Chapter 5
AMERICAN HISTORICAL FOUNDATIONS

5.1. *The seventeenth century*

There is no explicit reference to the study of voice and intonation in the USA during the seventeenth century. Of course, theoretical and educational works in speech must have received only little attention in the early days of building a nation in the wilderness. However, some interest in speech training can be attested, starting from the works of the few rhetoricians who were concerned with teaching their arts to the college students[1]. They had to be very few at that time, but they all took into serious consideration the art of public speaking. Rhetoric was included in the earliest educational programs. The first laws of Harvard College (1643) made provision for rhetorical study and practice; rhetoric (of Latin) was required in the courses of the colleges founded before 1730. The Spy Club for students speaking was founded at Harvard in 1719. English declamation was introduced at Yale in 1751; Pennsylvania had a Professor of English and Oratory as early as 1753. Unfortunately, little effort in writing textbooks on the subject was made on the other side of the Atlantic before the nineteenth century: the printing and publication of books began early in the colonies, but it was very poor.

[1] For a discussion on this topic see: C.T. Simon, *Development of Education in Speech and Hearing in 1920,* in K.R. Wallace, *History of Speech Education in America,* Appleton-Century-Crofts Inc., New York 1954, p. 415, n. 33.

Massachusetts in 1639 and Pennsylvania in 1685 were the leaders. The first spelling book bears the date of 1643 and the *New England Primer* appeared sometime between 1687 and 1690. R. Aiken, of Philadelphia, printed Burgh's *Art of Speaking* in 1775. This is listed as 'fourth edition', but no earlier U.S. publication is discoverable. It was first published in 1761[2].

As far as intonational studies are concerned, neither their development nor the part they played in speech education in the centuries which followed can be understood without a glance at American education and culture prior to 1800, which both took strength from serious and important studies on rhetoric.

Clearly, the dominant influence in the development of American linguistic and phonetic theory came from England. The growth of 'indigenous' studies on the English language was slow and its first fruits came only at the end of the Nineteenth century. During the colonial and revolutionary years, the only sources for suggestions on the usage of voice and the study of prosodic features are some books on Classical Rhetoric or on Elocution.

5.1.1. *The field of classical rhetoric*

Rhetorical education in America was based essentially on the classical writings on the subject, especially on the works of Aristotle, Cicero and Quintilian. It is through their writings that American scholars became acquainted with the concept of 'delivery', the fifth traditional rhetorical canon, later on referred to as 'the Art of Speaking'[3].

In particular, Cicero and Quintilian both recognized 'delivery' and its importance in speeches: although neither of them dealt directly with the relationship between the speaker and the audience, they both noted how speaking may be affected by variations in the voice and body movements. As a consequence, they stressed the necessity for proper

[2] *Ibid.*, n. 34.

[3] *Invention, arrangement, style, memory and delivery* are the five traditional rhetorical canons (in Latin: *Inventio, Dispositio, Elocutio, Memoria, Pronuntiatio).* For a clear and simple definition of the canons, see: J. L. Golden, G.F. Berquist, W.E. Coleman, *The Rhetoric of Western Thought,* Kendall/Hunt, Dubuque 1997 (6th edit.), pp. 44-54. For a discussion on this topic see also: A. Zanola Macola, *The Economy of Voice and Gesture in English Oral Communication: The American Elocutionary Movement,* in G. Iamartino et al. eds, *Op. Cit.*, pp. 316-324.

sounds and gestures in meeting the situational demands of rhetoric. The word used by the great Roman authorities to name this part of rhetoric was *pronuntiatio* or *actio*. Cicero wrote:

> Pronuntiatio est ex rerum et verborum dignitate vocis et corporis moderatio (*De Inventione,* 1.7.9)
> Cumque esset omnis oratoris vis ac facultas in quinque partes distributa; ut deberet reperire primum, quid diceret; deinde inventa non solum ordine, sed etiam momento quodam atque iudicio dispensare atque componere; tum ea denique vestire atque ornare oratione; post memoria saepire; *ad extremum agere cum dignitate ac venustate* (*De Oratore,* 1.31.142. My italics).
> Est enim actio quasi sermo corporis, quo magis menti congruens esse debet (*De Oratore,* 3.59.222).

Quintilian uses the same words used by Cicero with the same meaning:

> Pronuntiatio a plerisque actio dicitur, sed prius nomen a voce, sequens a gestu videtur accipere (*Institutio Oratoria,* 11.3.1).

In English, 'pronunciation' had been established since the early sixteenth century as the technical term for the oral delivery of discourse. Only when the science of phonetics began to emerge did the term acquire a new technical meaning[4]. In 1617 Robert Robinson wrote *The Art of Pronunciation*[5], a treatise on phonetics, describing in detail "the elements and parts of the voice" together with the main problems of spelling and pronunciation. Unfortunately, this book was considered a work on voice and gesture for years, because in Robinson's time the art of pronunciation would technically have referred to the art of delivering a speech. William Phillips Sandford said of it, for example, that it was "probably the first book written in English devoted exclusively to the

[4] For various instances where 'pronuntiatio' has been rendered into English as 'pronunciation', see: W.S. Howell, *Logic and Rhetoric in England, 1500-1700,* Russell & Russell, New York 1961, pp. 81-82, 89, 104, 112, 255-256, 325.
[5] Robinson's work is reproduced in: E.J. Dobson ed., *Op. Cit.*, pp. 200-214.

subject of delivery"[6]. In the Eighteenth century, the dangers involved in having two different technical meanings for the same word may have worried the British elocutionists, who were the first to withdraw the term 'pronunciation' from its setting in rhetoric and to use it in an unambiguous technical sense in lexicology and phonetics.

