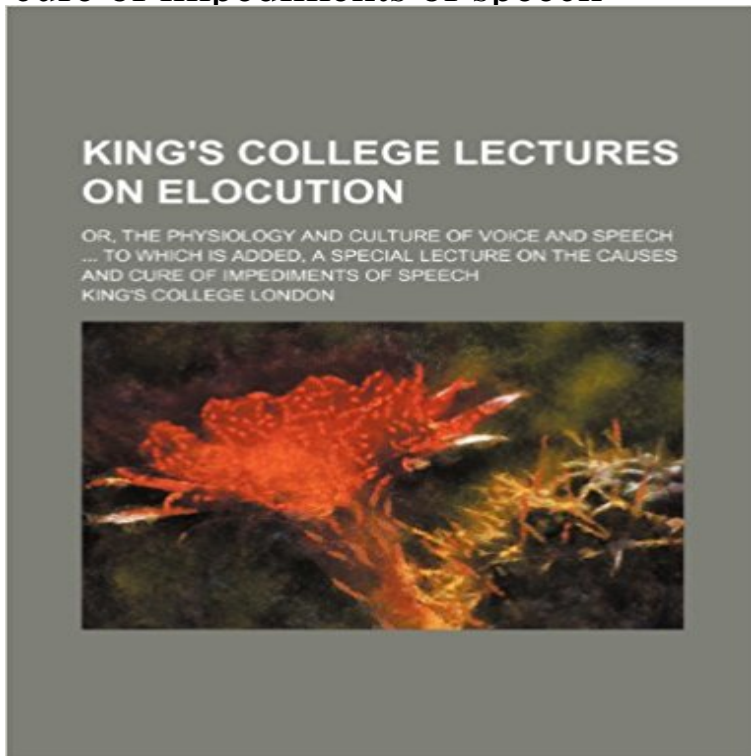


Kings College lectures on elocution; or, the physiology and culture of voice and speech to which is added, a special lecture on the causes and cure of impediments of speech



This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1881 edition. Excerpt: ...an audience, sinks into their hearts, and fixes itself in their memories. But I cannot admit that pauses are to be entirely substituted for emphasis. Let any one try to read such a passage as that in which King Lear curses his unnatural daughters, giving no emphasis or stress to a single noun or verb in it, but merely pausing after every verb, and see what the effect would be! The injudicious abuse of a good thing is no argument whatever against its use, and I confess Mr. Cazalets arguments seem to me to have weight only as against the abuse of emphasis by injudicious readers and speakers. Nature and art, I hold, are equally strong here, as supporters of the use of proper emphasis in right places as one of the chief means of expression. No one can listen to a first-rate reader, speaker, or actor, without noticing that there is a great variety in the degrees of emphasis which he gives to the various words that he pronounces, the importance of the idea conveyed by the word being the standard by which the degree of emphasis is regulated. For the purposes of practice, these degrees are usually divided into primary, secondary, and tertiary; the primary, or most important, being signified by the largest capitals, the secondary by smaller capitals, and the last by italics. Let us take, as an illustration of this, Hamlets famous Soliloquy, and his address to the Players: To Be--or Not to be that is the question Whether tis nobler in the mind to suffer The stings and arrows of outrageous fortune Or to take arms against a sea of troubles And--by opposing--endlherat To DIE?--To Sleep No more--and by a sleep to say we end The heartache and the thousand natural shocks That flesh is heir to Tis a

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consummation Devoutly to be wished To
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