermeyer.

Nothing to do but work,  
Nothing to eat but food;  
Nothing to wear but clothes  
To keep one from going nude.

Nothing to breathe but air,  
Quick as a flash 'tis gone;  
Nowhere to fall but off,  
Nowhere to stand but on.

Nothing to comb but hair,  
Nowhere to sleep but in bed;  
Nothing to weep but tears,  
Nothing to bury but dead.

Nothing to sing but songs;  
Ah, well, alas! alack!  
Nowhere to go but out,

Nowhere to come but back.

Nothing to see but sights,  
 Nothing to quench but thirst;  
 Nothing to have but what we've got;  
 Thus thro' life we are cursed.

Nothing to strike but a gait;  
 Everything moves that goes.  
 Nothing at all but common sense  
 Can ever withstand these woes.

Ben King

It was six men of Indostan  
 To learning much inclined,  
 Who went to see the elephant  
 (Though all of them were blind),  
 That each by observation  
 Might satisfy his mind.

The First approached the elephant,  
 And, happening to fall  
 Against his broad and sturdy side,  
 At once began to bawl:  
 "God bless me! but the elephant  
 Is nothing but a wall!"

The Second, feeling of the tusk,  
 Cried: "Ho! what have we here  
 So very round and smooth and sharp?  
 To me 'tis mighty clear  
 This wonder of an elephant  
 Is very like a spear!"

The Third approached the animal,  
 And, happening to take  
 The squirming trunk within his hands,  
 Thus boldly up and spake:  
 "I see," quoth he, "the elephant  
 Is very like a snake!"

The Fourth reached out his eager hand,  
 And felt about the knee:  
 "What most this wondrous beast is like  
 Is mighty plain," quoth he;  
 "'Tis clear enough the elephant  
 Is very like a tree."

The Fifth, who chanced to touch the ear,  
 Said: "E'en the blindest man  
 Can tell what this resembles most;  
 Deny the fact who can

This marvel of an elephant  
Is very like a fan!"

The Sixth no sooner had begun  
About the beast to grope,  
Than, seizing on the swinging tail  
That fell within his scope,  
"I see," quoth he, "the elephant  
Is very like a rope!"

And so these men of Indostan  
Disputed loud and long,  
Each in his own opinion  
Exceeding stiff and strong,  
Though each was partly in the right,  
And all were in the wrong!

So, oft in theologic wars  
The disputants, I ween,  
Rail on in utter ignorance  
Of what each other mean,  
And prate about an elephant  
Not one of them has seen!

John Godfrey Saxe

Once there was a little boy whose name was Robert Reese;  
And every Friday afternoon he had to speak a piece.  
So many poems thus he learned, that soon he had a store  
Of recitations in his head and still kept learning more.

And now this is what happened: He was called upon one week  
And totally forgot the piece he was about to speak.  
His brain he cudgled. Not a word remained within his  
head!

And so he spoke at random, and this is what he said:

"My beautiful, my beautiful, who standest proudly by,  
It was the schooner Hesperus -- the breaking waves dashed  
high!

Why is this Forum crowded? What means this stir in Rome?  
Under a spreading chestnut tree, there is no place like  
home!

When freedom from her mountain height cried, 'Twinkle,  
little star,'  
Shoot if you must this old gray head, King Henry of  
Navarre!  
Roll on, thou deep and dark blue castled crag of Drachen-  
fels,  
My name is Norval, on the Grampian Hills, ring out, wild  
bells!



If you're wading, call me early, to be or not to be,  
 The curfew must not ring tonight! Oh, woodman, spare  
 the tree!  
 Charge, Chester, charge! On, Stanley, on! and let who  
 will be clever!  
 The boy stood on the burning deck, but I go on forever!"

His elocution was superb, his voice and gestures fine;  
 His schoolmates all applauded as he finished the last line.  
 "I see it doesn't matter," Robert thought, "what words I  
 say,  
 So long as I declaim with oratorical display."

Carolyn Wells

Ladies, to this advice give heed --  
 In controlling men:  
 If at first you don't succeed,  
 Why cry, cry again.

Unknown

Another form of humor which may be used in connection with oral reading is the parody. In the reading of parodies, you should be sure that the greater part of your audience knows the original poem. If they do not, they will see no humor in the parody. Almost any audience to which you may read would know Longfellow's "Hiawatha," therefore the following parody would be acceptable.

He killed the nobel Hudjokivis,  
 Of the skin he made him mittins,  
 Made them with the fur side inside,  
 Made them with the skin side outside;  
 He, to get the warm side inside,  
 Put the inside skin side outside;  
 He, to get the cold side outside,  
 Put the warm side fur side inside.  
 That's why he put the fur side inside,  
 Why he put the skin side outside,  
 Why he turned them inside outside.

Anonymous

Nearly every listening audience knows "A Psalm of Life," therefore the following parody would also be acceptable.

Life is real, life is earnest,  
 And the shell is not its pen --  
 "Egg thou art, and egg remainest"  
 Was not spoken of the hen.

Art is long and Time is fleeting,  
 Be our bills then sharpened well,  
 And not like muffled drums be beating  
 On the inside of the shell.

In the world's broad field of battle,  
 In the great barnyard of life,  
 Be not like those lazy cattle!  
 Be a rooster in the strife!

Lives of roosters all remind us,  
 We can make our lives sublime,  
 And when roasted, leave behind us,  
 Hen tracks on the sands of time.

Hen tracks that perhaps another  
 Chicken drooping in the rain  
 Some forlorn and henpecked brother,  
 When he sees, shall crow again.