If the difference between 'delivery' and 'pronunciation' is now clear, it is nevertheless not easy to understand why the word 'elocution' was chosen by British, and then, by American elocutionists to name the fifth part of rhetoric. This is a problem widely discussed by Wilbur Samuel Howell in his tribute to *The British Elocutionary Movement (1702-1806):*

> After all, was not elocution already recognized in England as the term for the lore of the tropes and figures and for the doctrine of the three kinds of style? If so, how was a new ambiguity to be avoided when the term was made also to mean oral delivery? [...]The elocutionists could have avoided this sort of confusion, of course, by calling the fifth and last part of rhetoric by the alternate name of *action,* as classical authorities would have authorized, or by the new term *delivery,* as the twentieth century was going to do[7].

These rhetoricians refused both the term 'action', because it could be associated in English with the idea of 'gesture' (physical motion) rather than of 'oral utterance', and the term 'delivery', probably because it had no roots in that Latin rhetorical tradition of which they were proud.

Only in the eighteenth century would the word 'elocution' finally be used in its full present meaning: traditionally connected with rhetoric, this term was a close relative of 'eloquence'. Thomas Sheridan employed this word in its 'new' sense in 1756, translating it directly from the Latin 'pronuntiatio' in the well-known passage taken from *Rhetorica ad Herennium:*

Elocution is a graceful management of the voice, countenance, and gesture[8].

[6] W.S. Howell, *Eighteenth-Century British Logic and Rhetoric,* Princeton University Press, Princeton 1971, p. 148.

[7] *Ibid.,* pp. 149-150. My italics.

[8] T. Sheridan, *A Course of Lectures on Elocution,* cit., p. 158.
The Latin version was: "Pronuntiatio est vocis, vultus, gestus moderatio cum venustate" *(Rhetorica ad Herennium,* 1.2.3.).

The idea of 'delivery' in the U.S.A. in the seventeenth century will be discussed in the next chapter in order to present intonation as one of its features. Then the role of the voice in the study of American Elocution in the Eighteenth century will be considered. The chapter will end with a description of the incidence of the intonational process in speech studies and communicational theories during the Nineteenth century.

5.1.2. *The Ramistic School*

The French philosopher Pierre de la Ramée (1515-1572), better known by his Latin name Peter Ramus, is one of the most representative figures of the European Renaissance rhetorical theory[9]. One of his most noted writings is *Dialecticae Libri Duo,* written in 1555 but first translated into English in 1574[10]. Fifty-eight years later, in 1642, at the time of the first Commencement at Harvard, Ramistic rhetoric had already become the dominant pattern of rhetoric and culture in New England.

Ramus redefined rhetoric as the study of style and delivery only. The content and subject matter traditionally considered as parts of 'invention' and 'arrangement' were placed by him into the domain of dialectic.

> Under logic or dialectic, he [Ramus] argued, belonged the canons of invention and disposition. Since rhetoric, on the other hand, should not be permitted to share the same subject matter, it should consist merely of style and delivery. Although Ramus is not the originator of the idea that rhetoric should be limited to style and delivery, he proved to be such a popular and influential persuader that he won the devotion of numerous followers who proclaimed him as a seminal thinker[11].

[9] 'Renaissance Rhetorical Theory' represents the major trend in Rhetoric developed in the years roughly between 1400 and 1600 A.D., i.e. the years of the Italian Renaissance. This proved to be an exciting time for the development of rhetorical thought. During the two hundred years of the Renaissance, "the entire body of Greek rhetorical literature became accessible to the West, both through the original texts and through Latin and vernacular translators [...]. To the theoretical treatises on rhetoric we must add the actual products of ancient Greek oratory" (J.J. Murphy ed., *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric,* University of California Press, Berkeley 1983, pp. 4-5).

[10] F. Pierrepont Graves, *Peter Ramus and the Educational Reformation of the Sixteenth Century,* Macmillan, New York 1912. For a discussion of Ramus' philosophy of rhetoric, see: W.S. Howell, *Ramus and English Rhetoric: 1574-1681,* "Quarterly Journal of Speech", 37, 1951, pp. 299-310.

[11] J. L. Golden, G.F. Berquist, W.E. Coleman, *Op. Cit.,* p. 128.

In his *Arguments in Rhetoric against Quintilian,* Ramus clarifies his position against classical rhetoric:

> The whole of dialectic concerns the mind and reason, whereas rhetoric and grammar concern language and speech. Therefore dialectic comprises, as proper to it, the arts of invention, arrangement, and memory; this is evident because, as we find among numerous dumb persons and many people who live without any outward speech, they belong completely to the mind and can be practiced inwardly without any help from language or oration. To grammar for the purposes of speaking and writing well belong etymology in interpretation, syntax in connection, *prosody in the pronunciation of short and long syllables,* and orthography in the correct rules for writing. From the development of language and speech only two proper parts will be left for rhetoric, style and delivery; rhetoric will possess nothing proper and of its own beyond these[12].

The Ramistic pattern of rhetoric and dialectic constituted the dominant theory of communication in the U.S.A from the seventeenth century on. Not only did it break from the 'classics' but also it determined a new perspective in education. In fact, the separation of the classical canons of rhetoric still exists today: whereas logic is traditionally taught in philosophy departments, rhetoric is studied in speech, communication, and English departments in most of the American colleges and Universities[13].

At this point, the subject might deserve an independent study. From the limited point of view chosen for this research, what makes the Ramistic school significant in this historical survey is that it established a consistent framework in which the Elocutionary Movement, that will be studied in the next pages, could mature and develop[14].

[12] P. Ramus, *Arguments in Rhetoric Against Quintilian (1549),* transl. by C. Newlands, in P. Bizzell, B. Herzberg eds, *The Rhetorical Tradition: Readings from Classical Times to the Present,* Bedford Books, Boston 1990, p. 570. My italics.

[13] J. L. Golden, G.F. Berquist, W.E. Coleman, *Op. Cit.*

[14] A century before the Elocutionists became famous, Charles Butler (see chapter 4.2.1.1. of this volume) was an important figure in the history of Ramistic theory. For a discussion on this topic see: W.S. Howell, *English Backgrounds of Rhetoric,* in K.R. Wallace, *Op. Cit.,* pp. 32-33.

