MR. THELWALL's

Introductory Discourse

On the Nature and Objects of Elocutionary Science; and the Studies and Accomplishments connected with the Cultivation of the Faculty of Oral Expression:

WITH

OUTLINES

OF A

Course of Lectures on the Science and Practice of Elocution.

Pontefract:

Printed for the Lecturer, by B. Boothroyd, and sold by R. Phillips, Bridge-Street, London; by the principal Booksellers in Town and Country, and by the Doorkeepers of the respective Lecture Rooms.

1805.
INTRODUCTORY DISCOURSE

On the Nature and Objects of Elocutionary Science; with a sketch of the plan of a Course of Lectures for the cultivation and improvement of our Oral Language.

The real object of the present Course of Lectures is the improvement of the oral Language of Englishmen, (as contradistinguished from mere graphic composition;) and the cultivation of every external grace and accomplishment with which the delivery of that language should be accompanied;—whether in Reading, in Recitation, or in Spontaneous utterance.

In the prosecution of this object, it is by no means my intention to confine myself to the limits of former example, or to tread in the beaten paths of my predecessors. I shall not satisfy myself with a mere compilation from the works of Rhetoricians and Grammarians, or with detailing the ill-digested and incongruous rules of Art, which, it is hazarding little to assert—have more frequently been repeated than understood. I shall, at least endeavour to go somewhat deeper into the subject; and (although it is my intention to give a popular form and a popular colouring to every portion of the enquiry) shall attempt to establish my doctrines upon the settled principles of Science, and demonstrate the essential elements of Elocution as a branch of Natural Philosophy.

In such an undertaking—however popularly treated, (and, indeed, in the outset of every scientific enquiry) some Definitions are indispensable: for, in the laxity of general conversation, many terms become indifferently and indistinctly used, which, in the precision of scientific discussion must be carefully separated and placed in contradistinction:—the very admission of synonyms being perfectly inconsistent with the progress and comprehension of Scientific Truth.

Nor is this the only point of view in which the importance of scientific definitions may properly be considered. The knowledge of words leads to the knowledge of things; and every accurate Definition, clearly understood, necessarily conveys to the mind some important truths of the science to which it refers.

The Definitions to which it is necessary, in the first instance, to call the attention of the student, are those only that mark the boundaries of signification assignable to three essential terms of discrimination, in the modifications of the faculty of discourse,—Eloquence—Oratory—and Elocution:—terms which Etymological refinement might, perhaps, reduce to one radical meaning, but which the ne-
cessities of science have, in fact, converted into definite representatives of distinct, though relative ideas.

ELOQUENCE may be defined—The Art of expressing our thoughts and feelings, with precision, force and elegance; and of heightening the impressions of Reason by the colourings of imagination.

It is applicable, therefore, to the whole faculty of verbal discourse; whether oral or written. It addresses itself by the pen, to the eye, as well as by the living Organs to the ear. Thus we speak (with admitted accuracy) of an eloquent Book, as freely as of an eloquent Oration; of the eloquent BUFFON (alluding to his celebrated work upon natural History;) and of the eloquent writings, as well as the eloquent speeches of EDMUND BURKE. The Apostrophe to the Queen of France, is as genuine a piece of eloquence as if it had been spoken in the House of Commons.

ORATORY, on the contrary, is precise and limited in its application: and, in this respect, indeed, even popular usage is pretty generally correct. It may be defined—Oral Eloquence; or the Art of communicating, by the immediate action of the vocal and expressive Organs, to popular, or to select assemblies, the dictates of our Reason, or our Will, and the workings of our Passions, our Feelings and our Imaginations.

Oratory, therefore, includes the idea of Eloquence: for no man can be an Orator who hath not an affluence of thought and language. But Eloquence does not necessarily include the idea of Oratory; since a man may be rich in all the stores of Language and of thought, without possessing the advantages of a graceful and impressive delivery. It is, therefore, the name of a more complex idea; and includes, besides the general notion of Eloquence, the practical part of Elocution:—which, as it constitutes the more immediate and essential object of this Course of Lectures, must be spoken of more at large.

ELOCUTION may be regarded either as a Science, or as an Act. In the former signification it may be defined—The Science by which the Rules for the just delivery of Eloquence are taught; In the latter—The vital manifestation of Eloquence; or that happy combination and coincidence of vocal, enunciative and gesticulative expression, by which Oratorical excitement is superadded to the Eloquence of Thought and Language.

In other words—Elocution is the Art, or the Act of so delivering our own thoughts and sentiments, or the thoughts and sentiments of others, as not only to convey to those around us (with precision, force and harmony) the full purport and meaning of the words and sentences in which those thoughts are cloathed; but, also, to excite and impress upon their minds—the feelings, the imaginations and the passions by which those thoughts are dictated, or with which they should naturally be accompanied.

Elocution, therefore, in its more ample and liberal signification, is not confined to the mere exercise of the Organs of Speech. It em-
INTRODUCTORY DISCOURSE.

brates the whole Theory and Practice of the exterior demonstration
of the inward workings of the mind.

To concentrate what has been said by an Allegorical recapitula-
tion—Eloquence may be considered as the Soul, or animating princi-
ple of Discourse; and is dependent on Intellectual Energy and In-
tellectual Attainments. Elocution is the embodying Form, or repre-
sentative power; dependent on exterior accomplishment, and cultiva-
tion of the Organs. Oratory is the complicated and vital existence
resulting from the perfect harmony and combination of the two.

This vital existence, however, in its full perfection, is one of the
choicest rarities of Nature. The high and splendid accomplishments
of Oratory (even in the most favoured Ages, and the most favoured
Countries) have been attained by few: and many are the Ages, and
many are the Countries, in which those accomplishments have never
once appeared. Generations have succeeded to Generations, and
Centuries have rolled after Centuries, during which the intellectual
desert has not exhibited even one solitary specimen of the stately
growth and flourishing expansion of Oratorical Genius.

The rarity of this occurrence is, undoubtedly, in part, to be ac-
counted for from the difficulty of the attainment. The Palm of Orato-
rical perfection is only to be grasped—it is, in reality, only to be de-
sired—by aspiring souls and intellects of unusual energy. It requires
a persevering toil—which few would be contented to encounter;—a
decisive intrepidity of character, and an untameableness of mental am-
bition which very, very few can be expected to possess. It requires,
also, conspicuous opportunities for cultivation and display,—to which
few can have the fortune to be born; and which fewer still will have
the hardihood to endeavour to create.

But even that very few, to whom these energies and these
opportunities are dispensed, are, at least, impeded in their pursuit,
if not frustrated of their hopes, by the want of sufficient guides in the
path of their emulation. In those parts of Oratory, indeed, which re-
late to the arrangements of thought, and the energies of expressive
language, there is no absolute deficiency of existing models; and, cer-
tainly, no paucity whatever of pedantic Rules and Treatises. Cicero
and Demosthenes still continue to speak to the Eye, in all the elo-
quence of graphic words; and Quintilian and Blair (like two conspi-
cuous luminaries, in the ancient and modern hemispheres of Oratorical
Criticism) illuminate the tracks of written language, and may help to
inform us how Oration should be composed: (In this part of Oratory,
the present—and even the preceding generation, have, accordingly,
something to boast:) But for the theory and practice of those impres-
sive exterior demonstrations with which the delivery of such Oration
should be accompanied,—to what systems, or to what models can the
English Student appeal.

A. 2
In short—Eloquence has been cultivated among us with considerable diligence; but Elocution has been so much neglected—that the very nature of the Science seems to be entirely forgotten:—so much so, indeed,—that the few fragments of antiquity that have descended to us upon the subject, are evidently misunderstood by those who have pretended to comment upon them; and many of our most learned Critics have either ingenuously acknowledged, or unwarily betrayed—their total inability to comprehend some of those very distinctions most indispensable to the expression and harmony of Oratorical delivery.*

Is it wonderful, therefore—that, while we have so many eloquent Speakers, the character of an Orator (if fairly appriciated) is scarcely known among us?

After what has been said, however,—if the sublime accomplishments of Oratory (as they are the noblest) were the only objects of my Lectures, I could scarcely look for very extensive patronage. Where few can be the Candidates for attainment, the remunerators of Tuition must of course be few. But my subject is not thus confined. The practical application of my principles is extensive—is universal.

If Oratorical excellence be an object only to THE FEW, Elocutionary Accomplishment is certainly desirable by ALL. There are few, indeed, to whom it would not be advantageous (at least in point of mental gratification) to be able to read, with emphasis and harmony, the fine passages of our poets, or the instructive and elegant compositions of our historians and moralists, and our amusive writers:—There is, perhaps, scarcely an individual who has not, occasionally, experienced the advantage of delivering what he had to say with correctness ease and impressiveness; or (lacking this accomplishment) who has not felt the disadvantages resulting from such defect. Even in the social intercourses of private life, how great are the benefits of this attainment!—How does it multiply the sources of innocent pleasure!—What a zest does it impart to the highest, tho' most familiar, of our intellectual gratifications! To the favor of the Fair, it is, perhaps, (of all the accomplishments to which, in the gay season of youth and gallantry, we can aspire) the surest passport; and in the Fair themselves—it is an additional attraction, that extends the influence, and secures the dominion of their charms.