Attributed to Oliver Wendell  
 Holmes

However, if you were to read the following parody on  
 "Curfew Must Not Ring Tonight" by Rosa Hartwick Therpe, you  
 would have to determine whether or not your audience was  
 familiar with the original. The parody by an unknown author is  
 entitled "Towser Shall Be Tied Tonight" and the first verse  
 runs as follows:

Slow the Kansas sun was setting o'er the wheat fields  
 far away,  
 Streaking all the air with cobwebs, at the close of one  
 hot day;  
 And its last rays kissed the foreheads of a man and  
 maiden fair,  
 He with whiskers short and frowzy, she with red and  
 glist'ning hair;  
 He with jaws shut stern and silent, she with lips all  
 cold and white,  
 Struggled to keep back the murmur, "Towser must be tied  
 tonight."

Humorous satire can be used in reading before a group although good material of this type is limited and difficult to read since you must not only "point" the humor, but also suggest the satire. Ogden Nash presents the humor-satire combination in the following selections.

Hopeful each morning I arise  
 And splash the cobwebs from my eyes.  
 I brush my teeth and scrape my chin  
 And bravely at the mirror grin.  
 Sternly I force myself to say,  
 Huzza! huzza! another day!  
 Oh happy me! oh lucky I!  
 Another chance with life to vie!  
 Another golden opportunity  
 To rise and shine in this community!  
 Another target for my aim!  
 Another whack at wealth and fame!  
 Almost I feel within me stir  
 A budding force of character.  
 Who knows, indeed, but what I might  
 Perhaps have altered overnight?  
 Today may be the day, who knows,  
 That sees me triumph o'er my foes:  
 Gluttony, simony, and sloth,  
 And drawing on the table cloth;  
 Perjury, arson, envy, pride,  
 And renting takes of homicide;  
 Barratry, avarice and wrath  
 And blowing bubbles in the bath.  
 The differences this day may bring!  
 Perhaps I'll work like anything;  
 I'll travel to my tasks on foot,  
 And in the bank the carfare put,  
 And buy a haircut when I need it,  
 And if I get a letter, read it,  
 And every eve improve myself  
 With Pitkin or the Five Foot Shelf  
 The things I want to do, I won't,  
 And only do the things I don't.  
 What lordly aspirations dawn  
 The while I draw my trousers on!  
 Oh beamish morning, the big with hope  
 And noble tasks with which to cope,  
 If I should fail you, do not sorrow;  
 I'll be a better man tomorrow.

How courteous is the Japanese;  
 He always says, "Excuse it, please."

He climbs into his neighbor's garden,  
 And smiles, and says, "I beg your pardon";  
 He bows and grins a friendly grin,  
 And calls his hungry family in;  
 He grins, and bows a friendly bow;  
 "So sorry, this my garden now."

You go into a store and select half-a-dozen shirts and  
 charge them,  
 And finally you get them paid for along about the time  
 you either have to give them away or enlarge them,  
 And you don't go back to the store because although it  
 has nice shirts, still, for your modest budget it's  
 rather expensive,  
 And the possibilities of a charge account are too extensive,  
 You need some more shirts,  
 But your conscience hurts;  
 Your bureau drawer is emptied  
 But you refuse to be tempted;  
 You say, No, they have nice shirts but they look on any  
 purchase under two hundred dollars with boredom,  
 And I simply can't affordem.  
 Well, everything is simply splendid,  
 And suddenly you get a letter from them saying they have  
 been looking over their accounts and note that they  
 have not served you since April 15th, 1931, and in  
 what way have they offended?  
 This is followed by other letters even more imploring,  
 Indeed the tone becomes positively adoring;  
 They beg you to purchase something from them,  
 They egg you to purchase something from them;  
 They hint that if their plea you ignore,  
 Why, they will simply close up their store,  
 And you succumb to their appealings,  
 And buy half-a-dozen shirts just so as not to hurt their  
 feelings.  
 Well, their feelings seem to recover all right from the  
 wreck,  
 Because around the middle of the following month you get  
 a letter from them saying they have been looking over  
 their accounts and how about favoring them with a  
 check?  
 This is followed by other letters even more suggestive of  
 lovers' meetings ending in journeys,  
 And in about two weeks they turn over their share of the  
 correspondence to their attorneys,  
 So you send the check and the affair is ended,  
 And you swear off and in about a year you get a letter  
 from them saying they have been looking over their  
 accounts and note that they have not served you since  
 October 2nd, 1936, and in what way have they offended?  
 Some people chase their own coattails in revolving doors,  
 And other people write letters for stores.



Oh would I were a politician,  
 Or else a person with a mission.  
 Heavens, how happy I could be  
 If only I were sure of me.

How would I strut, could I believe  
 That, out of all the sons of Eve,  
 God had granted this former youth  
 A binding option on His truth.

One side of the moon we've seen alone;  
 The other she has never shown.  
 What dreamless sleep, what sound digestion,  
 Were it the same with every question!

Sometimes with secret pride I sigh  
 To think how tolerant am I;  
 Then wonder which is really mine:  
 Tolerance, or a rubber spine?

Darling, what is that?  
 That, angel, is a hat.  
 Are you positive? Are you certain?  
 Are you sure it's not a curtain?  
 Shall you really place your head in it?  
 How's for keeping cake or bread in it?  
 Do not wear it on your head  
 Find some other use instead.  
 Say a cloth for drying dishes,  
 Or a net for catching fishes,  
 Or a veil by night to veto  
 The bill of the mosquito?  
 Darling, what is that?  
 Are you sure it is a hat?  
 And if so, what was the matter  
 With the hatter?  
 Was he troubled? Was he ill?  
 Was he laughing fit to kill?  
 Oh, what was on his mind  
 As he designed?  
 Had he gone without his supper?  
 Was he dressing in an upper?  
 Did he plot a wily plan  
 To annoy his fellow man?  
 Is its aspect, rear and frontal,  
 Intended to disgruntle,  
 Or was it accidental  
 And is he now repentant?  
 Are memories of the brim  
 Now agony to him?  
 Do visions of the crown  
 Drag his spirits down?

