

be the general feeling. I would say we must not trust too much to the extreme wings of the Church. I do not think we shall ever get them to see things exactly as we want them to. For some reasons of their own they wish things to remain as they are ; they do not want any change, because if this was changed, or if that was changed, something else would change which they would not like. But the great central body of Churchpeople, lay and clerical, have volume enough to break down all obstruction and carry out the reforms that are needed. You must not depend merely upon the clergy doing it, and you must not depend upon your representative laymen doing it. It must be a matter for the rank and file, and everybody must know what we think and what we intend."



Hints on the Use of the Voice.

BY THE REV. CANON GIRDLESTONE, M.A.

I. THE ORGANS OF SPEECH.

THREE rules were once given for speech-making : first, have something to say ; secondly, say it ; and thirdly, sit down when you have said it. I am not sure which of these excellent rules is the hardest to obey, but I venture to offer a few practical hints on the second. The voice is a precious gift, and the vocal organs are marvels of structure, providing for every variety of human speech, and expressing every kind of emotion and desire. Nations, families, and individuals have their special voices, which cannot be readily imitated. Jacob could copy the roughness of Esau's hands, but he could not speak as Esau spoke. Saul recognized David's voice, though he was at a distance ; and although the risen Lord was able to disguise His voice for a special purpose, one word spoken in His natural tone brought conviction to Mary Magdalene.

I must speak in the first instance of

THE BELLOWS.

The voice-organ is a wind instrument, and much depends on the right way of breathing, though I was many years in the ministry before learning the secret. Everyone says, Take a deep breath; but there is a right way and a wrong way of performing this simple operation. The lungs are like two sponges connected with the *trachea*, or windpipe, by the two tubes called *bronchi*, and they work in a coating called the *pleura*, under the shelter of the ribs. What makes them work? You will answer at once, The will acting through the muscles. True; but what muscles? For an answer, take a deep breath, keeping your hand lightly pressed on the bottom button of your waistcoat, and see what happens. Do you in the act of breathing puff your hand out, or does your hand sink in while your ribs are expanded? The first is the right and natural way of breathing, and the second is the wrong and unnatural way.¹ We must settle this matter before we can take a single step forward. The authorities tell us that we have three sets of muscles which may produce abdominal, costal, or clavicular breathing, and of these the first, and that alone, is right. I speak of men, not of women, whose chest structure is slightly different. How often have I seen a man get up to make a speech, or to read a lesson, and begin by slightly raising his shoulders, or swelling out his chest! Then I know that he is on the wrong track. It takes one a good deal of persuading to get right when one has formed a bad habit, and in some cases the only cure is to lie flat on one's back on the ground or on a table, and practise and practise till one has reverted to nature.

Breathing exercises follow. Draw in your breath through the nostrils; keep a loose collar and waistband, and work your abdominal muscles backwards and forwards both in long deep

¹ See Dr. Lennox Browne's "Medical Hints on the Production of the Voice" (Chappell).

breaths, and in short and sharp ones, always taking care (by means of your hand if necessary) that you are really setting the right muscles to work. Exaggerate the stomach actions, and put all your force into it—for a few minutes only at a time, standing near an open window or out of doors. Of course you need not utter a sound, not even a gasp or a snort, for the bellows ought to work silently; but give them plenty to do both in the way of drawing in, retaining, and slowly letting out your breath.

We now come to what may be called

THE MUSICAL BOX.

Put your hand on that little lump in front of your throat, which some people call Eve's apple, but which the doctors call the *larynx*, at the top of the windpipe, and treat it with due respect. It is answerable for every sound you produce. It is an elastic funnel, somewhat triangular in form, with two tender reeds, or vocal chords, at the top, fixed at the front angle, and capable of slightly parting from one another, the aperture between them being called the *glottis*. The sound comes by driving up the air hard against them, instead of letting it simmer through. The act of inhaling almost closes them, but the act of exhaling partially opens them. See for yourself how the machine works. Draw a breath, then breathe out as softly as you can—not a sound! Add a little more force with an almost unconscious muscular modification, aiming at a soft *ah*; then, when it comes, add more and more force till you have produced a loud steady *ah*-sound. Having got thus far, proceed to run up an *ah*-octave on the most natural part of your voice, and without drawing a breath till it is done, at first rather quickly, then gradually increasing the length of each note, especially the last or highest. This is, of course, a simple singing lesson, but it is also a vocal exercise for speakers who have to practise pitching their voice according to the size and structure of a church or hall, and according to the number and position of the people whom they are addressing.