Fortunately for mankind, this accomplishment so universally to be desired, needs never to be desired in vain. With those exceptions, only, which result from deafness, or from mental imbecility, I shall, I think, demonstrate—that (by no greater sacrifice of time and effort than is usually devoted to less important Sciences and much more frivolous accomplishments) correct and impressive Elocution is attainable by all.

* Such, for example, as the musical accents of speech, or inflections of the voice in the harmonic scale; the proportions of respondent sounds and cadences, and the essential contradistinctions of percussion, accent, and quantity.
To this apparent Paradox, I am aware it may be objected—that hitherto, at least, the instances of such attainment have been exceedingly rare:—that few are the Englishmen who converse with fluency and impressive grace; and fewer still who can read with tolerable harmony and propriety. Even in our Churches, the sublimest passages lose their impressiveness from the imperfect manner in which they are delivered; and those very Preachers who are most accomplished in every other particular, too frequently obscure, by the wretchedness of their elocution, the eloquent discourses they compose.

But the causes of this it is not difficult to discover. We trace them, at once, in the almost universal neglect of this important branch of Education. Even of the professed Teachers, in this department, how few are the instances--may, where is the individual—who has properly explored the extent, or the principles of the science? The principles of the science!!—Where is the individual, who, in modern times, has even suspected that science had anything to do with the subject? It has almost been questioned whether elocution were even an art? Excellence has been regarded as the mere mysterious gift of nature or of fortune—as the original and unsolicited dispensation of a partial providence; which no education could secure, and which study and application were scarcely necessary to improve. With respect to the constituents of that excellence, mere taste and presentiment have been regarded as the only arbiters; the very laws of inflection and proportion have been denied all foundation and existence in the utterance of modern speech; and pronunciation, tone and melody, and even the constituent requisite of percussive accent* (upon which the individuality, the character and the force of

* Percussive Accent. I use this compound word, in preference to the more simple and appropriate term—percussion, that, while I am avoiding the gross and popular absurdity of applying the term accent (which ought merely to relate to the musical inflections of the voice, and which, therefore, must belong to every existing syllable) to the particular syllable of a word that is emphatically distinguished over the rest; I might, at the same time, exempt myself from the danger of becoming obscure, or unintelligible to the uninitiated student. For a beautiful and demonstrative analysis of this essential difference, between syllabic accent, and syllabic emphasis, (i.e. musical inflection, and what I would call percussion) see the work of Mr. Joshua Steele, of which, further notice will be taken in the ensuing note. For a gleam of light, less steady, if not less penetrating, see, also, "An Essay upon the Harmony of Language," written, I understand, by a Mr. Mitford; but published without name, "Lond. J. Robson, 1774." Mr. M. (like the indefatigable, and as far as precision and euphony are concerned, the highly-to-be-applauded Walker,) appears sometimes to catch a glance of the most hidden mysteries of his subject, and, then, loses sight of them again; like Dr. Foster, whom he criticises, he confounds, in language and application, the very distinctions he had defined. Steele, on the contrary, is luminous and consistent. If he hath left some things to be discovered, which have escaped his penetration, or were out of the line of his studies, and others to be discriminated, which he has mistaken for identities; what his glance has once separated, he never again confounds.
INTRODUCTORY DISCOURSE.

spoken words essentially depend) have been abandoned to the lawless rule of Fashion and Caprice.

To rescue the elements of Eloquence from this state of neglect and Chaos—to give form and order to its constituent parts—and to facilitate the general attainment of an accomplishment so generally useful and desirable, it is necessary, in the first instance, to take, at least, a cursory survey of the extent and nature of the subject.

ELOCUTION, then, is (1) Partly a Science, founded on ascertainable principles, and susceptible of palpable demonstrations; (2) partly an Art, attainable by imitative application and observance; and subject to such Laws as result from comparison of general principles with practical Experience; and (3) partly an object of Taste and Sentiment, dependent on acuteness of Perception, and delicacy and refinement of Feeling.

(1.) As a Science its foundations are to be sought.—I. In Physiology;—that is to say, in the Anatomical Structure of the Elocutionary Organs, and the Laws of physical necessity by which their actions and reactions are directed and circumscribed:—some knowledge of which seems to be indispensably requisite to the complete development and exertion of their respective powers; to the supply of accidental and occasional deficiencies; and to the correction of those erroneous and defective modes of utterance, which, originating in negligent or vicious imitation, have ripened into habitual Impediments: II. In Music, the essential Laws and Accidents of which (with only one conspicuous exception) are as applicable to Eloquence as to Song:—All fluent and harmonious speech, (even that of the most easy and familiar conversation) as necessarily and as absolutely falling into the rhythmic division of musical bars,* and into the two generic measures of com-

* See the only elementary work upon the subject of elocutionary utterance, to which the Lecturer feels himself called upon to acknowledge any essential obligations. —"Steele's Prosodia Rationalis, or Treatise on the Melody and Measure of Speech;" a work of mingled taste and Science, the long neglect of which, would be a formidable impeachment of the judgment and acumen of the nation, if it were not partly to be attributed to the pedantic affectation of affixing a Latin Title to a Book upon the Harmonies of English Speech. The consequence, probably, has been—that those who wished for instruction in English Eloquence did not expect to find it; and those who expected a treatise upon the cadences and quantities of Latin verse, of course, laid down the book with disappointment and disgust. Its reputation has, perhaps, been further obscured by the hasty censures of Mr. Walker, and his rash conclusion—that it can only be intelligible to professed musicians. Like other elementary works of science, it requires, indeed, a profound and abstract attention; and it demands also, a pre-existing perception of musical inflections and proportions. These are all the qualifications the Lecturer professes to have brought to the perusal of a work in which he met with many Scientific demonstrations of a Theory which he had begun to propagate before he knew that any such work was in existence; and the musical principles of which he has, since, endeavoured to illustrate and confirm—by the inductions of physiological science.
men and of triple time, as the warblings of the most scientific singer on the Stage; while several of the impediments which most seriously obstruct and deform the elocution of injudicious speakers, may be proved to originate in no other cause than the violation of these musical principles, and the consequent resistance of those physical necessities which limit the facilities of organic action, and with which the elementary principles of harmonic proportion so admirably and so mysteriously conform. III. In Philology, also, Elocution hath a basis—inasmuch as to the philosophy of the structure and composition of Language, and to the acute researches of the Etymologist many of those disputed questions of pronunciation, quantity and percussive accent, which have hitherto been surrendered to the arbitrary and fluctuating decisions of Fashion, ought, in reality, to be referred.

(2.) As an Art, the Laws of Elocution are partly Grammatical, as arising out of the structure and arrangement of sentences, and the consequent degrees of connection and relationship between the different words and members and portions of the discourse to be pronounced;—partly Harmonic,—as connected with the practical regulation of the variations and proportions of harmonic sound, with which such discourse should be accompanied;—and partly Mechanical, or Experimental, as relating to the motions and positions of the respective Organs, by which the varieties of vocal and enunciative expression are produced.

(3.) As a matter of Taste, it embraces, of course, the consideration of such peculiar habits of study, deportment and association as are favourable to acuteness and delicacy of susceptibility, both in the intellectual and the Organic system, and give them their peculiar bias and direction. In this point of view all the finer Arts, and all the more intellectual accomplishments constitute essential parts of the studies of the finished Elocutionist. He should have an Eye for the glowing tints and flowing lines of Picture, the proportions of Architecture and the symmetries of Statuary; an Ear for the ravishing delights of Music; a perception of the vital graces of look and attitude and motion, far—far above all that the dancing school or the Opera house can teach him; and a Soul tremulously alive to all the enthusiasm of Poetry, and all the poignancy of Sentiment and Pathos.

Such is the extent and nature of this neglected subject—Such are the requisite studies and accomplishments of the finished Elocutionist:—and such, accordingly, is the course of study to which it is the object of these Lectures to initiate the attentive student.

No precedent, indeed, can be found in modern times for the claim of my science to such an ample field of enquiry and illustration: but I appeal to the example of Classical Antiquity!—I appeal to the practice of those illustrious ages—in which the energies of Elocution are admitted to have been most manifested, and its powers most exten-
sively felt.—I appeal to the facts that stand upon record—to the re-
liques of ancient criticism that yet remain; and which (ill understood in
many particulars, as they have obviously been) are yet sufficient to
demonstrate—that Elocution, among the ancients, was regarded as a
musical Science; and that its cultivation was associated with all the
arts and all the accomplishments that gave dignity to life, and were
connected with the privileges of a liberal education.

Though much in the outset of this enquiry appeared to the Lect-
urer in the light of original discovery, further investigation, more
diligent enquiry, and conversation with several learned and scientific
men, to whose acquaintance these Lectures have been the means of
introduction, have sufficiently convinced him—that many of those
doctrines, which he imagined to be new, are only "restitutions of
"decayed intelligence;" and what has, in reality, been added to the
treasures that well-directed labours might have redeemed from the
overwhelmed ruins of Classical Criticism, is probably confined to the
physiological parts of the subject, and the connection attempted to
be traced between the primary laws of physical action and reaction,
and the elements of musical proportion. Such, however, as they are
(whether restitutions or discoveries) if the principles to be promul-
gated in these Lectures are of sufficient solidity and importance to en-
title them to public patronage, it may safely be affirmed—that by far
the greatest portion of the information they contain, is such as is not
to be met with, either collectively or diffused, in the productions of
modern writers, or in any of the stores of ancient knowledge that have
yet been opened to customary, and popular access.

