

**VOCAL AND ACTION-
LANGUAGE CULTURE
AND EXPRESSION**

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Vocal and Action-Language Culture and Expression by E. N. Kirby

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E. N. KIRBY

**VOCAL AND ACTION-
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AND EXPRESSION**

VOCAL AND ACTION-LANGUAGE

CULTURE AND EXPRESSION

BY

Edward Mathison

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PREFACE.

MANY of my pupils have repeatedly requested me to print for reference the matter on elocution as I have given it in class and private instruction. With this in view, and hoping to benefit professional speakers and others, I venture to make public the subject as it has been received from the best sources in this country, which I am assured, upon the most reliable evidence, affords opportunities superior to those of any other in the world.

My aim has been simply to make a concise and practical handbook on elocution, adapted especially to the needs of those who have had no adequate instruction or practice in an art which they must use as readers, speakers, or teachers.

I lay no claim to original discovery, except in minor instances; but claim the advantage of having proven in teaching the value of the method and practice herein presented.

If the analysis and arrangement are valuable, I shall have accomplished something; for no book, yet published, systematically presents the whole subject.

The authorities for the facts contained in these pages are specialists in their departments. This will make the contents of standard value.

I would gratefully acknowledge my obligation to my former teachers, prominent among whom were Prof. L. B. Monroe and Dr. Charles A. Guilmette (now deceased) and Dr. C. W. Emerson. I would here offer thanks to Dr. Martin, of Johns Hopkins University, for permission to use figures from his excellent work on "The Human Body," and to Messrs. Henry Holt & Co., publishers, for plates of the same.

E. N. KIRBY.

JULY 12, 1884.

TO TEACHERS AND STUDENTS.

It is hardly necessary to say that in no art, and especially not in the art of expression, can a handbook fill the place of a living teacher; but with good book instruction the faithful student will make decided progress. I am confident that this instruction will also be found a valuable supplement to any teacher's efforts.

In this subject, the student would do well to "prove all things," as far as possible, and accept any statement only because it means so much to him.

It is recommended, *first*, that two or more combine in classes for mutual help. Among other things, this secures the advantage of another's eyes to see and another's ears to hear; *second*, that the student study the contents of these pages, and become thoroughly acquainted with their principles, then to practise faithfully day by day the exercises prescribed.

Exercise in this work should be both general and specific, and adapted to individual peculiarities. Each student should seek first to know his own peculiar faults, and then work with the special exercise to overcome them.

In addition to this, it is advisable to practise all that brings any development, and to cultivate expression with the fullest use of every agent. Let your work be not only destructive in overcoming faults, but constructive in seeking perfect expression. The student must work with the ear as well as with the mouth. Train the ear to detect every quality of voice and inflection, etc. The caution is given not to become

discouraged if not able to accomplish any task after repeated efforts. You must "learn to labor and to wait." The time element must enter largely into the problem of all culture, and this is doubly true in the art of expression. The faults you seek to eradicate are the growth of years, perhaps; but faithful work will accomplish good results in every case.

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