Oh, may the Furios batter  
 That eleven-fingered hatter!  
 May doom and gloom enswaddle  
 The creator of this model!  
 I hope he made a lot of them,  
 That dozens he has got of them;  
 I hope he has a harem,  
 And all his spouses warem.

In this fairly temperate clime  
 Summertime is itchy time.  
 O'er rocks and stumps and ruined walls  
 Shiny poison ivy crawls.  
 Every walk in woods and fields  
 Its aftermath of itching yields.  
 Hand me down my rusty hatchet;  
 Someone murmured, Do not scratch it.

Reason permeates my rhyme:  
 Summertime is itchy time.  
 Beneath the orange August moon  
 Overfed mosquitoes croon.  
 After sun-up, flies and midges  
 Raise on people bumps and ridges.  
 Hand me down my rusty hatchet;  
 Someone murmured, Do not scratch it.

Lo, the year is in its prime;  
 Summertime is itchy time.  
 People loll upon the beaches  
 Ripening like gaudy peaches.  
 Friends, the beach is not the orchard,  
 Nor is the peach by sunburn tortured.  
 Hand me down my rusty hatchet;  
 Someone murmured, Do not scratch it.

Now the menu is sublime;  
 Summertime is itchy time.  
 Berries, clams, and lobsters tease  
 Our individual allergies.  
 Rash in rosy splendor thrives,  
 Running neck-and-neck with hives.  
 Hand me down my rusty hatchet;  
 Someone murmured, Do not scratch it.

The bluebells and the cowbells chime;  
 Summertime is itchy time.  
 Despite cold soup, and ice, and thermoses,  
 Garments cling to epidermises.  
 That fiery-footed centipede,  
 Prickly heat prowls forth to feed.  
 Hand me down my rusty hatchet;

Someone murmured, Do not scratch it.

Hatchet-killings ain't a crime:  
Summertime is itchy time.

Fray, butcher, spare yon tender calf!  
Accept my plea on his behalf;  
He's but a babe, too young by far  
To perish in the Abattoir.  
Oh, cruel butcher, let him feed  
And gambel on the verdant mead;  
Let clover tops and grassy banks  
Fill out those childish ribs and flanks.  
Then may we, at some future meal,  
Pitch into beef, instead of veal.

I give you now Professor Twist,  
A conscientious scientist.  
Trustees exclaimed, "He never bungles!"  
And sent him off to distant jungles.  
Camped on a tropic riverside,  
One day he missed his loving bride.  
She had, the guide informed him later,  
Been eaten by an alligator.  
Professor Twist could not but smile.  
"You mean," he said, "a crocodile."

The ant has made himself illustrious  
Through constant industry industrious.  
So what?  
Would you be calm and placid  
If you were full of formic acid?

Behold the hippopotamus!  
We laugh at how he looks at us,  
And yet in moments dank and grim,  
I wonder how we look to him.  
Peace, peace, thou hippopotamus!  
We really look all right to us,  
As you no doubt delight the eye  
Of other hippopotami.

I objugate the centipede,  
A bug we do not really need.  
At sleepy-time he beats a path  
Straight to the bedroom or the bath.  
You always wallop where he's not,  
Or, if he is, he makes a spot.

Behold the politician,  
 Self-preservation is his ambition,  
 He thrives in the D. of C.,  
 Where he was sent by you and me.

Whether elected or appointed  
 He considers himself the Lord's anointed,  
 And indeed the ointment lingers on him  
 So thick you can't get your fingers on him.

He has developed a sixth sense  
 About living at the public expense,  
 Because in private competition  
 He would encounter malnutrition.

He has many profitable hobbies  
 Not the least of which is lobbies.  
 He would not sell his grandmother for a quarter  
 If he suspected the presence of a reporter.

He gains votes ever and anew  
 By taking money from everybody and giving it to a few,  
 While explaining that every penny  
 Was extracted from the few to be given to the many.

Some politicians are Republican, some Democratic,  
 And their feud is dramatic,  
 But except for the name  
 They are identically the same.

When a politician talks the foolishest,  
 And obstructs everything the wishest,  
 And bellows the loudest,  
 Why his constituents are the proudest.

Wherever decent intelligent people get together  
 They talk about politicians as about bad weather,  
 But they are always too decent to go into politics them-  
 selves and too intelligent even to go to the polls,  
 So I hope the kind of politician they get will have no  
 mercy on their pocketbooks or souls.

When people aren't asking questions  
 They're making suggestions  
 And when they're not doing one of those  
 They're either looking over your shoulder or stepping on  
 your toes  
 And then as if that weren't enough to annoy you  
 They employ you.  
 Anybody at leisure  
 Incurs everybody's displeasure.  
 It seems to be very irking



To people at work to see other people not working,  
 So they tell you that work is wonderful medicine,  
 Just look at Firestone and Ford and Edison,  
 And they lecture you till they're out of breath or  
 something  
 And then if you don't succumb they starve you to death  
 or something.  
 All of which results in a nasty quirk:  
 That if you don't want to work you have to work to earn  
 enough money so that you won't have to work.

When the discussion concerns audience enjoyment, something should be said about the reading of prose and poetry about or to children. The adult audience loves to hear a story -- just as does a child. Your instructor will assign a child's story for you to read in class. Note how much your class-room audience will enjoy this reading meant for children! Remember that in reading childrens' stories your rate must be moderate, your imagination vivid, and your voice resonant. The resonance is essential because of the large proportion of sound words in childrens' stories.