5.1.3. *The Baconian School*

One of the forces working against the Ramistic school of thought at the end of the seventeenth century had been set in motion by the publication of Francis Bacon's philosophical writings. His theories will be not discussed here, just as Ramism was not studied in the previous paragraph: this is neither the right place to do so, nor may the Reader of this book be interested here in any philosophical discussion. Nevertheless, his ideas had great influence on Eighteenth and Nineteenth centuries elocutionists.

Bacon (1561-1626) was an English philosopher, a lawyer, and a scientist[15]. Great innovator of Western thought, he is often described as 'the greatest poet of science' and 'the herald of the scientific movement': he recommended to his contemporaries "a total reform of human knowledge, a true advancement of learning, and a revolution in the conditions of life"[16]. Convinced that progress was an inherent principle of life, he wrote in 1605 a philosophy of optimism in his first monumental work, entitled *The Advancement of Learning*. The book received four editions in English and one in Latin from 1605 to 1642 and it was not only a reaction to Ramistic rhetoric but also the signal of a new future for the theory of communication.

Bacon considered *delivery* as part of the *Art of Elocution or Tradition,* that is the art of "expressing or transferring our knowledge to others"[17]. The terms Style and Delivery of Ciceronian rhetoric became the single term 'Tradition', which stood for "the process of communication, to which grammar, logic, and rhetoric make their distinctive contributions"[18] and it is one of the so-called *Intellectual Arts*. Here are his own words:

> The Arts Intellectual are four in number; divided according to the ends whereunto they are referred: for man's labour is *to invent* that which is

[15] A synthesis on Bacon's thought about language and linguistic evolution may be found in: P. Tornaghi, *Francis Bacon e l'origine del linguaggio,* in C. Milani ed., *Origini del linguaggio. Frammenti di pensiero,* Demetra, Colognola ai Colli (VR) 1999, pp. 164-186.

[16] H. C. Dick ed., *Selected Writings of Francis Bacon,* The Modern Library, New York 1955, p. X.

[17] *Ibidem.*

[18] W.S. Howell, *English Backgrounds of Rhetoric,* in K.R. Wallace ed., *Op. Cit.,* p. 35.

> *sought or propounded;* or to *judge* that which is *invented;* or *to retain* that which is *judged*; or to *deliver over* that which is *retained.* So as the arts must be four; Art of Inquiry or Invention; Art of Examination or Judgement; Art of Custody or Memory; and Art of Elocution or Tradition[19].

In Bacon's analysis, rhetoric contributes to Tradition by supplying knowledge of the means by which thoughts may be vividly represented to man's imagination. The duty of Rhetoric is "to apply Reason to Imagination for the better moving of the will"[20]. In other words, Rhetoric becomes the means by which man appeals to the Imagination and, with the support of Reason, can control the Will.

5.2. *The eighteenth and nineteenth centuries*

As anticipated in the introduction (*American Historical Foundations: The 17th Century),* there is no explicit reference to the form and function of intonation and to prosodic features in the USA till the Ninenteenth Century. Nevertheless, the foundations for the most recent studies on the subject must be looked for inside the American rhetorical tradition of the Eighteenth and Nineteenth-century elocutionists.

5.2.1. *The study of elocution: British sources*

As a modern study, elocution originated in England in the Eighteenth century. Training in elocution became a need especially for the clergy, often criticized for their colourless reading; on the other hand, the Seventeenth-century growing interest in the English language had brought increased attention towards all its aspects, both written and spoken. The Elocutionary movement was a direct outgrowth of the main seventeenth and eighteenth century linguistic trends. All the greatest English lexicographers, grammarians and, in some way, phoneticians of these two centuries have left wonderful pages on voice management and elocution.

[19] F. Bacon, *The Advancement of Learning,* quoted in *Ibidem.*
[20] *Ibidem.*

The word 'elocution' was chosen to indicate 'the art of delivery'. As it has been underlined previously[21], it was a word traditionally connected with rhetoric, and a close relative of the word 'eloquence'. It could perfectly replace the ancient Latin word *pronunciation*, too limited in scope, or the modern word *delivery,* of French origin (fr. *délivrer,* 'to set free')[22].

The printed page, the voice, language and the body supplied the material upon which the movement brought to bear philosophy, rules, principles and notation. In devising ways to analyze these materials the elocutionists used the precepts of ancient rhetoric as well as the practices of the stage. They generally referred to their subject as *an art* during the whole of the eighteenth century, but with the beginning of the new century the subsidiary subjects investigated became nearer to 'science', in the sense that elocution tended to be concerned with speech correction, with the anatomy of vocal physiology, and with the physics of sound production. Only nineteenth-century elocutionists, such as Thelwall and Bell, looked upon elocution as a 'science'.

Scientific or artistic, their contributions concentrated on three main fields:

1. bodily action (modifications of facial expressions, manner and attitude, movements of arms and legs);
2. voice management (vocal flexibility, control, and buoyancy through proper use of accent, emphasis, force, rhythm, tone, pause, pitch);
3. pronunciation (identification and production of speech sounds, standard vs dialectal variations, first studies on the anatomy of speech mechanisms).

All these writings aimed at improvement in delivery, together with the development of a taste for culture and quality.

The American movement may best be understood by an examination of the British books on the subject which were studied in the USA. There were hundreds published, but three main categories can be distin-

[21] Cfr. chapter *5.1.1.The field of classical rhetoric.*

[22] Referring to the word 'delivery', Frederick W. Haberman underlines the fact that: "the term later achieved currency in the language of law, of sport, of physical deportment, and, by 1806, in the language of rhetoric, although there are scattered examples of its use in this sense before this date" (F. W. Haberman, *English Sources of American Elocution,* in K.W. Wallace ed., *Op. Cit.,* p. 113).

guished here: investigative treatises, manuals designed for use in different professions, and books for school and home use.