[In delineating this extensive Chart, let me not be misunderstood
as insinuating—that the full attainment of every science, and the com-
plete mastery of every subject alluded to, is equally necessary to all;
or—that so much of Eloquence accomplishment as may be amply
sufficient for the general student, may not be attained without elabo-
rate researches into the profounder Sciences with which the sketch
begins, or an enthusiastic devotion to those more elegant Arts with
which the detail is concluded. The former of these may, perhaps, be
found more requisite for the Tutor than the Pupil; and the latter
may be regarded as only indispensable to the public Declamer and
Elocutionist:—to the Orators of the Pulpit, the Senate and the
Bar;—to the public Lecturer on subjects of Taste and Literature;—
and to the Reciter who aspires to the highest honours of the Stage.
It must also be acknowledged—that a considerable degree of exel-
ience, in every art, is frequently attained by perception, or intuition,
as well as by science; and, if the pupil hath been surrounded by
good practical models,—or, with habits of discriminative observation,
hath been pretty much resigned to the operations of nature and
sympathy, he may chance to have acquired the habit of speaking,—
and even reading, with tolerable grace and impressiveness, without being at all acquainted with the principles of those actions his Organs are in the habit of performing; or ever once enquiring What are the Sciences by which those operations are to be explained? or the portions of the human system by which they are performed? But suppose he hath fallen into erroneous habits,—hath difficulties from original construction, to struggle with,—hath contracted impediments, from mental flurry or vicious imitation,—or been misguided (as nineteen, at least, out of every twenty of the youth of our sex are misguided) by pedantic prejudice and false instruction, to what shall he then appeal? By toil unspeakable and almost supernatural perseverance, he may, indeed, happen to blunder through the labyrinth, and correct the vicious habit; but a knowledge of the structure and offices of the elocutionary organs,—of the physical laws that limit their respective actions, and the inflections and proportions to which those actions most easily, and most gracefully accommodate themselves, constitutes the genuine clue by which the difficulty is to be surpassed. In short—the Physiology of the Organs, and the laws of musical inflection and proportion are his only certain guides; and if he does not find these resources, either in his own science, or in the science of his Tutor, his chance of cure is, at best, exceedingly precarious. It should, also, be admitted—that, although a previous knowledge of the ordinary kind of Music, is a very useful preliminary to elocutionary accomplishment, yet—the particular species of harmonic inflection by which the Melody of speech is regulated, may be studied,—and a considerable degree of proficiency in that part of the science may be obtained, without any practical acquaintance with the other, or any thing more than a general perception of the melody of Song.

MODE OF TREATMENT.

In the Treatment of this extensive and interesting subject, it is not my intention to overlook those ample sources of amusement which, on every hand, it so abundantly presents. It will be my constant aim—to make Delight the handmaid of Science, and useful Information a vehicle of Recreation and Pleasure. For this purpose, Variety is as indispensible as Unity; and if, now and then, the excursive flights of Imagination should be indulged, or the pursuit of interesting illustration should deviate into miscellaneous digression, the candid critic will remember—that it is not to Men of Science alone that my Lectures are addressed; and that my science itself must languish in neglect, if I fail of popular attraction.

To facilitate that attraction, to which Variety administers, each Lecture will generally be divided into three distinct Parts.
I. Of these, the priority will generally be given to the Didactic Discourse; or treatise on the Elements of Science, and the Rules of Art.

II. The second place will usually be occupied by Illustrations—either of the General Principles of Elocutionary Taste, or of the Specific Rules which the preceding Discourse had theoretically explained; and the Readings and Recitations introduced, for this purpose, will be; still further, diversified—by strictures, literary and critical, on style and composition, and on the genius and peculiar excellences of the respective authors.

III. To these will be added,—some specimen of spontaneous elocution:—that is to say,—of that species of eloquence of which the general outline, only, is prepared, and the language and embellishments are trusted to the feelings of the moment. The oratorical and critical dissertations, destined to occupy this portion of the lectures, will be devoted to such miscellaneous parts of the subject as do not require the precision of scientific arrangement; or to such topics of a moral, historical or critical description as may tend to exemplify the importance of the subject, and rouse a generous emulation.

I. The didactic discourses will necessarily commence with the physiological portions of the science. In the first instance, I shall investigate and explain—the structure and offices of those two distinct classes of organs, upon which the functions of speech depend:—that is to say (1) the vocal organs, or those portions of the organic system employed by the human (or other animated) being in the production and variation of expressive sounds; and (2) the enunciative organs, which, in the complication and perfection of their structure, are peculiar to man, and are employed in coin the sounds of voice into intelligible syllables, words and sentences. The laws of physical necessity, under which the functions of these respective organs are performed, will, in the next place, be briefly investigated; and the mode of operation by which volition accommodates itself to the restrictions inevitably imposed: an investigation which will necessarily lead me into that curious and hitherto unfathomable question—the cause of the exclusive satisfaction received by the human ear from sounds that follow each other in certain definite and simple proportions:—that is to say by the successions of common, or of triple time. From science and theory, we then advance to practice; and the physiological portion of these discourses terminates with an ample exposition of the causes and cure of the various impediments of speech; whether originating in organic defects, or confirmed by the inveteracy of erroneous habit.

These difficulties removed, and the requisite principles established,—we proceed to a subject equally copious, interesting and curious
INTRODUCTORY DISCOURSE.

— the Education and Management of the Organs of Speech;— the expressive powers of Voice and Enunciation; the laws of Inflection, Proportion and Harmony, and the Graces and Accomplishments with which the delivery of Speech (whether original or imitative) should naturally be accompanied; and by which its effects upon the heart, the judgment and the imagination may be considerably heightend.

Among these,—Physiognomical Expression, or the play and sympathy of the Features, and the language of Gesticulation, must not be overlooked: for, as Mr. Sheridan has observed, it is a palpable "delusion," to suppose—"that by the help of words, alone, we can communicate all that passes in the mind of Man—The Passions "and the Fancy have a language of their own, utterly independent of words, by which only their exertions can be manifested and communicated." Lect. on Eloc. p. XII. 8vo. edit.

This language it is my intention at once to vindicate and to explain; and to this Language I shall not scruple, in my own particular practice, to appeal, whenever the animation of the Subject, the impulse of emotion, or the descriptive eloquence of the language I am uttering, seems either to dictate or require such accompaniment.

In so doing, I am perfectly aware of the Prejudice I have to encounter. The Dulness and Indolence of modern Elocutionists having conspired, with other causes, hereafter to be explained, to reduce almost all public speaking, but that of the stage, to one sympathetic monotomy of tone and look and attitude,—the superstition of criticism (mistaking sanction for propriety, and established usage for the law of nature) has raised a sort of hue and cry against all expression of attitude and feature; as if these were mere Theatrical affectations and meretricious artifices, that ought to be confined to the mummeries for which they are supposed to have been invented.

To this objection it ought to be sufficient answer, simply to enquire—Whether, upon the stage, the practices alluded to, when judiciously applied, advance the genuine objects of Elocution?—whether they rouse, and agitate and impress? If so—even if they were inventions of Theatrical Art, the Orator would be called upon to appeal to them:—for what is Oratory if it does not awaken and influence and impel? But tone and look and gesture are so far from being, theatrical inventions, that they are essential parts of the original language of Nature; and, perhaps, have been exhibited in highest perfection in ages and nations so little removed from original simplicity, that neither Theatres nor Dramatic representations have been known among them. And still does the voice of Nature cry within us, to give latitude to this artless language. Still, when really actuated by any strong and genuine emotion, the tone becomes affected; the physiognomy assumes a sympathetic expression; and, bursting through the boundaries of fashion and the chains of unnatural torpor,
each limb and muscle seems to swell and struggle with inspiring passion; and with efforts, rude and imperfect (because untutored and unaccustomed,) endeavours to enforce upon the eye what the words of the Orator are labouring to communicate to the ear. It is true indeed that these vehement bursts of action are often sufficiently ludicrous; the very maxims of education that prohibit their cultivation, rendering them, when unavoidable, at once ungraceful and extravagant. That action may at once be temperate, graceful and expressive, it is necessary that it should be attentively cultivated: for, altho' to move be the universal impulse of animated nature, grace and facility are attributes of cultivation and Practice.

These reflections are, indeed, so obvious, and the inducements to gesticulative expression are so cogent, that nothing but the practice of shutting up our public Orators in little boxes, or burying them in a hole, chin deep, amidst a press of auditors and competitors, can account for the entire neglect of this part of our elocutionary education, and the ungraceful inanity that pervades our public speaking.

If these observations are not sufficient to justify the animated system of elocution, which the ancients universally practiced, and which it is one of the objects of these Lectures to revive,—I might appeal for confirmation, to the universal analogies of nature;—to all animate, and even inanimate existence;—to the very phenomena of the Seasons, and the operations of the physical universe:—I might refer to "each gentle, and each dreadful scene;" and might boldly ask—whether universal Nature, in its most tremendous, and its most delightful workings, does not proceed by general sympathies?—Whether any thing but impotent and ill-directed art ever attempts to operate by the separate impulses of incoherent parts?

When Thunder roars, does not the Lightning flash?—When Volcanoes pour forth their destroying fires, and surrounding realms are deluged in the flaming torrent, does not subterranean thunder growl beneath?—shakes not the earth in terrible convulsion!—heaves not the ocean its threatening billows to the sky?—and stoop not the sulphurous clouds, in correspondent fury, deepening the general horror?