The above assignment refers to reading to children. When reading about children a different technique is called into play. In the first assignment, you do not enter into the child's experience, but merely into the experience of the story. In the case of reading about children, you, as the interpreter, put yourself in the place of the child. Read the following selections trying the latter technique.

I wonder how the organist  
 Can do so many things;  
 He's getting ready long before  
 The choir stands up and sings;  
 He's pressing buttons, pushing stops,  
 He's pulling here and there,  
 And testing all the working parts  
 While listening to the prayer.

He runs a mighty big machine,  
 It's full of funny things;  
 A mass of boxes, pipes and tubes  
 And sticks and slats and strings;  
 There's little whistles for a cent  
 In rows and rows and rows;  
 I'll bet there's twenty miles of tubes  
 As large as garden hose.

There's scores as large as stovepipes and  
 There's lots so big and wide  
 That several little boys I know  
 Could play around inside.  
 From little bits of piccolos  
 That hardly make a toot  
 There's every size up to the great  
 Big elevator chute.

The organist knows every one  
 And how they ought to go;  
 He makes them rumble like a storm,  
 Or plays them sweet and low;  
 At times you think them very near;  
 At times they're soaring high,  
 Like angel voices, singing far  
 Off, somewhere in the sky.

For he can take this structure, that's  
 As big as any house,  
 And make it squeak as softly as  
 A tiny little mouse;  
 And then he'll jerk out something with  
 A movement of the hand,  
 And make you think you're listening to  
 A military band.

He plays it with his fingers and  
 He plays it with his toes,  
 And if he really wanted to  
 He'd play it with his nose;  
 He's sliding up and down the bench,  
 He's working with his knees;  
 He's dancing round with both his feet  
 As lively as you please.

I always like to take a seat  
 Where I can see him go;  
 He's better than a sermon, and  
 He does me good, I know;  
 I like the life and movement and  
 I like to hear him play;  
 He is the most exciting thing

In town on Sabbath day.

George W. Stevens

You'd scarce expect one of my age  
 To speak in public on the stage,  
 And if I chance to fall below  
 Demosthenes or Cicero,  
 Don't view me with a critic's eye,  
 But pass my imperfections by.  
 Large streams from little fountains flow,  
 Tall oaks from little acorns grow;  
 And though now I am small and young,  
 Of judgment weak and feeble tongue,  
 Yet all great, learned men, like me  
 Once learned to read their ABC.  
 But why may not Columbia's soil  
 Rear men as great as Britain's Isle,  
 Exceed what Greece and Rome have done  
 Or any land beneath the sun?  
 Mayn't Massachusetts boast as great  
 As any other sister state?  
 Or where's the town, go far or near,  
 That does not find a rival here?  
 Or where's the boy but three feet high  
 Who's made improvement more than I?  
 These thoughts inspire my youthful mind  
 To be the greatest of mankind:  
 Great, not like Caesar, stained with blood,  
 But only great as I am good.

David Everett

There's no dew left on the daisies and clover,  
 There's no rain left in heaven.  
 I've said my "seven times" over and over, --  
 Seven times one are seven.

I am old, -- so old I can write a letter;  
 My birthday lessons are done.  
 The lambs play always, -- they know no better;  
 They are only one times one.

O Moon! in the night I have seen you sailing  
 And shining so round and low.  
 You were bright -- ah, bright -- but your light is failing;  
 You are nothing now but a bow.

You Moon! have you done something wrong in heaven,  
 That God has hidden your face?  
 I hope, if you have, you will soon be forgiven,  
 And shine again in your place.

O velvet Bee! you're a dusty fellow, --  
 You've powdered your legs with gold.  
 O brave marsh Mary-buds, rich and yellow,  
 Give me your money to hold!

O Columbine! open your folded wrapper,  
 Where two twin turtle-doves dwell!  
 O Cuckoo-pint! tell me the purple clapper  
 That hangs in your clear green bell!

And show me your nest, with the young one's in it --  
 I will not steal them away;  
 I am old! you may trust me, linnet, linnet!  
 I am seven times one to-day.

Jean Ingelow

I measured myself by the wall in the garden;  
 The hollyhocks blossomed far over my head.  
 Oh, when I can touch with the tips of my fingers  
 The highest green bud, with its lining of red,

I shall not be a child any more, but a woman.  
 Dear hollyhock blossoms, how glad I shall be!  
 I wish they would hurry -- the years that are coming,  
 And bring the bright days that I dream of to me!

Oh, when I am grown, I shall know all my lessons,  
 There's so much to learn when one's only just ten! --  
 I shall be very rich, very handsome, and stately,  
 And good, too, -- of course, -- 'twill be easier then!

There'll be many to love me, and nothing to vex me,  
 No knots in my sewing; no crusts to my bread.  
 My days will go by like the days in a story,  
 The sweetest and gladdest that ever was read.

And then I shall come out some day to the garden  
 (For this little corner must always be mine);  
 I shall wear a white gown all embroidered with silver,  
 That trails in the grass with a rustle and shine.

And, meeting some child here at play in the sunshine,  
 With gracious hands laid on her head, I shall say,  
 "I measured myself by these hollyhock blossoms  
 When I was no taller than you, dear, one day!"

She will smile in my face as I stoop low to kiss her,  
 And --- Hark! they are calling me in to my tea!  
 O blossoms, I wish that the slow years would hurry!  
 When, when will they bring all I dream of to me?

Margaret Johnson



Now that you have studied all the component parts for good interpretation, you can put the entire technique of oral reading into use by any one of the following procedures:

1. The reading of a novel which has been "cut."
2. The reading of a play which has been "cut."
3. The reading of a short story.
4. The reading of selections of poetry which have been built around a theme.
5. The reading of your own work, combined with that of another, often referred to under the classification of a lecture recital.