5.2.1.1. *Investigative treatises*

They are volumes which contained the substance of the elocutionary ideas and established the subject. They were often records of researchthat made contributions to human knowledge in the field of the human voice. Two books which have been quoted in chapter Four can be reconsidered here: Thomas Sheridan's *A Course of Lectures on Elocution* (1762), and *The Melody of Speaking* (1787) by John Walker. However, at least three other authors would deserve a quotation: John Mason, James Burgh and Alexander Melville Bell.

John Mason's *An Essay on Elocution, or Pronunciation* (1748) is a short work which deals with "the right management of the voice in reading or speaking"[23]. The Author defines reading as the expression of "the full Sense and Spirit of Your Author", and speaking as something "suitable to the nature and Importance of Sentiments we deliver"[24]. He develops this thought in two sections: *Section I* describes what he means by 'bad pronunciation' and how a reader, or a speaker, can avoid it; *Section II* deals with 'good pronunciation' and the way to attain it. As all the elocutionists, by 'pronunciation' Mason means the 'art of speaking' in general. Therefore, his books contains some general advice on how to "make the Ideas seem to come from the Art" (in other words, on natural and spontaneous speaking), together with some elementary prescriptive rules on rhythm which remind us of Hart's words (cfr. 3.1.1.1.), when he says that:

> A Comma stops the Voice while we may privately count *one,* a Semi-colon *two;* a Colon *Three;* and a Period *four*[25].

There is no explicit reference to intonation in the rest of the book.

James Burgh was a successful writer on political philosophy. He

[23] J. Mason, *An Essay on Elocution, or Pronunciation (1748),* Scolar Press, Menston 1968, p. 5.
[24] *Ibid.,* p. 22.
[25] *Ibid.,* pp. 23-24.

wrote his only book on oratory in 1761, entitled *The Art of Speaking*[26]. The book is divided into two Parts: *Part I* is an essay "in which are given Rules for expressing properly the principal passions and Humors, which occur in Reading, or Public Speaking"[27]; *Part II* is an anthology of readings, with glosses referring to the 'passions' defined in the essay. The volume contains directions to the students on the vocal management of certain types of sentences, some general observation on oratory, and an exposition of physical demeanour in depicting seventy-six different 'humours and passions'. This last part is particularly striking: the Author describes here how the principal expressions are indicated by attitudes, looks, gesture, and language. As far as *despair* is concerned, for instance

> Despair [...]bends the eyebrows downward; clouds the forehead; rolls the eyes around frightfully; opens the mouth towards the ears; bites the lips; widens the nostrils; gnashes with the teeth, like a fierce wild beast[28].

Burgh held the central idea, eagerly accepted by the elocutionists, that physical features (such as the eyes, the mouth, the entire face and the voice itself) are capable of projecting every 'emotion of the mind' into its 'proper outward expression'. Burgh's thought had great success both in England, where his book had at least seven editions, and in the USA, where eight reprintings were made. *The Art of Speaking* was read by Sheridan, paraphrased by Walker, anthologized by Scott, quoted by Austin, and recalled in one way or another by elocutionists for over a century[29].

Alexander Melville Bell was one of the most famous phoneticians and elocutionists of the nineteenth century[30]. In his forty-nine publications, he touched on almost every part of the so-called 'science of elocution'. However, his most original contribution was his study on vocal production. In this area, he was particularly concerned with the dis-

[26] J. Burgh, *The Art of Speaking (1761)*, University Microfilms, Ann Arbor (Michigan) 1953.
[27] *Ibid.*, quoted from the title page.
[28] *Ibid.*, p. 173.
[29] For a discussion on Burgh's success see: F.W. Haberman, *Op. Cit.*, p. 115.
[30] The number of books written by the Bell family is notable. The Bell we refer to is Alexander Melville, son of Alexander, brother of David Graham Bell and father of Alexander Graham Bell: the first three wrote books on phonetics, all of which had sections on prosody, the last invented the telephone.

covery of the physiological means by which each speech sound is produced, the scientific classification of these sounds and the usage of a 'notation' that would include a symbol for every sound. His task was to find a rational basis upon which to build a system of symbols. He started describing the physiological positions of the articulatory organs while producing sounds and to determine which sounds corresponded to each position; then, by modifying in a systematic way each of the 'articulators' in turn, he obtained different sounds which formed a concatenated progression; at this moment he could account for any sound produced by the human voice. The symbols which could represent the actions of the organs forming the sound were widely described in *Visible Speech,* written in 1867[31], the influence of which was enormous on its followers: the book became the basis of the International Phonetic Alphabet (I.P.A.). Bell described the various inflexions in two other volumes, particularly concerned with elocution (*The Elocutionary Manual,* written in 1959, and *The Emphasised Liturgy,* dated 1866)[32]: the basic division was into falling and rising intonation, but the two kinds of intonation were in turn divided into simple and compound versions (the latter being rising-falling and falling-rising), all having high and low 'modes'; rise-fall-rise and monotone were also mentioned.

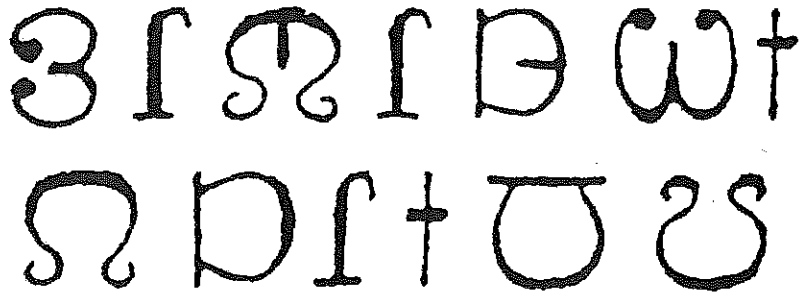

Fig. 5.1. -THE WORDS *VISIBLE SPEECH* IN THE HANDWRITTEN SYMBOLS DEVELOPED BY BELL (Source: R. K. Potter, G.A. Kopp, H.C. Green, *Visible Speech,* D. Van Nostrand Company Inc., New York 1947, p. 3)

[31] A.M. Bell, *Visible Speech,* Simpkin & Marshall, London 1867.
[32] A.M. Bell, *The Elocutionary Manual,* Hamilton, Adams & Co., London 1859; A.M. Bell, *The Emphasised Liturgy,* Hamilton, Adams & Co., London 1866.