Change the prospect. Take some sweet summer's evening;—choose your walk in those luxuriant regions, where the nightingale yet builds her nest. The twilight fades. The moon, in silver majesty, climbs up the azure vault of heaven. How tranquil! how serene! how soothing! How still the air!—how soft! Its whispers are scarcely heard amidst the foliage of the aspine, whose motions would not be perceived but for the scintillation of the reflected beam. Where are the sympathies of nature now?—or, rather, Where are they not? Glides not the stream in gentler murmurs? Do not the
fields repose?—the Woodlands cease to wave their leafy heads? Yes; all is still:—valley and hill and grove, and all their countless tenants:—save only she—the sweetly-plaintive Philomel;—she tunes the song of saddest ecstasy:—the only song that could sympathize with such a scene. What are your own sensations at this instant? Are they not all in sweet abstraction? Is not the breath almost suspended?—the voice melted to a whisper? Are not the softened pulse and the consenting heart attuned to sympathetic harmony? Have they not caught the contagion of the scene?

And such is Elocution.—It hath its thunders; it must have its lightnings too: it hath its explosions; it must have its war of sympathizing elements. It hath, also, its gentler moods. It would melt to pity; it would soothe with tenderness; it would inspire with gaiety; it would warm to admiration and to love. To produce these effects, language alone is not sufficient; nature's epitome, like nature's self, must sympathize through every element; motion and look and attitude must manifest the inspiration of genuine feeling; and every portion of the frame must be vital with expressive eloquence.

PART II. READINGS and RECITATIONS, with CRITICISMS on the respective Articles.

PART III. ORATORICAL DISSERTATION—On the Importance of Elocution, in a Moral and Intellectual point of View; as evinced by the facts of Natural History, the exclusive improvability of the Human Race, and the comparative condition of Man in the Savage, and in the Civilized state of Society.

[As, generally speaking, the subject matter of these Orations does not constitute an indispensable part of the Course of Instruction; and as, in point of language and embellishment, and even of materials and arrangement, they are (from the nature of spontaneous disquisition) necessarily undergoing perpetual alterations, it is not my intention, as a general rule, to encumber my sketch of the ensuing Lectures with any thing more than general Titles, or announcements of the subjects to be so discussed. But the circumstances of the Edinburgh Controversy having obliged me to publish the Outline of this Dissertation, as delivered on the occasion that gave birth to that controversy, together with an extract (as faithfully as my memory could report it) of one of the prominent arguments, they are here reprinted, as specimens of the style and manner of this portion of the Lectures.]

Outline.—“Object of the Lectures—Popular attraction to the most important of all Sciences: FACULTY OF DISCOURSE, the sole discriminating attribute of Man—“Destitute of this Power, Reason would be a Solitary, and, in some degree, an unavailing principle.”—BLAIR’S LECT. Etymologically, Reason and Discourse are one: FACULTY OF DISCOURSE = the power of communicating our thoughts by definite arrangement of sounds and characters; REASON = the act
of so communicating: Abreviative and metaphorical application of Terms: Silent induction = the power of remembering, comparing and drawing conclusions—not peculiar to Man—animal existence not preservable without it—hence Instinct = knowledge from solitary or uncommunicable induction; Reason = induction from communication, or discourse. Gradations of instinct—the Swine—the Elephant—Pope. In mere silent induction, some Elephants superior to some Men—Facts from Natural History: Inductive faculty of inferior animals—"even the mute Shellfish gasping on the shore."—Smel-\lie's Philos. Nat. Hist.—The Oyster.

"Inferences—All animals capable of combining and comparing facts, and drawing conclusions from premises—of individual improvement—instances, Horses, Dogs, &c. Individuals improvable, but Species stationary:—even retrograde from improvements in state of the material universe—Successive disappearance of Bears—Wolves—Beavers, &c. from Britain; Rattle Snake, &c. in America.

"Progressive Improvability of Man—Savage in his Woods and Dens—Polished Inhabitant of European Cities: Britons in time of Cæsar—German Ancestors—Tacitus. Source of Improvability—Faculty of discourse = Communion—Transmission—Perpetuation—Accumulation—Comparison—Revision—Progression—Goal of Science attained by one generation, the starting place of the next: Immortality of Intellect. Not only Science and Refinement from Discourse, but Virtue, the exclusive attribute of Man. Vindication of Human Nature against Cynical and Misanthropical Philosophers. Pretended Virtues of Brute animals—Gratitude and Fidelity of Dogs—to the Assassin—to the Philanthropist—Cavern of the Banditti—Door of the honest Proprietor. Hostile—to the Mendicant—the Ruffian. Mere Sympathy of selfishness, not Virtue—Attachment for reward, not Fidelity. Some human beings act upon the same motives—but not all. Expansive principle of human Virtue—from Comparison and Generalization—i.e. from Discourse. Progression of Sympathy—Domestic circle of relative dependence—Friendship—Neighbourhood—the community in which we are fostered—Civilized Society—the Human Race—Posterity—the Sentient Universe—Genuine Virtue—the comparison and practical adjustment of the varied claims of these—only attainable by Discourse: hence moral importance of cultivation.

"Science of Elocution indispensable to full accomplishment of the objects of this faculty. General division of Discourse into Vocal and Written—Culture of Elocution connected with progress of both. Comparative advantages: Written—permanency—transmission—precision: Vocal—promptitude—accommodation to active purposes—impressive force—sympathetic excitement. Oral instruction
INDRODUCTORY DISCOURSE.

indispensable—Demonstration with Theory:—Advantages of public tuition—emulation—social contagion. Recapitulation and Conclusion."

EXTRACT.—"But Science and Refinement are not the only advantages we derive from this exclusive faculty of discourse. By this it is that we are enabled to attain—VIRTUE! the god-like attribute of Man!—and of Man alone.

"I am well aware that to this position there are some who have their objections ready: that there are Cynical and Misanthropical Philosophers in the world, who would shew their zeal for morality, by degrading their species, and exalting the inferior animals. By such we are sent, for examples of every virtue, not to the circles of social intellect; but—"Among the beastial herds to range."

"Among the most favourite themes of these satirical fabulists, are the Gratitude and Fidelity of Dogs. But let us examine these pompous epithets, by which the brute is exalted, for the degradation of the human being. In what does the gratitude and fidelity of these inferior beings consist?

"You feed your Dog,—you shelter, and you caress him:—and you do well; for he protects your house from the midnight robber, and guards your steps in the walks of obscurity and peril. But if his daily sop had been ministered by the Assassin, would he not have guarded the Assassin also?—Would not the midnight depredator, the perjurer, or the calumniator be an object as dear to his grateful Fidelity, as the Benefactor of the sentient universe? Would he not guard the cavern of the Banditti, (if that Banditti were his feeders) with as fierce a courage, against the officers of justice,—as he guards the mansion of the honest proprietor, against the assaults of depredation? Is he not, universally, the enemy of the needy Mendicant, as much as of the sanguinary Ruffian?—and exists there among the teachable tribes of these inferior beings, a single animal (if trained and pampered with individual gratifications) whom this pretended gratitude and fidelity, will not render the traitor and destroyer, even of his own particular species?

"Is this the principle which, in the human being, we should dignify with the name of virtue? Is the gratitude we admire—is the fidelity we commend, a mere attachment for reward—a mere barter, or return, for selfish gratification? Is the sympathy of selfishness, the only genuine virtue?

"Some men there are, it cannot be denied, who act upon no better principle. I wish there were not some, who (like all other animals) too frequently act upon a worse. But these are not the beings we distinguish as the virtuous: nor can Virtue be so defined.
"Virtue is, in reality, an expansive principle—that acts not alone upon individual impression; but soars to generalization, and takes the universe in its fold. With passion for its goal, and reason for its rein, it looks beyond itself, (not only behind, but before;) and, even in the reciprocation of kindness, or the pursuits of individual gratification, it forgets not the general welfare. Its gratitude is not confined to the personal benefactor; it is extended to the benefactors of mankind. And he who is truly virtuous, will deplore and restrain the errors even of a father; will counteract the injustice, even of a benefactor, or a friend; and acknowledge, with veneration, the benevolence that dispenses blessings upon his species,—altho' it should happen (as, by accident or mistake, it may)—that such general benefactor, to him is personally hostile.

"Such is Virtue—if I comprehend the term. It has its source, indeed, in individual feeling—(for till we have felt we cannot know); but its indispensable constituents are comparison and generalization; which can only proceed from discourse. Hence, from the central throb of individual impulse, the feeling expands to the immediate circle of relative connections;—from relatives, to friends and intimate associates; from intimate association, to the neighbourhood where we reside—to the country for which we would bleed!—from the patriot community to civilized society—to the human race—to posterity—to the sentient universe: and wherever the throb of sensation can exist, the Virtuous find a motive for the regulation of their actions.

"Such are the expanding undulations of virtuous sympathy.---Such are its objects: and in the comparison and practical adjustment of the various claims of these—(which but for discourse could never be comprehended or perceived) does Virtue, in reality, consist."