To "cut" a novel or a play, you must first of all determine the length of time you are to read. If you have been asked to read 20 minutes, do not read for an hour! The person who plans the program has a reason for giving you a time limit. If he does not give you a time limit, ask for one! Assume, for the purpose of this explanation, that you have been asked to read either a play or a novel of your own choosing and that the time limit is half an hour. Select a book or play that can be "cut" to a half-hour reading and still retain its original flavor. Observe the following suggestions in cutting your selection:

1. Select either one or two main characters in your story and carry them through the entire span of the plot; or select the climax of the novel or play and give the necessary background material leading up to this climax. In this type of cutting you may successfully use more than two characters.
2. Avoid crowding too many details into your reading or

your extemporaneous explanations between cuts.

3. Confusion will arise in the minds of your listeners if you introduce too many characters. Remember that the characters in your story, although fixed in your mind, are new to your audience.

4. Introduce action into your reading wherever possible. Long, detailed explanations or descriptions tire your audience. They want to "get on with the story."

5. If you are not sure of the general pattern for cutting a long book, read a short story and note the technique involved. The story gets off with a "bang." A situation arises immediately. This holds audience attention. Note how few characters are involved in a short story. There are no anti-climaxes or sub-plots. There is one plot. One climax. Trim your cutting of the long novel to fit the figure of the short story. Note that any story or play -- no matter how long or how short establishes the following: there is someone you like (the hero and/or the heroine). They get into trouble. They get out of trouble. These are the elements on which you build your own cutting.

6. Use dialogue in your novel wherever possible -- especially if the dialogue is fast-moving. "Place" your characters in conversation, and remain consistent with that placement. If you turn your head to the left as Joe speaks, and to your right as Jim speaks, and to the center when Mary speaks, return your head to the same position the next time each of them speaks. Through your reading, project the placement of your characters

as well as the idea of the story. If you must change a character's position, forewarn your audience so that they are prepared for the shift of location.

The reading of the short story needs no further explanation as to technique. Again, choose material that has movement. Let your selection of material be governed by the type of audience and the occasion. A good source of material is the yearly collection of short stories to be found in any library entitled "The Best American Short Stories for (year)." You will also find some good short stories in current magazines. Don't overlook the possibilities of the "Short-Short" stories which are now featured in some of the more popular magazines devoted principally to fiction. Select for reading those which contain as much dialogue as possible. A sample "Short-Short" entitled "Business is Business" follows:

Karl Lambert fingered the sheaf of papers before him. He couldn't work. It was out of the question. Business or no business, he was in love. Lambert realized that a man stricken by this disease should work anyway, but this affair with his Marguerite was different. To think it was his own fault he couldn't marry the girl he loved! His own fault. That was what hurt.

Lambert gazed blankly at the door which led to the outer office and let his imagination carry him back to a scene which had occurred in this very room some four years before. The Company's hiring agent had knocked timidly and entered the room.

"Mr. Lambert," he had stammered, "the former Miss Holmes is leaving the Company. You know, she was married two weeks ago and her husband thinks the work here is, -- well -- too hard for her. Shall I hire another ----"

"Confound these married women, anyway. I won't have them working here. They -- they ruin the business."



Lambert's pounding fist scattered papers everywhere.

"But," supplemented the agent, "it seems as though nothing can be done about it. Another girl might not act the same way. Suppose she did marry, she might ----"

"Can't you see? Business is business! The former Miss Holmes may have been competent, but I won't have any more married women on the force!"

"But ----"

"Yes, I know. It's the same old story. We'll take on another girl. She'll stay a while, learn the work, fall in love -- of all the foolishness -- get married, have her husband around here trying to run my business, her interest will fall off and ---- there you are. I tell you the next girl we hire will sign a five-year-no-marriage contract or she can look elsewhere for a position!"

Mr Lambert's wishes had been taken for law and an unknown Miss M. Gage was employed ---- and now she was Lambert's Marguerite. But would she break that contract for love? I should say not! He gritted his teeth at the thought of it. A knock at the door aroused him from his stormy meditation.

"Come in," he growled.

Marguerite stood before him with her stenographers book and pencil. She looked like a secretary who would keep a contract to the letter.

"Mr. Carlston said you wanted to see me, Karl."

"Sit down, Marguerite. I want to talk to you about the contract."

"You mean the one concerning the wiring of the new Temple Building? I have the figures ----"

"No! Our contract."

"Oh."

"Listen, honey, you've got to break it. It's my fault you signed it. I've thought, and thought, and thought. I can't go on this way. Can't you see that?"

"Well, Karl, business is business, you know."

"Yes, I know, but this is our business -- yours



and mine. Let's put our work first. We'll get married tonight and break that miserable contract tomorrow. This makes just 74 times I've asked you."

"All right, dear, but I'll lose my position."

"I know, but I'm offering you a job for life, Marguerite. That's a trite old "ax", but will it satisfy you?"

"Of course, Karl, but -- Karl -- will you hire a married woman to take my place?"

"Huh? Oh, all right dear. From now on, business is business!"

G. B. G.

The reading of verse based on a theme, or the "theme recital" explains itself. This type of reading is particularly useful for special occasions and before selected audiences. If you were asked to read before a woman's club at a Mother's Day Luncheon, you could easily build a theme recital around poetry based on mothers and mother-love. If you were to read at a business men's luncheon, you could use the theme recital idea again, emphasizing poetry based on office routine. A large proportion of this type of poetry is humorous. It is not essential, however, to fit the reading to the audience as often as it is to fit the reading to the occasion. For example, an assembly of engineers might enjoy a theme recital based on nature, patriotism, or humor, but a Christmas audience would expect selections with a holiday theme.