5.2.1.2. *Professional manuals*

During the eighteenth and nineteenth centuries, a second group of texts was used and studied in the USA to improve the correct usage of the voice and intonation, especially in public reading and speaking: those manuals designed for use in different professions. Most of them were written for the clergy. They were small volumes of easy consultation, very concise and clear in theoretical explanations, full of precious suggestions and advice for the reader. There emerges a lesson on the typical gestuality of conversation and public speaking on the one hand[33], and on the main prosodic features on the other: posture, hands, eyes and voice are as important as the content of words and sentences. As for the voice in particular, intonation, stress and emphasis are the main subjects to be practiced, usually with the help of a musician.

It seems that the first to provide the elocutionary theories to the church service was Anselm Bayly, in two books: *A Practical Treatise on Singing and Playing (1771)* and *the Alliance of Musick, Poetry and Oratory (1789)*[34].

Two other manuals deserve a quotation: John Wesley's *Directions (1770)* and James Wright's *The Philosophy of Elocution (1818)*[35]. Wesley's small book (only a dozen pages) gives some examples of what Mason explained in his *Essay on Elocution,* whereas Wright's big volume (two hundred pages are devoted only to voice management) is a sort of paraphrase of Sheridan's thought and an adaptation of the kind of notation created by Walker. A third volume should be included in this short list of

[33] G. Austin, *Chironomia; or a Treatise on Rhetorical Delivery: Comprehending Many Precepts, Both Ancient and Modern, for The Proper Regulation of the Voice, the Countenance, and Gesture. Together with an Investigation of the Elements of Gesture, and a New Method for the Notation Thereof: Illustrated by Many Figures (1806),* Southern Illinois University Press, Carbondale (Illinois) 1966, quoted in J. L. Golden, G.F. Berquist, W.E. Coleman, *Op. Cit.,* pp. 133-140.

[34] For complete references and a description of the form and contents of these small volumes see: F.W. Haberman, *Op. Cit.,* p. 119.

[35] J. Wesley, *Directions Concerning Pronunciation and Gesture,* printed by William Pine, Bristol 1770; J. Wright, *The Philosophy of Elocution (London, 1818),* quoted in F.W. Haberman, *Op. Cit.,* p. 119. At least two other titles could be suggested here, as a comparison with Wesley's production and Wright's writings: J. Henley, *The Art of Speaking in Public,* N. Cox, London 1727 (2nd ed.); J. Rice, *An Introduction to the Art of Reading with Energy and Propriety,* J. & R. Tonson, London 1765.

publications for professional elocution: it is *Garrick's Mode of Reading the Liturgy of the Church of England,* written by Richard Cull in 1840.

5.2.1.3. *Books for school and home use*

There were hundreds of manuals of elocution published between 1750 and 1900 which were intended for use in schools and for personal use. They usually had an introductory text and an anthology of passages for reading. Although the purposes which animated the authors of these manuals were different, three were the main objectives they wanted to achieve:

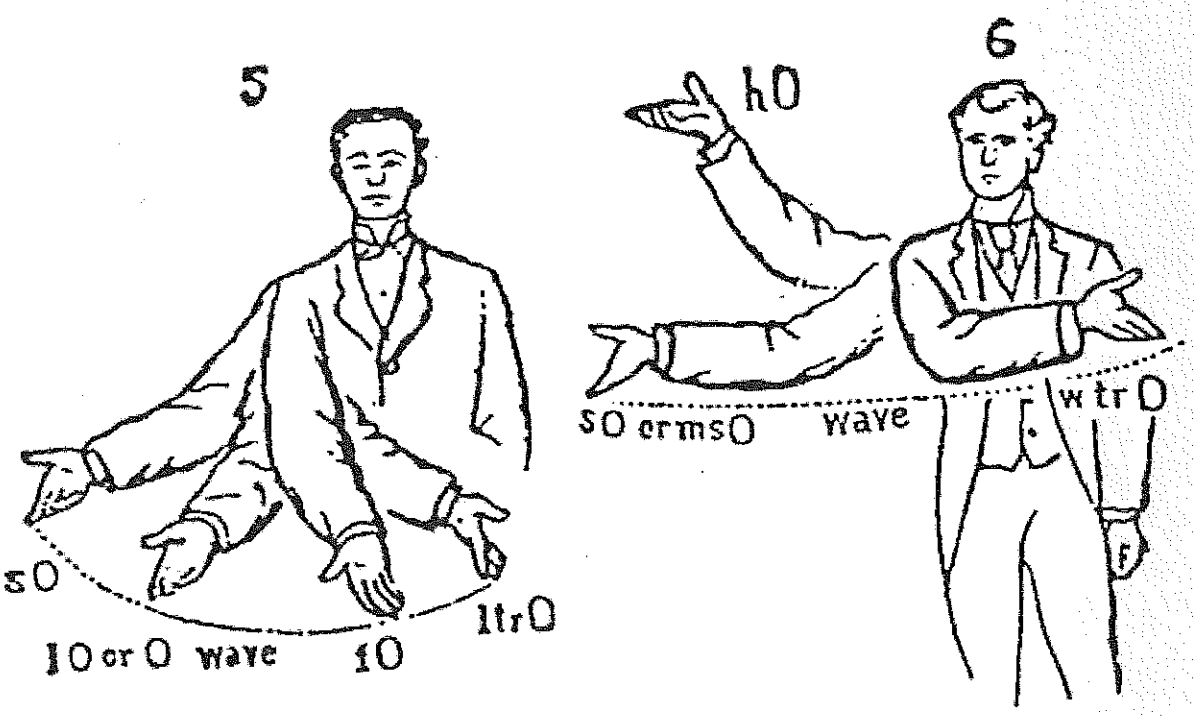

Fig. 5.2. - GILBERT AUSTIN'S *CHIRONOMIA (1806)*
Austin's complicated method of teaching delivery and its strong impact on the elocutionary movement can be appreciated especially in the visual drawings he used. Here are two of the eleven 'plates' he used to depict appropriate posture, the right positions of the arms and hands, and complex significant gestures. The plates, in all, contain 122 separate items.
(Source: J.L. Golden, G.F. Berquist, W.E. Coleman, *The Rhetoric of Western Thought,* pp. 137-140)