Errata—p. 4. l. 11—for apriciated read appreciated. l. 22. for emphasis read expression. p. 5. note l. 1. dele "word." l. 3 for to the musical, read to musical. [N. B. While this sheet has been at the press, I have seen and procured a new and enlarged edition of Mr. Mitford’s work, (Cadel 1804) with the name of the Author.]—p. 8, l. 8. for the Lecturer read me. l. 12. for him read me. l. 13. for he read I.
The following is the order of succession proposed for the Didactic Discourses of the entire Course. The Illustrative and Oratorical portions of the Lectures being subject to perpetual variation, must be referred to the temporary advertisements.


Physiological Series.

LECT. II. Theory of the origin and propagation of Sounds, and of Vocal Sounds, in particular. Structure and Offices of the Vocal Organs.

LECT. III. Structure and Offices of the Enunciative Organs; and Anatomy of the Elementary Sounds of English Speech.

LECT. IV. The Laws of physical necessity which regulate the Actions of the Elocutionary Organs; and the consequent alternation of light and heavy syllables.

LECT. V. Extent and limits of Volition in regulating the actions and reactions of the primary Organ of Voice; and the physical Cause of the exclusive pleasure received by the human Ear from sounds reducible to the simple proportions of common and triple Time,

Impediments of Speech.

LECT. VI. On the Use and Abuse of the Term Nature; and the Illusive distinction between the Physical and Acquired Powers of Man; with instances of extraordinary developements and of calamitous extinctions of the Organic Faculties—Children rendered Speechless by injudicious management, &c;

LECT. VII. Of Natural Impediments; and the Structure and Application of Artificial Organs.

LECT. VIII. Causes and Cure of Habitual Impediments.

LECT. IX. Causes of the Variety of Human Voices.—Of Tone or simple Melody—its importance, and the means of cultivation and improvement.

LECT. X. Of Power or Force of Voice, and the essential difference between force and loudness.

LECT. XI. Of Compass and Variety, and the management of the pitch or key; with animadversions on the Pitch pipe of the Ancients.

LECT. XII. Of Modulative Variety, and the characteristic intonations of pathos, Sentiment, &c.

Verbal Delivery; or education of the Enunciative Organs,

LECT. XIII. Distinctness, and its opposite defects.

LECT. XIV. Articulation, and its opposite Defects; with strictures on the Definitions of Johnson, Sheridan, &c.

LECT. XV. Finishing graces of Enunciation—Implication, Continuous Harmony, &c.

Harmonics; or the Musical Laws of Elocution.

LECT. XVI. Application of the physical principle of Pulsation
and Remission, and the consequent alternations of heavy and light syllables, as the basis of Elocutionary Harmony.

LECT. XVII. Of Accents; and the mistakes and incongruities of modern Grammarians in the application of this term; with demonstrations of the existence of musical inflections in the pronunciation of English syllables.

LECT. XVIII. Of Swell and fall of the Voice—Varieties of Strong and Soft &c. Recapitulation of the constituents of Elocutionary Melody.

Measure of Speech.

LECT. XIX. Simple Time; or the uniform succession of quick or slow—Syllabic Time, or Quantity—Generic Time, or cadences of Common and Triple Measure. Laws and Principles of English Prosody, and distinctions of Verse and Prose.

LECT. XX. Of Descriptive and Imitative Time; with illustrations from Milton, Dryden, Pope, &c., and Strictures on the Criticisms of Dr. Johnson.

LECT. XXI. Pauses and dwellings of the voice; with descriptive definitions of the respective accents of Punctuation.

Pronunciation.

LECT. XXII. General Principles of Pronunciation. Vindication of the Maxim of Dr. Johnson; with an examination of the objections of Mr. Walker and other Orthoepists.

LECT. XXIII. Laws of Quantity, Poise, Accent, and Percussion; Seat of the percussive Accent, and accompanying inflections—acute, grave, circumflexive and continuous.

LECT. XXIV. Provincialisms, Vulgarisms, Cockneyisms; Iriscisms, Scotticisms.

LECT. XXV. Solecisms; or authorized and established incongruities: Mutation and confusion of the Vowels; curtailing the Diphthongs; Elision, or Syncopa of the Vowel.

LECT. XXVI. Application of the preceding Reasonings upon Elision to the reading of English Verse; with an analysis of the genuine principles of Poetical Rhythmus.

LECT. XXVII. Of Emphases—their position, characteristic varieties, and degrees.

Endowments and Accomplishments indispensable to the Higher excellences of Elocution, and more especially to the Formation of the Oratorical Character.

LECT. XXVIII. Intellectual Requisites, and Preparatory Studies and Attainments.


LECT. XXX. Of the bolder and more impressive excellences of Oratorical delivery—Decorus Dignity, Discriminative expression, Energy or Force, Emotion and Enthusiasm, &c.
Outlines of the Didactic Discourses.

Physiological Series.

§ I. On the Structure and Offices of the Organs of Speech.

Classification. I. Vocal Organs—Those portions of the organic system employed by the human (or other animated) being, in the production and variation of voluntary and tuneable sounds. 2. Enunciative Organs (in their complicated and perfect state, peculiar to Man)—Those portions of the Organic system by which the sounds of voice are coined into intelligible syllables, words and sentences.

§ II. Theory of Sounds. 1. All Sounds from percussions and vibrations of the air—Demonstration—Experiment of the Bell in Vacuo. Modifications and varieties, dependent on—i. nature of the Impulsive Cause—ii. Medium of contact and diffusion. 2. Vocal Sounds=Vibrations produced (in the first instance) by the action and reaction of certain impulsive organs of the animal throat, on the atmospheric air, essential to vitality, as it passes to and from the lungs; varied and modified by certain other organs in the neighbourhood of the mouth and throat, along which the respective impulses are conveyed; as, also, by the responses of certain other portions of the animal frame, brought into unison (by their tension and position) with such resounding organs.

Queries. I. What are the Organs of Impulse, Transmission and Modification, which produce the phenomena of human voice? II. How far can Man be defective in these, and live? Investigation of the former of these.

§ III. Primary organs.—1. Lungs. False importance generally assigned to particular Structure of these.—Offices=Mere recipient of those portions of Atmospheric air, the ebbs and flows of which are to be acted upon by the specific organs of voice. 2. Trachea, or Windpipe=Mere channel of conveyance for the air to be acted upon by the vocal organs. Extent to which peculiarity of conformation may effect the powers of voice. Simplicity of general structure. 3. Larynx, with its complicated apparatus =The original Organ of vocal Impulse; on the modifications of the actions, and degrees of vibration and resistance in which, several of the essential varieties of voice depend. Nature and extent of those varieties. Structure and offices of the respective parts:—Pomum Adami, or protuberant cartilage of the throat=the Organ of primary impulse:—mode of action—whence degrees of force and power in vocal sounds—physical alternations of light and heavy in the succession of those sounds—(Aris and Thesis of Greek grammarians):—Valvular Cartilage; Elastic and vibratory fibres: combined effects of canular and stringed Instruments.

IV.
IV. Organs of Intermediate transmission, that modify and vary the characteristic Tones of voice—1. Roof of the mouth= Swelling and sonorous tones—2. Nostrils = the deep and the solemn; the martial and the Mellow—3. Maxillaries, and other cellular and hollow bones in the neighbourhood of the mouth &c.= Soft and flute-like Tones—modulations of pathos, &c. 4. The Frontal Sinuses—5. The Skull—Muscular Fibres, and Integuments of the Head and neck, &c. Demonstrations of the connexion of these with the powers and expressions of the voice.

§ V. Discoveries of Mr. John Gough, in further extension of the Theory. Sonorous vibrations of the cartilages, integuments, &c. of the Chest—Experiments—from touch—from operation of the Bath—objections—Scrutiny and confirmation—References to publications, &c. in which further evidence of the Theory may be found. Practical Inferences—Importance of Physiology to Elocutionary Science—Improvability of the tones and powers of the Voice.

§ VI. Theory of Enunciation. Voice alone not speech—Vocal Organs not sufficient for speech. General confusion of language in this respect—practical consequences—Radical mistake of Dr. Itard. The Savage of Aveyron. Enunciative Organs= Those portions and members of the human mouth, by the motions, positions and contact of which, specific character is imparted to the original impulses of voice, so as to render them communicable signs of the precise ideas to which they refer. Subdivision—Active and Passive organs.

§ VII. Definitions and Offices of the Organs; and Anatomy of the Elementary sounds of the English Language. 1. The Tongue—Extent and variety of its functions—in formation of original elements—in implication, and interruption of successive sounds. Structure. Necessary dependence on co-operation of the passive Organs. 2. The Gums (rough part where they articulate with the Teeth)= Offices; formation of the elements D; T; J=G, soft; N; R (triple power of this character—trilled or initial r—where to be pronounced, and how; intermediate, or soft r—formation and application;—terminative or guttural r;) L; initial, or consonant Y (demonstration of the consonant power and formation of this character;) hard, or emphatic Z. 3. The Teeth—Importance, alike, to enunciation of the sharp, the smooth, and several of the harder and duller sounds—Anatomy of the elements S=C soft; CH; SH; TH, hard (thee, this); TH, soft (theist, thesis):—not double consonants, but simple elements:—deficiencies and incongruities of the Roman Alphabet as applied to the English Language; desireableness of the Saxon $=theta= eth;—anatomical demonstration of the absurdity of introducing the character T in the representation of the elementary sound attempted to be marked by ch. 4. The Uvula=the fleshy thong, or curtain that terminates the Roof:—Structure and offices—formation and qualities of the elements—G, hard; K; (prosodial observations,—extensible and nonextensible consonants:) the compounds Q; X; &c. 5. The Lips—Delicate Structure of these, principal anatomical distinction to which Man is indebted for the power of enunciative expression: Massive insensibility of the Lips of inferior animals:— Imperfect mimicry of Loquacious Birds. Dependence
pendence of enunciative precision upon the minute, but decisive motions, of the lips. Anatomy of the English vowels ē, e, ē; ā, ā, ā; ë, i, ië; ë, o; ū, ū; y: frequent confusion of û, ū, and ë, o, in provincial pronunciation;—positions of the lips by which these mistakes may be avoided. Labial Consonants—B & P; F & V; M.