One word of advice must be added. It has to do with the relative position of head, throat, and shoulders. The rule has been thus expressed: "Keep the throat close to body." Do not poke out your chin, do not alter the position of eyes, head, or heels when compassing a high pitch; but keep your mouth as it were with a bridle. By this bridled posture (which you will notice in the action of public singers) the air or breath strikes the centre of the palate, and does not suffer from deflection. This, again, calls for steady practice, and perhaps you will fail at first, but when you are convinced that this is the right and reasonable course you will soon form the right habit, and it will become second nature. But oh, how much lecterns and reading desks have to answer for! They are the ruin of the throat, for they compel us often to put our chins down when we ought to put them not *up* but *back*. The moral is, learn the service by heart, and the lessons also, as far as possible.

VOWEL SOUNDS.

It is a common saying with teachers that if we look after the consonants the vowels will take care of themselves; but this, like all other proverbial rules, has to be taken *cum grano*. Think in the first place how vowels are formed, and the risks to which they are liable. Take a deep breath through the nostrils, expanding not the ribs, but the abdomen, in doing it, and open your mouth and sound *ah* at the back of your throat; then turn the *ah* into *e*, the *e* into *i*, the *i* into *o*, and the *o* into *u*, without taking a fresh breath; do it again and again until you see exactly how the different vowels are produced; vary their order, and try if you can to produce them in any new way of your own. This is a lesson in itself, but an incomplete one. Where does the vowel which we spell as *aw* come in, or the vowels in the word *an*, *get*, *in*, and *nun*? These, and perhaps some other simple vowel-sounds, ought to have letters for themselves. They certainly need care and accuracy. A cockney boy says "Biker" for "Baker," "biby" for "baby," and

“voice” for “vice,” and not far out of London “house” is pronounced “haouse.”

Vowels are often pronounced in a slipshod way—apart from provincialisms. *An* is not always distinguished from *un*; “them” becomes “thum”; “catch” is sometimes “ketch”; similarly we hear (or say) “solumn” for “solemn,” “Gosple,” for “Gospel,” “silunt” for “silent.” In some parts of England “among” is made to rhyme with “wrong”; a “pillow” is hardly distinguished from a “pillar” (in Jacob’s narrative), “bosom” becomes “boosum,” and “power” “paar,” and “idol” “idle,” and “office” “awfice,” and “direct” “d’rect,” and “cruel” “crool,” and “just” “jest,” and “put” like the golfer’s “putt.” This last is probably a north-country habit. Provincial ways are not easily got rid of. Is the Oxford way of pronouncing “either” right, or the Cambridge? A Lancashire man said that “ōther” would do, but an Irishman said that “nayther” was right. Oxford and Cambridge men are also supposed to pronounce “fanatic” and “pedantic” in different ways, but at any rate they do not read of a “borning foiry fornace,” for which we must go outside Great Britain. Much is due to our terrible English spelling. We sympathize with the Frenchman who came down to breakfast with the astonishing statement that he had a cow in his portmanteau, though it only proved to be a cough in his chest. But in reading the lessons we do well to look ahead, and consider how we intend to pronounce “bruit,” “hough,” “victuals,” “holy day,” “wroth,” “forbade,” “venison,” “sardine,” and some other words. But we must now leave our vowels to look after themselves, and proceed to

CONSONANTS.

These get their name from the fact that their sound depends on their companionship with vowels. They are produced by the lips (*b, m, p*), the teeth and tongue (*d, t*), the upper teeth and lower lip (*f, v*), the point of the tongue drawn along the palate (*g, j*), the breath (*h*), the breath and back of the throat (*ch*), the tongue striking the palate in two ways (hard *g, k*), the flat of

the tongue against the teeth (*l, n*), the flat of the tongue drawn along the palate (*r*), the teeth tempered by the tongue (*s, z*); as also are the two sounds of *th* which were distinguished in the Anglo-Saxon alphabet, the palate and tongue (*sh*), the lower teeth and lips (*w*). These twenty-two processes ought to be verified by the student before going further. Perhaps you may express them in slightly different language, but it will be helpful to roll the letters out as carefully as possible again and again, and not to take any of them for granted. It must be borne in mind that I am confining myself to English. Other nations and tribes have their defects and excesses. A whole tribe could not pronounce the word "shibboleth" to save their lives. A soft *g* in Palestinian Arabic becomes hard in Egyptian, and the Arabs have no letter *p*. The letters *r* and *l* are often confused, as in Roumania, Japan, and some South Sea islands. Our letter *c* is not to be found in the list above; it is quite useless, and ought to be banished, unless we use it for *ch* (as in "church"). The letter *q* is not used in English except with the letter *u* after it, and it may be regarded as compound (though it is frequently adopted in the transliteration of Hebrew). Other compounds which we express by two letters are expressed by one in other languages, as in the cases of *st* and *ps* in Greek. This is exceeded by the Russian, which has a letter which may be Anglicized as *shsh*. But I must not wander from my subject, lest I should get into Welsh.