1. The acquisition of elocutionary effectiveness: delivery of discourse with "distinct and pleasing articulation, graceful modulation, and decorous demeanor".

2. The inculcation of moral excellence.
3. The development of a taste for culture and quality[36].

The format of these books, well exemplified by the selected elocutionary exercises created by Thelwall in 1812[37], was particularly successful in the USA. Works such as *The American Elocutionist,* written in 1851 by William Russell, or *The Science and Art of Elocution* by Frank H. Fenno (1878), or *The Speaking Voice (1897)* by K. Benkhe, or *The Orator's Manual (1879)* by George Raymond[38] are the American version of the first 'didactic' manuals of elocution written in Great Britain.

5.2.2. *The American 'Elocutionary Art'*

The analysis of a non-written suitable style in communicative situations appears sporadically before the end of the 19th century, but finally the American Elocutionary Movement focused on the power of oratory, of eloquence, and of *effective speech.* It is precisely in this *power* that we find the 'roots' of the modern American interest on intonation and prosodic features: the American Elocutionists' manuals are – especially from a pragmatic point of view – much more original and interesting than those produced a century before by their British ancestors in the English schools of elocution.

In general, the work of British rhetoricians was eagerly accepted in America. The demand for elocution in this country being as great as – or even greater than – in England, it is not surprising that British elocutionists found there 'the' market for their publications.

The Elocutionary Movement in America takes its direct origin from the British school of Elocution and until the second half of the nineteenth century shows little originality. The first elocutionary studies were apparently well accepted in the USA during the eighteenth century as readily as in their native land, but developed even more assiduously

[36] F.W. Haberman, *Op. Cit.,* p. 122.

[37] J. Thelwall, *Selections for the Illustrations on The Rhythmus and Utterance of the English Language,* J. McCreery/A. Cornhill, London 1812.

[38] F.H. Fenno, *The Science and Art of Elocution; or, How to Read and Speak (1878),* Books for Libraries Press, New York 1970; K. Behnke, *The Speaking Voice,* Curwen & Sons, London 1897; W. Russell, *The American Elocutionist,* Jenks, Palmer & Company, Boston 1851; W. Russell, *Pulpit Elocution,* W.F. Draper and Bro., Andover 1853; G.L. Raymond, *The Orator's Manual (1879),* G.P. Putnam's Sons/The Knickerbocker Press, New York/London 1910.

in the next century. The Americans, in the early stages of the movement's history, republished British authors, copied them, sometimes modified and adapted their teachings to their situations. They finally created a U.S.A. movement which possessed attributes of independence as well as adaptation[39].

Desire for education and the wish to be entertained contributed to the elocutionists' success. Many people, often trained for professions such as medicine or the theatre, became 'teachers of elocution' in response to a growing demand for training in this field; their personal background was often vital to the scientific knowledge of the vocal system, and of the most suitable teaching methods, as a consequence.

One of the greatest elocutionists of the nineteenth century, James Rush (the author of *The Philosophy of the Human Voice,* 1893), was a doctor; Jonathan Barber (who wrote *A Grammar of Elocution* in 1830) worked as a physician while teaching elocution at Harvard and Yale; Andrew Comstock (*Practical Elocution* 1837; *A System of Elocution* 1844) did the same[40].

Rush, in particular, made a very detailed analysis of human vocal expression, based on philosophical and scientific enquiry. His study was divided into fifty-one 'sections' devoted to:

1. the English sounds (description and production),
2. the melody of speech (intonation, tones, rhythm, accent, stress, emphasis, pause),
3. elocutionary practice (with particular attention to time, force, pitch, cadence and monotony).

The book's apparent and immediate usefulness to teachers made Dr. Rush a recognized authority in the discipline of elocution: influential teachers of preachers, doctors, actors, together with all the specialists in

[39] K.W. Wallace ed., *Op. Cit.,* p. 105.

[40] J. Rush, *The Philosophy of the Human Voice, Embracing its Physiological History, Together with a System of Principles by Which Criticism in the Art of Elocution May Be Rendered Intelligible, and Instruction, Definite and Comprehensive, to Which is Added a Brief Analysis of Song and Recitative,* Grigg and Elliott, Philadelphia 1893 (7th ed.); J. Barber, *A Grammar of Elocution, Containing the Principles of the Arts of Reading and Speaking,* A.H. Maltby, New Heaven 1830; A. Comstock, *Practical Elocution or a System of Vocal Gymnastics,* Kay & Brothers, Philadelphia 1837; A. Comstock, *A System of Elocution with Special Reference to Gesture,* Butler & Williams, Philadelphia 1844.

speech therapy, phonetics and voice training were attracted to his masterpiece. Rush experimented his theories with his own voice and narrated the process of his evolving ideas: his method demonstrated that it was time physiology took the study of the human voice out of the hands of rhetoricians and grammarians. The development of a natural, systematic, analytic science had to be supported by new and precise observations. His way of describing and teaching elocution not only signalled the end of the British elocutionary practice, but also stimulated many American teachers to produce their own textbooks.