§ VIII. Striking peculiarities in the organic formation and resounding powers of M and N, and of the separate element NG:—contrast of these with the un-responsible element S. Neglected graces and delicacies in the pronunciation of English elements.

Analysis of the aspirate, and of the guttural H.

§ IX. Primary Actions of the Organs of speech, and laws of physical necessity by which those actions are regulated and restrained. Simplicity of the Laws of Nature in her most complicated operations—gravitation—Chemical attraction—Mechanical Impulse—Organic Action—Volition limited by primary laws of Physical necessity—Fatal consequences of irregular efforts that oppose those Laws.—Primary Law of Pulsation and Remission. Analogies—the Pulse=Ebb and Flow of the Breath—Stroke and Counterstroke of the Pendulum.

§ X. Application to the Action of the Enunciative Organs, and succession of elementary sounds: Two Elements formed by similar actions of the same Organ cannot succeed without intermission—particular analysis of what elements can, and what cannot be implicated—The same element cannot be duplicated without remission. Difficulties of this subject from the confusion and ambiguity of graphic representation—Contradistinction of prolongation and duplication of elementary sounds—Import of double consonants presented to the eye—Instances. Incongruity of English Orthography an essential bar to the progress of Elocutionary science.

§ XI. Application of the principle of Pulsation and Remission to the Action of the Primary Organ of Voice. Simplicity of that action. Difficulties—from familiarity of the object—Phenomena perpetually occurring seldom analysed:—from complication of other actions—confusion of causes from coalescence of simultaneous Impressions:—from silence of the Antients, in criticisms on the structure of the Classical Languages—Causes of the non-attention of the ancients to this part of the subject=defect of Anatomical Science=nice adjustment of the quantities of syllables—The phenomenon not entirely overlooked by the Greeks=distinction of Thesis and Arsis.

§ XII. Demonstrations of the indispensable Necessity of the alternations of pulsation and remission in the action of the Primary Organ of Vocal impulse, and the consequent Physical distinctions of light and heavy syllables, in all fluent and harmonious utterance.

1. Succession of heavy and light sounds, without syllabic or literal Enunciation—Δ . . Δ . . Δ : .

2. Heavy sounds in succession—necessarily interrupted by intervening pauses Δ , Δ , Δ , Δ.

3. Light sounds in succession—necessarily interrupted, also, by intervening pauses . . , . . , . . , . . , . .

4. Succession
4. Succession of an individual syllable, *indeterminate* in its poise, and therefore tractable to the alternation of heavy and light.

Let let let let let let let.

\[ \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

5. The same syllable always heavy—with inevitable pauses for the remission—

Let , Let , Let , Let ,

\[ \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

6. The same syllable always light—with inevitable pauses for the pulsation

Let , Let , Let , Let ,

\[ \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

7. Succession of an individual syllable, *determinate* in its poise—and therefore, by means of its untractableness to alternation, offending the ear by the preternatural force put upon it in the light part of the cadence—

Man man man man man man man man .

\[ \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

8. Regular succession of Syllables with customary poise—

"Ye airy sprites who oft as Fancy calls"—

\[ \ldots \Delta .\ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

9. Succession of Syllables with inverted poise—

And what airy sprites shall oft as Fancy calls—

\[ \ldots \Delta .\ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

10. Substantive monosyllables, or any succession of words, all necessary in Pulsation (i.e. heavy) *with or without* intervening conjunctions, occupying precisely the same time in pronunciation—

"My hopes, fears, joys, pains, all centre in you."

\[ \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

"My hopes and fears and joys and pains, all centre in you."

\[ \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

11. Application to the structure and harmony of Latin verse—demonstrating that these alternations have nothing to do with the distinctions of long and short syllables—

"Armä virumque cænō Trōjæ quī primūs āb òris"—

\[ \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

"Ad quæm tum Jūnō supplex hīs vocibus ū-sa est"—

\[ \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \]

12. Demonstration of the Physical Cause of this variety, in the action and re-action of the primary Organ of vocal impulse—from Vision—from Touch.

§ XIII. *Extent and Limits of Volition,* in the regulation and modification of this principle—to quicken, or to retard the alternation—speaking quick, and speaking slow:—to *curtail* the pulsation, and *lengthen* the remission; and the reverse—Pulsative syllables generally long, (*Instances*) may be short (*Instances*); Remiss syllables generally short (*Instances*) may be long (*Instances*)
impediments.

to interrupt either the action, or re-action—two heavy syllables sometimes in one Pulsation (Instances—rare—syllables necessarily short;)—two light syllables frequently in one Remission (Instances)—sometimes even three (Instances—very rare—necessarily so short as to occupy only the quantity of two:)—Sometimes both Pulsation and Remission interrupted. (Instances.)

§ XIV. Consequences of Injudicious Application of the power of Volition—ungracefulness—labour—dissonance;—of Efforts that counteract the principle—Impediments of Speech.

§ XV. Practical application to Composition and Delivery. Verse—Cadences of equal alternation=Common Time (Illustrations—Licences)—Cadences of unequal alternation=Triple Time (Illustrations.) Prose=Arbitrary successions of unequal alternations=Mixed Time—(Illustrations) Indispensable law of Prose composition—Curious specimen of intended Prose—

"The — Minority of James the Fifth presents a melancholy scene.—

Scotland, Thro' all its extent, felt the truth of the adage, That the Country is wretched whose prince is a Child."

§ XVI. Philosophical Application to the Theory of Musical Proportions. Exclusive delight from Cadences of Common and of Triple Time. Abortive attempts to account for this phenomenon. Examination of an ingenious passage in Mr. Steele's "Prosodia Rationalis," (p. 26.) referring to Analogies of Geometrical proportion. Recurrence to Physiological principles—Physical Analogies=Universal Sympathy of the Executive and Perceptive Organs—Illustrations—from the Fine Arts—Motion—Attitude—Phenomena of Pronunciation, &c. Application—Only modes of action convenient to the primary Organ of vocal Impulse—produce Cadences of Common (Δ = Δ Δ . . . Δ . . . Δ) and of Triple (Δ . . . Δ = Δ . . .) measure:—Prediction of the Ear, from Sympathy and habit=Fundamental laws of Musical proportion.

SERIES II. IMPEDIMENTS OF SPEECH:

THEIR PREVENTION, CAUSES AND CURE.

§ I. Preliminary Dissertation on the use and abuse of the term Nature; and the illusive distinction between the physical and acquired powers of Man. Importance of Etymology to all accurate disquisition, Critical, Moral, or Philosophical. Obstruction to the progress of Elocution, in modern times, from confusion and misapplication of terms of Art—Contrast, in this respect, between the Ancients and the Moderns. Of the Term Natural, as applied to defects and perfections of delivery—Habitual ineptitude confounded with insurmountable defect. Definition and Illustrations.

QUERY.
QUERY—What are the Natural Powers of Man?—I. The Powers that are born with a Man?—2. The Powers that result from the circumstances to which he is born? Improvability a part of the Nature of Man. Objection—Acquisition bounded by Physical organization. Ans. Physical, as well as Moral Improvability part of his Nature.

§ II. Importance of early and judicious cultivation of the Physical Faculties—Extent and Limits of dormant capabilities?—Powers and Capacities scarcely more innate than ideas.

§ III. Progressive development of the Organs of Sense by cultivation, &c. Infancy—Optics—Seeing single with two eyes?—seeing objects erect?—Perception of distances? Concentration of Sensorial Power to particular Organs:—by mental application [Illustrations—Ear of the Musician—Eye of the painter—Touch and Hearing of the Blind] to particular objects, among several cognizable by the same organs [Illustrations.]}—Similar Phenomena in the more abstract operations of the senses—Memory of the Man of business—of the Student, &c. Consequent importance of early direction. Development of particular powers by accidental excitements (Instances and Illustrations.)

§ IV. Necessity of particular excitement, for development of particular faculties. Chaos of uncultivated Organs:—Savage of Aveyron: Peter the Wild Boy, &c. Case of Augusta Wilson, aged 6 years—Speechless, though neither dumb nor deaf: Speculations on that case: Confirmations: Case of a Girl at Kendal, who had remained speechless till she was five years old, and was afterwards excited to the free exercise of her organs (Communicated by Mr. Gough.) Cases communicated by Dr. James, of Carlisle:—Child remaining speechless after recovery of hearing. Twin children of the Rev. Mr. B. remaining speechless till between 4 and 5, from early initiation into the language of signs, and afterwards excited to the free use of speech by proper regulations. Conclusion—Development of faculties, &c. dependant on stimulus of necessity, and education of Circumstances. Universal Analogies. Importance of judicious superintendence in the Nursery and the Cradle.