The student is to take nothing for granted. Let him ask a candid friend if he pronounces each consonant correctly. Then let him proceed to more complicated expressions. The difficulties sometimes arise with the letter *r*. Take, for example, the words "Lord," "mercy," "worship," "first." We know quite well that we must not say "Laud," "mussy," "waship," or "fust"; but in order to avoid these errors we need to practise rolling the *r*. The late Queen, when addressing the Houses of Parliament, was very particular about her *r* in the words "My Lords and Gentlemen." In practising, the more we exaggerate and compel our tongue to do its duty in this and all other things,

the better. We are sure not to exaggerate in public, but we shall do our work better if we have taken pains in our articulation. The curious thing about the letter *r* is that, whilst we sometimes fail to give it the force it rightly demands, we sometimes introduce it where it has no business to appear. This is the "rore eggs" (raw eggs) disease. We say, "I sore him," "the lore of Moses." I sometimes wonder if English is taught properly in schools, especially the art of reading out in a natural voice and intelligent manner. What about the letter *g*? Do we say "Let us sin" when we mean "Let us sing," or "chune" for "tune," or "tooter" for "tutor"?

Then comes the poor letter *h*. It certainly ought not to be sounded where it does not exist, but it has to remain silent sometimes where it does exist, and yet we may give it a delicate acknowledgment. We do not sound it at all in "honour," but how about "humour"? In my school-days I used to hear the words "humble" and "herb" pronounced without the *h*. No one would defend, "Why op ye so, ye igh ills," but many stumble over such names as Ahab and Ahaziah, and crowds of English people pronounce "which" like "witch," and "whip" like "wip." We have to learn in these cases to aspirate without exasperating. The Greeks were the real sinners, and then the Latins. Moses, Solomon, Shem, Hosea, and many other Hebrew heroes would not answer at all if their names were called out by a Greek or Latin. Then the French patronized the silent *h*, and so it got into English. When shall we abolish the barbarous "alleluia" from our hymns?

There are a good many pitfalls in English. We talk carelessly, and we read, even the Bible, carelessly. How do we pronounce soldier, verdure, Scripture, aspect, discern, promise, desolation, extraordinary, despite, eighth, perhaps, forehead, schism? These are only samples. English is probably the hardest language in the world for a foreigner to learn; each word has to be taken separately. But I am not speaking to foreigners. The English speaker and reader has to go, not by spelling, but by custom. *Jussit norma.* We have to steer between the Scylla of vulgarity

and the Charybdis of pedantry. If he stumbles on a word which is new or unaccustomed, he has to adopt the method laid down by a Northern pre-School Board teacher—"Spell it (to yourself), say summut, and pass on."



The Pulpit and the Stage.

BY THE REV. A. J. S. DOWNER, B.A.

AMONG all the teachers of mankind the Christian Pulpit occupies a unique position. The Preacher is "a man with a message" not his own, and not at all depending upon his character or wisdom. His message has to be delivered, to be applied to life and circumstances, to be expounded and illustrated, and its facts and principles to be displayed in various relations with one another and with human nature; and in these ways there is endless room for originality. Still it is a message, neither to be added to nor taken from, lest God add to him the plagues which are written in it, and take away his name from the Book of Life and the Holy City. In so far as the Preacher is in his matter original he ceases to be a preacher at all, and descends to the lower level of a philosopher or lecturer. From being the accredited envoy of an Almighty Sovereign he becomes a maker of wise saws, a dull pedant, or a public entertainer. So far as the Preacher delivers his proper message, he is free from criticism with regard to his matter; and he can justly be criticized only with regard to the accuracy with which he presents it, and the manner in which he treats, explains, and applies it.

The message is one of humiliation, repentance, and rebuke, as well as of peace and hope, of security and joy. Indeed, it presents the former as the only means to the latter, and has no words of comfort and hope to such as will not humble themselves. He must speak of duty, of responsibility, of self-denial, and say: "Love not the world, neither the things that are in