In 1850, the theatre circuit, from Boston to New Orleans and to California, with more than fifty companies scattered throughout the United States, produced programmes of readings in schools and universities which were useful to most of the actors of the time[41]. Among the clergy too, we find some elocutionists who made history: Rev. James Chapman, author of *The Original Rhythmical Grammar of the English Language*[42]; Rev. William Bryant, episcopal schoolmaster in Philadelphia[43]; Rev. Ebenezer Porter, professor of Sacred Rhetoric in Andover Seminary[44].

As in England the century before, the production of the elocutionists' treatises, manuals or textbooks was enormous and had wide circulation[45] till the end of the Nineteenth century. They were later on criticized as 'unscientific', 'over-simplifying', and only of historical interest. There is something true in this generic opinion. What could have been a valuable emphasis on the prosodic features of utterance, then, was in some cases made valueless by a thoroughly unscientific prescriptivism

[41] James Murdoch, for example, extended the Rush system by his lectures and public reading entertainments (M. Bernstein ed., *The Collected Works of James Rush,* 4 voll., M & S Press, Weston 1974, p. 12, n. 15).

[42] J. Chapman, *The Original Rhythmical Grammar of the English Language. Or, The Art of Reading and Speaking, on the Principles of the Music of Speech (1821),* Georg Olms Verlag, Hildesheim-New York, 1976.

[43] M. Bernstein ed., *Op. Cit.,* p. 5.

[44] K.W. Wallace ed, *Op. Cit.,* p. 181.

[45] From an examination of college catalogues (1821-1859), Guthrie (W. Guthrie, *Rhetorical Theory in Colonial America,* in K.W. Wallace ed., *Op. Cit.,* pp. 48-79) found that the most used textbooks were those written by three well-known teachers of elocution: Rev. E. Porter (cit. in K.W. Wallace ed., *Op. Cit,* p. 181), followed by J. Barber (*Op. cit.*) and W. Russell (the first editor of the *American Journal of Education,* published from 1826-1829).

and impressionism, and a lack of definition of crucial descriptive terms[46].

U.S. intonational studies had a quicker development than the British ones and revealed a completely different nature. The emphasis in all the American writings was less on the use of prosodic features in a literary context and more on their use to promote 'effective' speech: on the contrary, the need for a 'correct' oral style is recognised sporadically in early literature on language in England[47]. In the American writings of the Eighteenth and nineteenth centuries, a first attempt was made to develop a *science of speech:* the manuals published during that period are an endless mine of information about reading and speaking skills, speech sounds (isolated or in context), prosodic features, speech defects and speech correction. Their aim was the sincere desire to improve the speaking and reading of the American people; their common interest was to study vocal mechanism and prosodic features- joined to body movements -, as one of the cues to *effectiveness* in oral communication in general, or to public speaking in particular. Unfortunately, their followers sometimes brought discredit upon their scholars, by misinterpretation and lack of serious study and appreciation.Nevertheless, thanks to all the American scholars, teachers, and rhetoricians of the 18th and 19th centuries, the study of the voice became an important part of the educational plan of any American student: the subject matter and purposes of public speaking courses nowadays present a heritage in U.S. universities as classical as that of literature, while yet suiting the 'pragmatic temper' of the modern United States[48].

5.2.3. *James Rush (1786-1869)*

Dr. James Rush was a physician. Although he was born and died in Philadelphia, he was brought up in Maryland and spent all his life in the U.S., apart from two long trips around Europe in 1809-1811 and 1845. He was a convinced disciple of Bacon, he knew music (he played the

[46] D. Crystal, *Prosodic Systems and Intonation...*, cit., p. 34.

[47] An exception could be given by J. Wesley *(Op. Cit.,* par. 1.7*)*, when he criticises "unnatural tones" such as "womanish, squeaking" tones, or any "odd, whimsical, whining tone", and recommends "Endevour to speak in Publick just as you do in Common Conversation".

[48] For a discussion on this topic, see D.K. Smith, *Origin and Development of Departments of Speech,* in K.R. Wallace, *Op. Cit.,* pp. 447-470.

violin), and had developed a great passion for the study of the voice since he graduated in medicine. He studied the physiology of the voice for some years, especially during his visits to Edinburgh and London, but at the beginning of his career he had little knowledge of the subject except for medical facts and elementary British books on the subject (among these, Walker's *Elements of Elocution,* Sheridan's *Lectures on Elocution,* and Steele's *Prosodia Rationalis).* It seems that only his tenacity and his extraordinary shrewdness gave him the strength which was necessary to accomplish his four books, unfortunately largely neglected for decades by both the American and the European public: *The Philosophy of the Human Voice* (first edition dated 1827, now in its seventh edition), *Hamlet: A Dramatic Prelude in Five Acts* (1834), *Brief Outline of an Analysis of the Human Intellect* (1865), and *Rhymes of Contrast on Wisdom and Folly* (1869)[49].

The first book contains an important step towards the modern definition of the concept of *Intonation* in the United States. Often referred to as *the Voice* (fig. 4.5), the volume was initially ignored or disregarded by critics and scholars and hardly noticed outside Philadelphia; quite unusually, however, it was immediately welcomed by clerks, shopkeepers, and students of different disciplines. The author had been aware of the fact that the American public was not ready for such a textbook, for in his *Preface to the Second Edition* (1838) he wrote:

> I remember, one of the Patron's objections [...]to publishing the 'Philosophy of the Human Voice' was, 'its not being *suited to this country*'. It is true, the higher views of science and taste [...]in a country, where,

[49] M. Bernstein ed., *Op. Cit.* Bernstein edited the following works made by Rush: J. Rush, *The Philosophy of the Human Voice, Embracing its Physiological History, Together with a System of Principles by Which Criticism in the Art of Elocution May Be Rendered Intelligible, and Instruction, Definite and Comprehensive, to Which is Added a Brief Analysis of Song and Recitative,* Grigg and Elliott, Philadelphia 1893 (7th edit.); *Hamlet: A Dramatic Prelude in Five Acts,* Key and Biddle, Philadelphia 1834; *Brief Outline of an Analysis of the Human Intellect; Intended to Rectify the Scholastic and Vulgar Perversions of the Natural Purpose, and Method of Thinking,* 2 voll., J.B. Lippincott & Co., Philadelphia 1865; *Rhymes of Contrast on Wisdom and Folly. A Comparison between Observant and and Reflective Age, Derisively Called Fogie, and a Senseless and Unthinking American Go-Ahead. Intended to exemplify an Important Agent in the Working Plan of Human Intellect. A Narrated Dialogue,* J.B. Lippincott & Co., Philadelphia 1869.

