

**ELOQUENCE, COUNSEL ON THE
ART OF PUBLIC SPEAKING; WITH
MANY ILLUSTRATIVE EXAMPLES
SHOWING THE STYLE AND
METHOD OF FAMOUS ORATORS**

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Eloquence, counsel on the art of public speaking; with many illustrative examples showing the style and method of famous orators by Garrett P. Serviss

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GARRETT P. SERVISS

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Very truly yours
Garrett S. Lewis

ELOQUENCE

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THE ART OF PUBLIC SPEAKING

WITH MANY ILLUSTRATIVE EXAMPLES
SHOWING THE STYLE AND METHOD
OF FAMOUS ORATORS

BY
GARRETT P. SERVISS

AUTHOR OF
"ASTRONOMY WITH THE NAKED EYE"
"CURIOSITIES OF THE SKY" ETC.

"All men are competitors in this art"
—EMERSON



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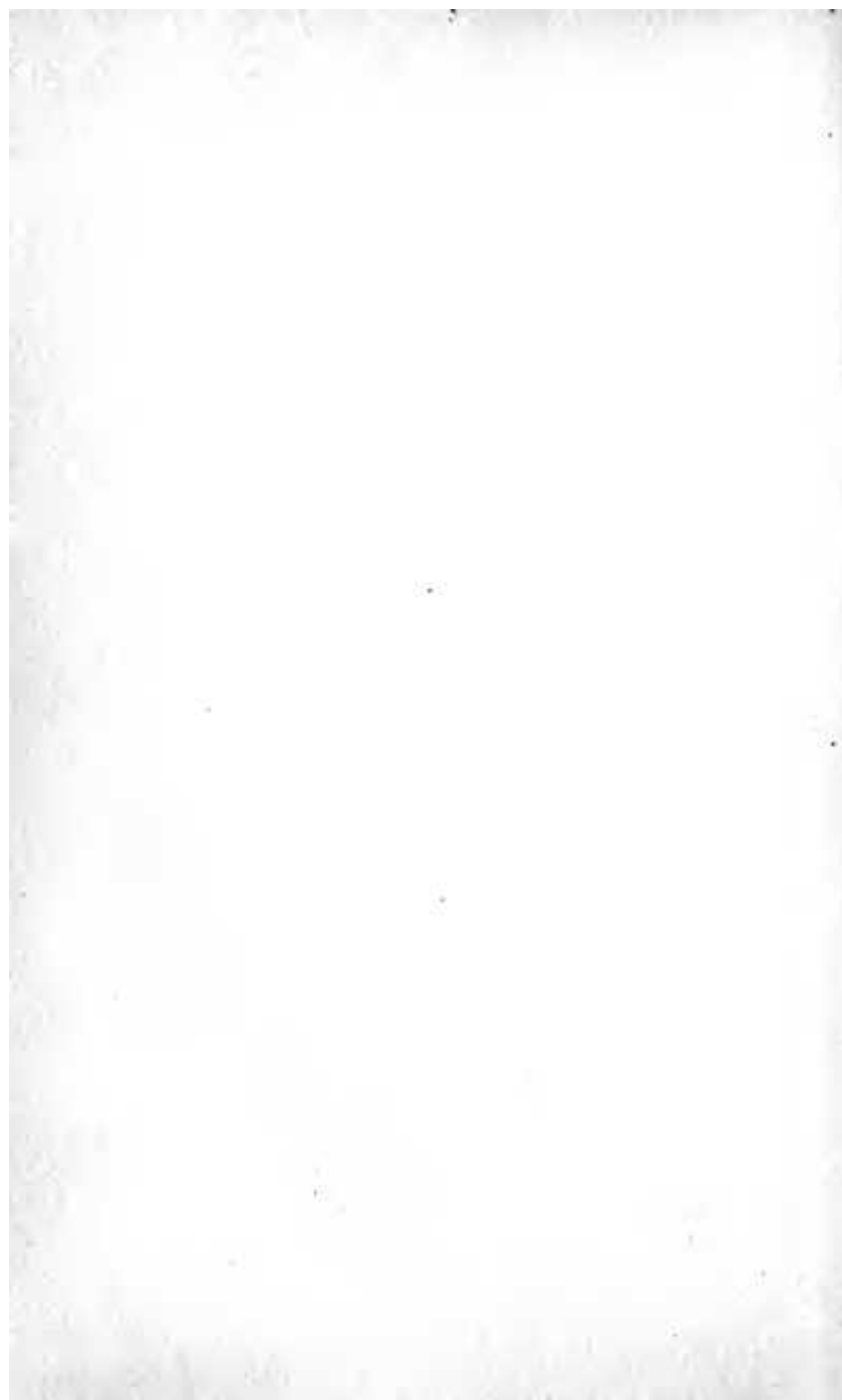
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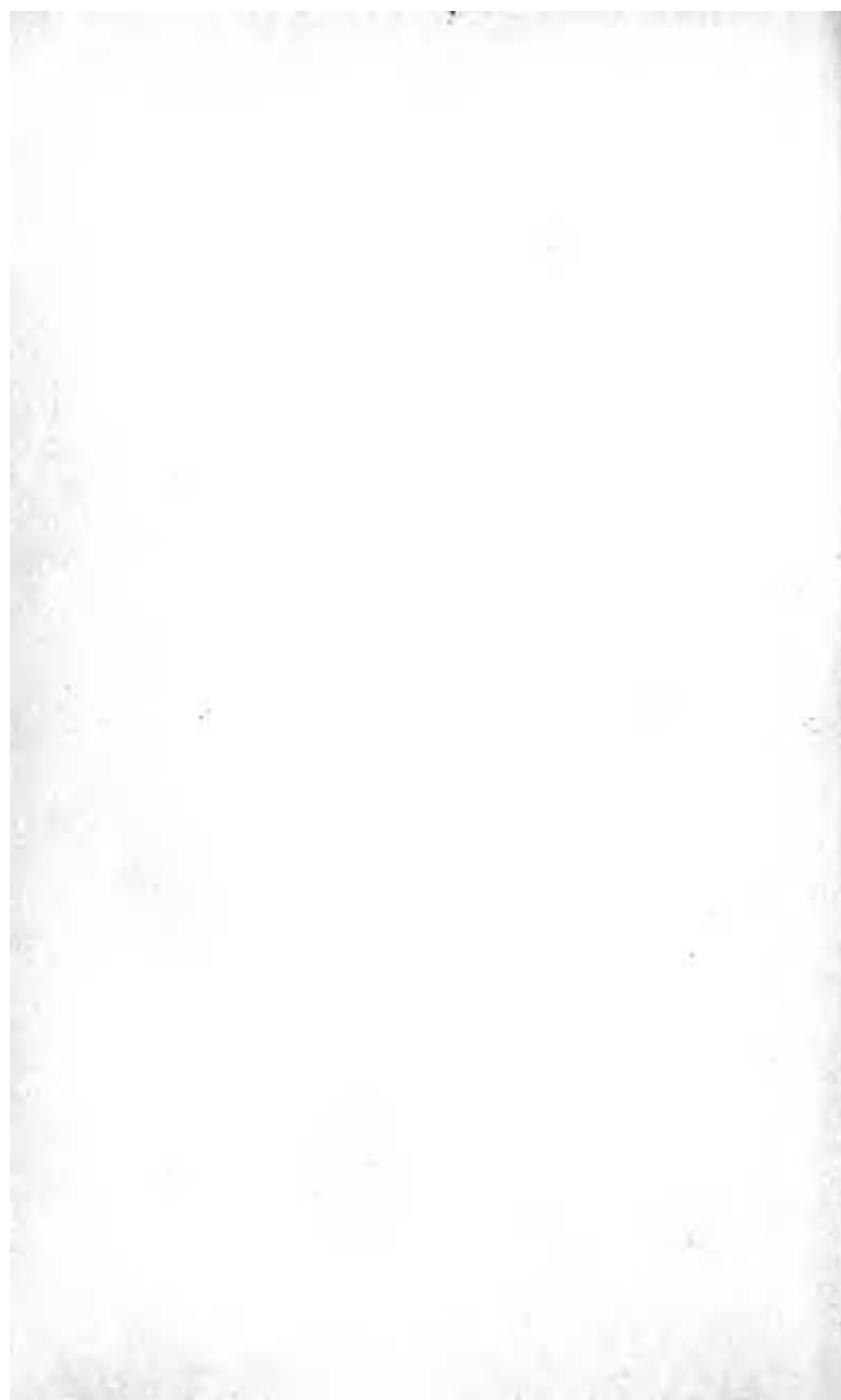
PREFACE