The lecture recital usually combines work of your own with that of an author. Also, the lecture recital tends to lean toward education as well as enjoyment. You might, for example, be a Balzac student and present material based on his works.

The recital would also include background material, information about the author and possibly a critique of his contributions to the field of literature. But don't forget the imaginative touch! A sample lecture recital entitled "Memories in the Mind of Milton" follows.

The sensitive, vein-forked hands of an aged man groped blindly for a favorite chair beside the fireplace. Wearily the shrunken form eased into the cushions that always seemed to welcome him. Here was his real friend --- the one who always comforted him somehow --- the one that was always the same. He felt like a hermit, deserted by his family, his country, his God. In advancing years he found himself alone, unsupported, conquered. The children whom he had watched grow day by day were impatient with him now, the radical change in government had sent him into political oblivion; and lastly the God he worshiped had deprived him of the joy of light. Total blindness! Could he have been given a more terrible punishment? He mused a moment and then murmured, "Paradise Lost."

"What though the field be lost?  
 All is not lost; th' unconquerable will,  
 And study of revenge, immortal hate,  
 And courage never to submit or yield,  
 And what is else not to be overcome!  
 That glory never shall his wrath or might  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power,  
 Who from the terror of this arm so late  
 Doubted his empire; that were low indeed,  
 That were an ignominy, and shame beneath  
 This downfall: since by fate the strength of gods  
 And this substance cannot fail;  
 Since through experience of this great event  
 In arms or worse, in foresight much advanc'd,  
 We may with more successful hope resolve  
 To wage by force or guile eternal war,  
 Irreconcilable to our grand foe,  
 Who now triumphs, and, in th' excess of joy  
 Sole reigning, holds the tyranny of heaven.

Heaven --- yet heaven was a symbol of light --- light which he could not see. Sensing the complete darkness about him, Milton became suddenly cold. Then reaching out his thin hands toward the crackling fire, he felt the warming power of its magic glow. He imagined, for an instant, that he could again see the leaping

flames in the fireplace. He pictured them springing from the logs and racing up the chimney.

In fantasy, this dream fire changed location and the aged man was again posing before the fireplace at Cambridge. Youth, vitality, and strength now characterized this figure. The troubled eyes of a boy searched the flames as if to find there the answer to his questions. Finally he spoke.

"I say, Charles, what would you do?" A clear-faced boy who was sitting near by raised his head from a book and answered him.

"Well, John old chap, that's your problem. If you want to go off and live like a hermit just to be a writer of note, I don't believe that there is a power in England that could stop you."

"That is not the point," the former replied. "You know, I've a place to make for myself in this world even though I've been 'sent down' from this college a couple of times. To live and die unknown --- oh, I can't see it! If there is no other immortality than to live in the minds of posterity, I'll have that immortality or die for it!" The excited young man pounded the table emphatically with a clinched fist.

"Oh, you're far too serious, 'Lady'. What would Isabel and Elizabeth do if you decided to give up everything for books?" John Milton reflected a moment and then replied.

"Oh, I realize that they would miss me, but they'd get over it in time. Charles, nothing can keep me from success if I play my game in the right way. Happiness follows in the footsteps of fame. I feel that some day England will have need of me."

"Man, you're blind! There are better things to live for than fortune, fame, and honor. If you're seeking happiness, John, I'm afraid that you won't find it in the achievement of your goal." With this parting remark Charles left the room. John stood gazing into the fast dying flames. He saw his future built up before him. There were sonnets written in his honor, tributes given to his works, and musical scores composed for his poems. In his mind, he beat time to the mystic music that blended so gracefully with the lines that kept repeating themselves in his mind.

The star that bids the shepherd fold,  
Now the top of Heav'n doth hold;



And the gilded car of day  
 His glowing axle doth ally  
 In the steep Atlantic Stream;  
 And the slope sun his upward beam  
 Shoots against the dusky pole,  
 Pacing toward the ether goal  
 Of his chamber in the east.  
 Meanwhile, welcome Joy, and Feast,  
 Midnight Shout, and Revelry,  
 Topsy Dance, and Jollity.  
 Braid your locks with rosy twine,  
 Dropping odours, dropping wine.  
 Rigour now is gone to bed,  
 And Advice with scrupulous head,  
 Strict Age and sour Severity,  
 With their grave saws, in slumber lie.  
 We, that are of purer fire,  
 Imitate the starry quire,  
 Who, in their nightly watchful spheres,  
 Lead in swift round the months and years.

He smiled and thought of the positions he could obtain after a few years of intensive study --- "Living like a hermit" --- as Charles had said. As the flames flickered lower, he felt the urge to push himself onward, upward, toward his supreme shrine -- fame which would bring happiness. John could envision nothing else.

While the youth still pondered on his future, the room became much colder. He could no longer see the fire that died in ashes at his feet. His limp form dropped into a chair beside the fireplace. Now he could see nothing at all. The room was in complete darkness. White, boney fingers of an aged man clutched the arm of the chair. The fantastic fire was out ----- the dream was over. He was no longer a young man blindly searching for fame and happiness. Years of experience had shown him that fame was a cold creature that placed the selected individual on a high peak which was slummed by happiness. His only joys were in the trips he took again and again with his vivid memory. His total blindness meant eternal darkness, but the pictures in his mind were clear and bright. Beautiful memories composed his "light" ---- his path that lead to happiness and Paradise Regained.

Hail, Son of the Most High, heir of both worlds,  
 Queller of Satan! on thy glorious work  
 Now enter; and begin to save mankind.  
 Thus they the Son of God, our saviour meek,  
 Sung victor, and, from heav'nly feast refresh'd,  
 Brought on his way with joy; he, unobserv'd,  
 Home to his mother's house private return'd.