§ V. Organic Defects=Natural Impediments. Query, How far can man be defective and live? Principal Vocal organs, Vital organs. LUNGS: Revivification of the Blood, as it returns to the Heart, by decomposition of Air in the Cells of that Organ: Comparative quantity of Air requisite for this purpose, and for production of powerful sound. Differences of conformation, &c. less important than habitual management—Instances, Senatorial, Theatrical, &c. Debility of respiratory muscles remedied by Elocutionary exercise and management—Instances: TRACHEA, or Windpipe. LARYNX, &c. Valvular elasticity and muscular irritability indispensable to the functions of Deglutition and Respiration: Defect of cartilaginous structure unknown: Strength and tone, as of other parts, from exercise. Pomum Adami—Experiments on inferior animals—Result. Deficiencies in the human subject unknown. Primary Organs sufficient for life, sufficient for elocution.

§ VI. Secondary Organs—Nostrile—Maxillaries—Roof—Fissure rare,
rare, but formidable—Remedy to be spoken of in connexion with another
organ. (See Uvula, &c.)

§ VII. ENUNCIATIVE ORGANS. Tongue—Imputed defects=Cant of
Ignorance. Tightness of the Frenum—Simple operation—precaution—
Mischiefous officiousness of nurses. Teeth—deficiencies and misar-
rangements—consequences—Remedy=Application of artificial Organs. Ill
position of the jaw—Underhung—Overhung—consequences—Correctible
in early youth—obviated, in some degree, by accommodating position of the
tongue—(Graphic Illustrations.)

§ VIII. Lips—HARE LIP—single—double—complicated with malcon-
formation of the upper jaw:—Case communicated by Mr. Branson of
Doncaster (Graphic illustration)—Operation and Cure.

§ IX. Uvula—obliteration, partial, or entire (generally connected
with fissure of the Palate—frequently with the Hare Lip)—hitherto re-
garded as irremediable—opinions of eminent physicians, surgeons, &c.
upon this subject. Practical demonstration of remedy—Case—Golden
Palate, &c.—Graphic representations—Advantages—Defects—Suggested
improvements—Education of the natural organs to co-operation with their
artificial associate.

Conclusion.—No irremediable defect of physical conformation.

§ X. HABITUAL IMPEDIMENTS. Lisping=Deadening the sharp
sounds by protrusion of the Tongue, &c.—Gradations—The Long-tongued
—the Short-tongued, &c. Speaking thick=thickening and shortening the
tongue when it ought to be flattened and elongated: Remedy: Anecdote.
Snuffling.=Speaking through the nose: Causes—Open Mouth, hanging
lip, &c. Physiognomy of Elocution.

§ XI. Class of SERIOUS IMPEDIMENTS, indistinctly denominated Stam-
mering or Stuttering=spasmodic interruption of the action of one or more
of the organs of speech, during the effort of Enunciation; accompanied
always with some degree of hurry, or embarrassment of mind; and fre-
cently with considerable agitation of the whole nervous system. More
an intellectual than an organic disease. Original Causes—Terror and Imi-
tation. Admonition to Parents and Tutors. Especial importance of pa-
tience and forbearance in first steps of Tuition.

§ XII. CLASSIFICATION. Three distinct impediments referable to distinct
Organs. STAMMERING=Ineptitude, or occasional indocility of the lips:
Physiognomy—Remedies (Graphic Illustrations.) Stuttering=Inepti-
tude, or occasional indocility of the Tongue; generally with forcible pro-
trusion against the teeth. Physiognomy: Remedies. Frequent compi-
lcation. THROTTLING, or suppression of the Voice=A spasmodic agita-
tion, apparently affecting the Bronchial Tubes, or the Muscles in the
neighbourhood of those organs, and impeding the passage of the air from the
Lungs to the Larynx, during some ill directed effort for enunciation.
Causes—Hurried violation of the proportions of musical cadence, and of
the physical principle of pulsation and remission: Proofs: No impedi-
ment in song—comparative facility of verse. Interesting Cases from per-
sonal observance. Induction: Remedies.

§ XIII. Advantages of verse over prose, in forming the organs to


SERIES III. EDUCATION OF THE VOICE.


§ III. Mode of Improvement. Reference to physical facts and principles: Erroneous maxims: Familiarizing the ear to the varieties of harmonious sound. Examples of Cicero, &c.

§ IV. Importance of cultivating and improving the tone of the voice: Connection with Temper and Moral character—with first Impressions: Instances of the operation of mere tone and volubility: Brilliant talents obscured by want of these: Instances. Species of Elocution connected with improvement of Tone.

§ V. POWER, or FORCE=that capacity and exertion of the Vocal Organs by which great impression is made on the Ear of the Auditor, and the sonorous vibrations are diffused through an extensive space. LOUDNESS contradistinct from Force: Proofs and Instances. Illustrative Definitions: LOUDNESS from throwing out a great quantity of breath, by mere exertion of the Diaphragm and Intercostal muscles, while the fibres of the Glottis &c. are comparatively relaxed. FORCE from rigid compression of the fibres connected with the primary organ of vocal impulse; by which means a smaller quantity of breath produces stronger and more distinct vibrations, the impulses of which, though less harsh and stunning, diffuse themselves through a wider circuit. Co-operation of position and tension of such portions of the frame as affect the secondary organs. Illustration—the mouth piece and body of the Clarionet. Mode of Cultivation.
§ VI. **Compass, or Variety.** Three-fold application—
1. Range of the Voice thro' degrees of *Loud* and *Soft*—2. thro' the gradation of *High* and *Low* in the musical Scale—3. **Flexure of Tone** or modulative pathos. Advantages—to the speaker—to the hearer—to illustration of the sense. Application of the varieties of Loud and Soft to different parts and clauses of Sentences—to different portions of a discourse—to classes of words—substantives—verbs—pronouns, conjunctions, articles, &c.—of acute and grave accents to syllables and words—to the close of Sentences, or final cadence: affirmative, interrogatory and exclamatory accents.

§ VII. Cultivation of compass of voice, with respect to loud and soft—with respect to range in the Gamut—of slides and imperceptible gradations—of striking transitions—of helps from musical science and musical perception.

§ VIII. Of the **Pitch and Master Key** of the voice—the level or medium tone, both with respect to force and loudness, and to the degree of elevation in the Musical Scale, in which the general strain of a discourse should be delivered. Influence of the prelusive note and first sentence.


§ X. **Pitch Pipe** of the ancients (Gracchus, &c.) Use of that instrument—Mistakes of modern writers—Censure of the fastidious prejudices of modern times that preclude the revival of the usages of Antiquity.

§ XI. **Pathetic Flexure** of voice; or modulative Variety. Degrees and descriptions of Monotony.—1. The Barking or Schoolboy Style. And, the Lord, said, un, to, Mo, ses—Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ. Hurried succession of pulsations, without remiss syllables, change of note, or varieties of loud and soft. 2. **Monotonous Level** of the Parish Clerk—Notes or syllables of different quantities, and alternations of heavy and light, but without inflection of acute and grave. 3. The Clerical Drawl—Portions of half enunciated sound, uniformly divided in equal quantities, commencing always in the same heavy tone and terminating in imperfect murmurs. 4. The Cathedral Chaunt. 5. The Hum-drum Style,—Stationary alternations of loud and soft on stated portions.
portions of each verse, or particular members of each sentence.

6. The sing-song Style, &c.

§ XII. Constituents of the Tune of Correct Utterance.
Cadence, or alternation of heavy and light; Inflection and circumflexion of syllabic Accent; swells and falls of the volume and power of the voice; application of loud and soft to different words and parts and members of sentences, &c. Modulation, or accommodation of the expressive powers of tone to the varieties of passion and sentiment.


§ XIV. Imitative Pathos—The flow and fluctuation of the voice thro different transitions of sentiment and emotion. Objections answered. Monotony not nature; Pathetic modulation not a theatrical Invention, but a dictate of nature and sincerity. Consequences of monastic prejudice in this respect. Appeal to the example of uneducated man—to the native Orators of America—to the usage of all men when strongly moved. Practice of the best Orators of antiquity.

§ XV. Cultivation. Attention to the tones of Spontaneous Passions in Man—in the inferior animals—Strains and effects of instrumental music—Notes of Birds—General Voice of Nature—the Brook—the Breeze—Uproar of the elements, &c. Exercise of the Organs in all the varieties of imitative effort—fostering the generous feelings and sympathies of nature, Conclusion.

SERIES IV. MANAGEMENT OF THE ENUNCIATIVE ORGANS.

CONSONANT ELEMENTS.

LIQUIDS, Semi-liquids, Sibilants and Mute Stops, arranged according to their organic formation, in cadences; for the use of Pupils who have Impediments of Speech.

I. In Cadences of Common Time.

LINGUAL ELEMENTS.

1st. Class.—Formed by contact of the Tongue with the rough part of the upper Gums, and the upper Teeth.

D. T.

<table>
<thead>
<tr>
<th>d d</th>
<th>d d</th>
<th>d d</th>
<th>d d</th>
<th>d d</th>
<th>d d</th>
<th>d d</th>
<th>d d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>t t</td>
<td>t t</td>
<td>t t</td>
<td>t t</td>
<td>t t</td>
<td>t t</td>
<td>t t</td>
<td>t t</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>d t</td>
<td>d t</td>
<td>d t</td>
<td>d t</td>
<td>d t</td>
<td>d t</td>
<td>d t</td>
<td>d t</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
</tbody>
</table>

G (soft.) = J.