THIS book is the result of many years of personal experience, in a modest way, on the lecture platform and in addresses to occasional audiences, as well as of long study of the art of oratory as taught by the precepts and example of others. The author believes that he has learned at first hand some things which may be of interest to those who would practise this art; and he has set down the fruits of his observations and reflections without regard to their agreement or disagreement with what others have said on the same subject. In some respects his conclusions differ from those which seem to be generally entertained, but, such as they are, they are based upon knowledge gained by experience.

Since he wishes to make his work useful to those who are beginning their career, he has thought it advisable to introduce a considerable number of illustrative examples, not only in the body of the book, but in a supplementary part at the end. It is believed that these typical specimens of eloquence will not only interest the general reader, who may not be able readily to put his hands upon some of the originals, but, with the explanatory remarks and comments that accompany them, will prove useful to the student who wishes to form his style.



ELOQUENCE



ELOQUENCE

I

THE INSTINCT

IT has become a fashion with some newspaper writers to sneer at oratory and orators; and opprobrious epithets, such as "spell-binding," are not spared by them. If the suggestion did not seem, on its face absurd, one might suspect jealousy, or pique, over the influence wielded by the platform and the pulpit as the moving cause of these strictures, aimed against the whole tribe of public speakers. But, while the sense of hearing exists, and so long as language remains true to its philological origin (*lingua*, "the tongue"), it is by the spoken word that men and women will be most deeply and frequently moved. The music of speech is extinguished on the written or printed page, or, if the imagination hears it there, it can only be through recollection of the charm, force, and significance of the vocal sounds for which the inked characters stand.