With a nod of his head -- (For John Milton believed what he had written), and a humble smile, a much older John, mellowed by the advancing years, concluded to himself,

"Yes, how much greater is the mental blindness of youth than the physical blindness of old age ----- yet,

When I consider how my light is spent  
Ere half my days, in this dark world and wide,  
And that one talent which is death to hide,  
Lodg'd with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest he, returning chide;  
Doth God exact day-labour, light denied?  
I fondly ask: but Patience, to prevent  
That murmur, soon replied, 'God doth not need  
Either man's work, or his own gifts; who best  
Bear his mild yoke, they serve him best: his state  
Is kingly; thousands at his bidding speed,  
And post o'er land and ocean without rest;  
They also serve who only stand and wait -----"

G. B. G.

From time to time, your instructor will give members of the class the following analysis blank to fill out while you read. Your instructor will collect these blanks at the close of the hour and return them to you at the next meeting. You are to transfer the "group opinion" to the master sheet at the back of your workbook. From this master sheet, you will not only be able to see where, in the opinion of the class, you need more practice, but you will also be able to chart your progress throughout the semester.

Study this blank carefully because it will be necessary for you to rate other members of the class by this means.

#### Posture

1. Your approach to the platform and your posture while reading were excellent.
2. You apparently didn't want to read, but you were all right after you "warmed up."

3. Your posture indicated dejection. You lean.

### Communication

1. You maintained good contact throughout.
2. I felt you should have raised your eyes more often.
3. You were reading to yourself -- not to us.

### Enunciation

1. Your enunciation was clear and distinct.
2. You need more work on difficult sound combinations.
3. Your enunciation was slurred. You should put more effort into saying each word distinctly.

### Preparation

1. You were well prepared. This preparation gave you confidence.
2. You were hesitant when reading the more difficult passages, possibly because you were not sure of your pronunciation and word grouping.
3. You were not well prepared. Perhaps you had scanned it, but you hadn't read it.

### Voice

1. You employed vocal variety. Your voice was pleasing and was suited to the selection you were reading.
2. Your vocal quality was pleasant, but it did not suit the selection you were reading.
3. Your vocal quality was monotonous. Part of the time I couldn't hear you. I wanted to go to sleep.

### Animation

1. Your facial and vocal expression showed that you enjoyed the selection and that you wanted us to share that enjoyment.
2. A little more facial, bodily, and vocal expression would make your reading more interesting.
3. You were "dead" on the platform. Put a little "life and feeling" into it!

### Understanding

1. You understood what you were reading and projected that understanding to us through use of pause, emphasis, and proper grouping.
2. Although you projected the main idea fairly well, it was not clearly defined throughout.
3. You were just reading words.

Enjoyment

1. I enjoyed your reading. I lived the experience with you and agreed with your interpretation of the selection.
2. I can't say I either enjoyed it or didn't enjoy it. Maybe some background material would have brought out the mood as well as a little of your individuality.
3. I felt antagonistic toward your reading.

Comments  

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On this master sheet you are to chart the class opinion of your reading throughout the semester. When your instructor gives you a set of marked analysis sheets, fill in the following chart in accordance with the checked criticisms. Watch yourself go from a large amount of "threes" at the first of the semester to a large proportion of "ones" at the end of the semester. If, for example, after your first reading, one student rates you as "one" under posturo, six students rate you as "two" and seven rate you as "three," concentrate on posture for your next reading and watch the number of "ones" increase!

	First Reading			Second Reading			Third Reading			Fourth Reading			Fifth Reading		
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
Posture															
Communication															
Enunciation															
Preparation															
Voice															
Animation															
Understanding															
Enjoyment															

The following assignment for outside reading on "Suggestions for Listeners' Enjoyment" should be outlined on this page of your workbook, using both sides of the page if necessary.

Woolbert and Nelson, The Art of Interpretative Speech, Chapter 14, "The Art of Interpretation," pages 326 to 336.

Crocker and Eich, Oral Reading, Chapter 12, "The Reader Himself," pages 172 to 182.



## SUMMARY

The Student Workbook for Oral Interpretation has been set up to meet the specific teaching demands for oral interpretation at Kansas State College. Three factors make such a book essential.

- (1) The entire field is covered in one two-hour course.
- (2) The classes are large - averaging from 20 to 25 students.
- (3) Oral interpretation cannot be taught except by repeated oral performance by the students.

Texts on the subject assume:

- (1) that the field will not be covered in one semester. For example, Northwestern University offers 11 courses in interpretation. In addition to this, half-hour classes for individual instruction in interpretation are open to students for all four undergraduate years. The number of courses in the field of interpretation offered at other colleges picked at random are as follows: Ohio State University, eight courses; University of Virginia, three courses; University of Indiana, six courses; State College of Washington, five courses.

- (2) that the classes will be small. Hence exercises and selections for reading in texts are long and few, and the material to be covered is extremely detailed.

The Student Workbook for Oral Interpretation, which is for use by the students, not the instructor, includes references to several texts (which texts are on the reserve list in the

Kansas State College library), instruction pages on which the student will record his own impressions of various types of literature, practice exercises of short duration for as high as 30 students, rating charts, pronunciation exercises of a type which are found in no text on interpretation, open-book examinations, outside work to be written in the workbook and read aloud in class, and material formerly given in lectures by the instructor. This last addition to the workbook enables the instructor to give less time to lectures and more time to class recitation.

The over-all idea of the workbook is that, at the end of the semester, the student has his text references and notes from those texts (which notes are checked by the instructor from time to time), his lecture notes, examinations, exercises, his own original work, and sample interpretation material all under one cover. Since all the work the student covers in the semester, both in class and out, is done in this one book, it is entitled a "workbook."