<table>
<thead>
<tr>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>j j</th>
<th>j j</th>
<th>j j</th>
<th>j j</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
</tbody>
</table>

L. N. R (trilled, or initial). R (intermediate, or without trill).

<table>
<thead>
<tr>
<th>l l</th>
<th>l l</th>
<th>l l</th>
<th>l l</th>
<th>l l</th>
<th>l l</th>
<th>l l</th>
<th>l l</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>n n</td>
<td>n n</td>
<td>n n</td>
<td>n n</td>
<td>n n</td>
<td>n n</td>
<td>n n</td>
<td>n n</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>r r</td>
<td>r r</td>
<td>r r</td>
<td>r r</td>
<td>r r</td>
<td>r r</td>
<td>r r</td>
<td>r r</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>l n</td>
<td>l n</td>
<td>l n</td>
<td>l n</td>
<td>l n</td>
<td>l n</td>
<td>l n</td>
<td>l n</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>l r</td>
<td>l r</td>
<td>l r</td>
<td>l r</td>
<td>l r</td>
<td>l r</td>
<td>l r</td>
<td>l r</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
<tr>
<td>n r</td>
<td>n r</td>
<td>n r</td>
<td>n r</td>
<td>n r</td>
<td>n r</td>
<td>n r</td>
<td>n r</td>
</tr>
<tr>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
<td>Δ :</td>
</tr>
</tbody>
</table>
**Y** (hard, or initial).  **Z** (tuneable, or sonisibilant—as in **ZONE**).

<table>
<thead>
<tr>
<th>Y Y</th>
<th>Y Y</th>
<th>Y Y</th>
<th>Y Y</th>
<th>Y Y</th>
<th>Y Y</th>
<th>Y Y</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z Z</td>
<td>Z Z</td>
<td>Z Z</td>
<td>Z Z</td>
<td>Z Z</td>
<td>Z Z</td>
<td>Z Z</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
<tr>
<td>Y Z</td>
<td>Z Y</td>
<td>Y Z</td>
<td>Z Y</td>
<td>Z Y</td>
<td>Z Y</td>
<td>Z Y</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
</tbody>
</table>

2d. **CLASS.** Formed by contact of the end of the Tongue with the gums and, either the upper, or the under, teeth; according to the conformation of the mouth; accompanied by different degrees of swell of the middle of the tongue, towards the roof.

**Ch. Sh.**

<table>
<thead>
<tr>
<th>chch</th>
<th>chch</th>
<th>chch</th>
<th>chch</th>
<th>chch</th>
<th>chch</th>
<th>chch</th>
</tr>
</thead>
<tbody>
<tr>
<td>sh sh</td>
<td>sh sh</td>
<td>sh sh</td>
<td>sh sh</td>
<td>sh sh</td>
<td>sh sh</td>
<td>sh sh</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
</tbody>
</table>

**S = C** (soft).  **Z** (aspirated, or sibilant—as in **AZURE**).

<table>
<thead>
<tr>
<th>s s</th>
<th>s s</th>
<th>s s</th>
<th>s s</th>
<th>s s</th>
<th>s s</th>
<th>c c</th>
<th>c c</th>
<th>c c</th>
</tr>
</thead>
<tbody>
<tr>
<td>z z</td>
<td>z z</td>
<td>z z</td>
<td>z z</td>
<td>z z</td>
<td>z z</td>
<td>z z</td>
<td>z z</td>
<td>z z</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
<tr>
<td>s z</td>
<td>s z</td>
<td>s z</td>
<td>s z</td>
<td>s z</td>
<td>s z</td>
<td>s z</td>
<td>s z</td>
<td>s z</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
</tbody>
</table>

3d **CLASS.** Formed by protrusion of the tongue against, or between the edges of the front teeth.

**Th** (tuneable, or sonisibilant—as in **THEE**).  **Th** (aspirated, or sibilant—as in **THEIST**).

<table>
<thead>
<tr>
<th>'th th</th>
<th>'th th</th>
<th>'th th</th>
<th>'th th</th>
<th>'th th</th>
<th>'th th</th>
</tr>
</thead>
<tbody>
<tr>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
<tr>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
</tr>
<tr>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
<td>Δ Δ</td>
</tr>
<tr>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
<td>th th</td>
</tr>
</tbody>
</table>
| Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Δ Δ | Delta
GUTTURAL ELEMENTS.

Formed by action of the Uvula and back part of the Tongue.

G (hard), 'K.

<table>
<thead>
<tr>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>g g</th>
<th>g g</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
<tr>
<td>k k</td>
<td>k k</td>
<td>k k</td>
<td>k k</td>
<td>k k</td>
<td>k k</td>
<td>k k</td>
<td>k k</td>
</tr>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
<tr>
<td>g k</td>
<td>g k</td>
<td>g k</td>
<td>g k</td>
<td>g k</td>
<td>g k</td>
<td>g k</td>
<td>k g</td>
</tr>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
</tbody>
</table>

Q = KW.

<table>
<thead>
<tr>
<th>q q</th>
<th>q q</th>
<th>q q</th>
<th>q q</th>
<th>q q</th>
<th>q q</th>
<th>q q</th>
<th>q q</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
</tbody>
</table>

X = KS, or GZ.

<table>
<thead>
<tr>
<th>g z</th>
<th>g z</th>
<th>g z</th>
<th>g z</th>
<th>g z</th>
<th>g z</th>
<th>g z</th>
<th>g z</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
<tr>
<td>k s</td>
<td>k s</td>
<td>k s</td>
<td>k s</td>
<td>k s</td>
<td>k s</td>
<td>k s</td>
<td>k s</td>
</tr>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
<tr>
<td>g z</td>
<td>k s</td>
<td>g z</td>
<td>k s</td>
<td>g z</td>
<td>k s</td>
<td>g z</td>
<td>k s</td>
</tr>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
</tbody>
</table>

R (soft, or final).

<table>
<thead>
<tr>
<th>r r</th>
<th>r r</th>
<th>r r</th>
<th>r r</th>
<th>r r</th>
<th>r r</th>
<th>r r</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
</tbody>
</table>

LABIAL ELEMENTS.

1 Class. Pure Labials.

B. P.

<table>
<thead>
<tr>
<th>b b</th>
<th>b b</th>
<th>b b</th>
<th>b b</th>
<th>b b</th>
<th>b b</th>
<th>b b</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
<tr>
<td>b p</td>
<td>b p</td>
<td>b p</td>
<td>b p</td>
<td>b p</td>
<td>b p</td>
<td>b p</td>
</tr>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
</tbody>
</table>

M. W (consonant, or initial).

<table>
<thead>
<tr>
<th>m m</th>
<th>m m</th>
<th>m m</th>
<th>m m</th>
<th>m m</th>
<th>m m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
<td>Δ .</td>
</tr>
</tbody>
</table>
2d. Class. Formed by contact of the lower lip, with the upper teeth.

ASPIRATES.

\[ 'H \text{ (hard).} \quad H^\prime \text{ (soft).} \]

NASAL ELEMENT.

Very Imperfectly represented by the combination NG.

Of these t. k. p. & f. alone, are pure consonants, or mute stops. All the others are elements of quantity—and capable of duration and tune (except \( s = c \text{ soft, ch, sh, th' and h} \)—which, tho' they have quantity, have no tune). They may, therefore, be partially sounded without the addition of any vowel; and the student is recommended to habituate himself so to sound them, in the first instance; and then to write them out, in cadences, in combination with all the respective vowels with which they can enter into composition, both as initials and as terminatives, and to exercise himself in those combinations in the same way.
They should, also, be practised

II. In Cadences of Triple Time.

\[
\begin{align*}
&| d d d | d d d | t t t | t t t | d t d | t d t | d d t | d t t | t t d |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&d t t | t d d | t t d | d t d |
&\Delta \ldots \Delta \ldots \Delta \ldots \\
&j j j | j j j | d t j | j d t | d j t | j d t | t j d |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&t d j | j j d | d d j | j d t | t d j |
&\Delta \ldots \Delta \ldots \Delta \ldots \\
&l l l | l l l | n n u | n n u | r r r | r r r | l n r |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&l n r | l r n | l r u | n l r | n l r | n r l | n r l |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&z y y | y y y | z z z | z z z | y z y | y z y |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&c h c h c h | c h c h c h | s h s h s h | s h s h s h | c h c h c h |
&\Delta \ldots \Delta \ldots \Delta \ldots \\
&s s s | s s s | c c c | c c c | z z z | z z z | s c c |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&c s z | c s z | z c s | z c s | c c z |
&\Delta \ldots \Delta \ldots \Delta \ldots \\
&g g g | g g g | k k k | k k k | g k k | g k k | g k k |
&\Delta \ldots \Delta \ldots \Delta \ldots \\
&k g k | k k g | g g k |
&\Delta \ldots \Delta \ldots \\
&q q q | q q q | q k g | q g k | g k q | g k q | q k g |
&\Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \Delta \ldots \\
&q g q | q g g | q k k |
&\Delta \ldots \Delta \ldots \\
\end{align*}
\]
And so on with every possible succession, and every possible combination of elements and particularly with such successions and such combinations as are found most difficult to the speaker.