Most of the class exercises, some of the poetry, many of the prose selections, narrative material, sample lecture recitals, and short stories are original and have been written as examples and illustrations for this workbook.

The above description of the Student Workbook for Oral Interpretation has been sent to all publishers who print books in the field of interpretation in an attempt to show that nothing of this sort has been published previously. A reply from Harper and Brothers is quoted here: "We do not publish

anything of the nature you described, nor do we know of any publication by any other publisher of this type. If you have no commitments for publishing the workbook you described, we would be interested to look it over when you have completed it." Replies from other publishers are quoted in the Appendix.

The material covered in the Student Workbook for Oral Interpretation is as follows:

(1) Articulation and Enunciation (relaxation; vowel sounds; glottal shock; consonants; nasal sounds; omission, addition, and transposition of syllables).

(2) Pronunciation (drills for the following: commonly mispronounced English words, foreign words in common usage, mispronunciations due to difficult sound combinations. Key to correct pronunciation of all drill work, including definitions, derivations, etc.).

(3) Audibility (exercises for audibility without strain).

(4) Word Meaning and Sound (definition of words, word pictures, sound words).

(5) Words in Relation to Ideas (exercises showing change in idea due to change in emphasis; balance of one phrase against another; grouping and pause).

(6) Meaning and Interpretation (questions for correct interpretation; special background material; analysis of mood; analysis of selections for understanding; "matching" personal experiences with literature; imagination in interpretation; rhythm).

(7) Suggestions for Listeners' Enjoyment (communication;

tone; tempo; humor; children's literature; reading and cutting of books and plays; the short story; the lecture recital; analysis sheet and master chart).

In addition, each section contains an open-book quiz and test assignments.



## ACKNOWLEDGEMENTS

The writer is gratefully indebted to Dr. Howard Templeton Hill, Head, Department of Speech, Kansas State College, and Miss Doris Compton, Assistant Professor of Speech, Kansas State College, who have read this thesis and offered encouragement and guidance.

For valued suggestions concerning organization and presentation of material, the writer wishes to express her cordial thanks to Mrs. Ethel Murphy, The Graduate School, Kansas State College, and Miss Virginia McNicholas, Instructor, Department of Speech, Michigan State College.

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## APPENDIX

The letters which appear on the pages following and which are referred to in the body of this thesis are replies to a form letter sent the publishers of texts on interpretation in an attempt to show that no workbook for oral interpretation has been accepted for publication.

The Ronald Press Company  
15 East 26th. Street  
New York 10, N. Y.

July 2, 1947

Mrs. W. J. Gough  
Department of Speech  
Education Hall  
Kansas State College  
Manhattan, Kansas

Dear Mrs. Gough:

We were interested to read your letter of June 23rd and to learn about the thesis you are writing, the basis of which is a workbook on Oral Interpretation.

The general plan as you have outlined it is indeed unusual. At the present time we have nothing of this particular character on our list of publications.

We trust this information is sufficient for your purposes.

Yours sincerely,

(Snd.) Charles P. Calhoun  
Vice-President

CPC:ma



F. S. Crofts & Co.  
101 Fifth Avenue  
New York 5, N. Y.

July 2, 1947

Mrs. Gladys B. Gough  
Department of Speech  
Kansas State College  
Manhattan, Kansas

Dear Mrs. Gough:

In response to your letter of June 25 we wish to advise you that we do not publish any workbooks on Oral Interpretation.

Yours very truly,

F. S. Crofts & Co.

(Snd.) A. W. Ferrin

AWF/db

Harper & Brothers, Publishers  
49 East 33rd Street  
New York 16, N. Y.

June 30, 1947

Mrs. Gladys B. Gough  
Department of Speech  
Kansas State College  
Manhattan, Kansas

Dear Mrs. Gough:

We do not publish anything of the nature you described in your letter of June 23rd, nor do we know of any publication by any other publisher of this type.

If you have no commitments for publishing the workbook you described, I would be interested to look it over when you have completed it.

Very sincerely yours,

(Snd.) Louise Rousseau  
College Department

LR:nc

Prentice-Hall, Inc.  
70 Fifth Avenue  
New York 11

July 2, 1947

In reply, please refer to 10:211

Mrs. Gladys E. Gough  
Department of Speech  
Kansas State College  
Manhattan, Kansas

Dear Mrs. Gough:

We have your letter requesting our statement regarding the workbooks in Oral Interpretation that we have published.

We have no such workbook on our lists at this time nor are we likely to publish any in the immediate future.

We hope this short statement will prove helpful to you.

Sincerely yours,

For Howard Warrington

(Snd.) James J. Bacci

hww:jb

D. APPLETON-CENTURY COMPANY

35 West 32nd Street

New York 1, N. Y.

June 30, 1947

My dear Mrs. Gough:

Judging from the description of your thesis as given in your letter of June 23rd, I wish to inform you that D. Appleton-Century Company does not publish, nor does it contemplate publishing, any work of a similar nature.

Very sincerely yours,

(Snd.) Dana H. Ferrin

Mrs. Gladys B. Gough  
Department of Speech  
Kansas State College  
Manhattan, Kansas

DHF:Z



SCOTT, FORESMAN AND COMPANY  
623 South Wabash Avenue  
Chicago, Illinois

June 30, 1947

Mrs. Gladys E. Gough  
Department of Speech  
Kansas State College  
Manhattan, Kansas

Dear Mrs. Gough:

In answer to your request of June 23, we are writing to say that Tresidder's READING TO OTHERS is the only Oral Interpretation text which we publish.

We do not publish any workbook such as you are preparing in connection with your thesis.

Sincerely yours,

SCOTT, FORESMAN AND COMPANY

(Snd.) Kathryn M. Slack

KMS:ra