> before all others, nothing is adopted, or is successful, except with the influential agency of numbers, are considered as rebellion against the Kingly-rule of Popularity [...]. Yet upon this very conviction I offered the Work to the public; hoping, by the diffusion of its principles, to bring it into that old and only path of truth[...]; and, in due season, *to suit the country to it*[50].

And to those who complained to him about the difficulty of his book, Rush answered with an anecdote:

> Too difficult! Why, all new things are difficult! Just one century has elapsed since that common material of furniture, Mahogany, was first known in England. It is recorded that Dr. Gibbons, an eminent physician of that period, had a brother, a West-Indian captain, who took over to London some planks of this wood, as balast. The Doctor was then building a house; and his brother thought they might be of service to him. But the carpenters finding the wood *too hard for their tools,* it was laid aside. Soon after, a candle-box being wanted in his family, Dr. Gibbons requested his cabinet-maker to use some of this plank which lay in the garden. The cabinet-maker also complained, that *it was too hard.* The Doctor told him; he must *get stronger tools.* When however by successful means, the box was made, the Doctor ordered a bureau of the same material; the color and polish of which were so remarkable, that he invited his friends to view it. [...]Under this influence, the fame of mahogany was at once established; its manufacture was then found to be in no wise difficult[51].

The parallel between mahogany and *the Voice* is clear. As the precious mahogany wood was disdained and considered too hard a wood to be used, so Rush's valuable work was underestimated because too 'new', too unusual in its methods and contents, and too difficult to be studied, as a consequence.

Based on a basic knowledge of music, the book suggested an original system of description of prosodic features and an even more unique way of teaching them. Rush's system slowly attracted some of the most influential teachers of preachers, doctors and actors of the U.S.A. It stimulated attention to speech therapy, phonetics, and voice training for the theatre. In the long run, but unfortunately only after Rush's death,

[50] J. Rush, *Preface to the Second Edition,* in M. Bernstein ed., *The Collected Works...*, cit., p. Xli-xlii. The 'Patron' Rush refers to is the so-called 'Publishing-Patron of American writers'.
[51] *Ibid.*, p. xliii.

the book earned admirers and followers, so as to create a persistent influence on American oratory, rhetoric, and speech education throughout the twentieth century. *The Voice* revealed the authentic role of *sounds* as functions of human physiology, raised questions about the sounds of birds and animals, compared vocal sounds with musical sounds and treated them as a human activity in the control of a trained intelligence and good taste. The book carried the authority of:

i) a physician, who knew how the human body works,
ii) a musician, who was an expert on the conventions of music,
iii) a literate, who was used to the pleasures of literature and theatre.

Rush's biographers describe him as a perfectionist, experimenting his theories on the human voice with his own voice, writing for hours the process of his own evolving ideas, always trying to establish a reliable vocal system. His strong attitude towards the *method*, as well as the *contents* of his research is a constant in Rush's writings and makes them a pioneering work: his natural way of combining his private, medical, scientific, and Baconian curiosity signals the end of the dominance of the British Elocutionary theory and practice in the U.S.A. and the beginning of a 'new', specialized American production of textbooks.

In its opening paragraphs the *Voice* announced that it was time that physiology took the study of the human voice out of the hands of rhetoricians and grammarians.

New and precise observations were needed. Sound was not invention, figures of speech, or style. Sound was air produced through a voice box.

Rush's volume supplied its reader with 620 pages of a careful and detailed description of human sounds and melody. He adapted and invented - where it was necessary - the terminology he needed; he described all the delicate discriminations he had recorded of his own voice experiments (especially about diphthongs, the glide, and the circumflex accent); he referred about what he had occasionally experienced in the audience of a classroom, a meeting, a political convention, a recital, a musical entertainment, or a play. This vast quantity of material became the object of the fifty-one chapters which make up the volume.

As far as intonation is concerned, the most interesting Sections are:

1. *Section I. Of the General Divisions of Vocal Sounds, with a more particular account of its Pitch;*
2. *Section VIII. Of the Melody of Speech; with an inquiry how far the terms Key and Modulation are applicable to it;*
3. *Section XLIX. Of the Means of Instruction in Elocution...*

The first Section describes the basic concepts used by Rush to define the 'constituents of the human voice', the so-called *modes of Speech*. There are five:

1. *Vocality.* Referred to as 'Kind of voice', it is related to the quality of sounds or voices. In the very first edition of his work, Rush called it 'Quality', but then he decided to replace it with 'Vocality', the last one " having a less general application" and being "more appropriate to that audible voice which is distinguished from whisper"[52]. He sometimes refers to it with the French word *timbre*.
2. *Force.* It indicates the strength given by the speaker to his/her oral performance. It may be applied "to phrases, or to one or more sentences, for the purposes of energetic expression; or to single words, and to syllables; or to certain parts of the concrete movement; to distinguish them from other words and syllables"[53]. Force often depends on the speaker's state of mind: "Secrecy muffles itself against discovery by a whisper; and doubt, while leaning towards a positive declaration, cunningly subdues his voice", whereas "Certainty, on the other hand, in the confident desire to be heard, is positive, distinct, and forcible", and anger "declares itself with energy, because its charges and denials are made with a wide appeal, and its own sincerity of conviction"[54]. The concept of Force is linked to that of Stress.
3. *Time.* It describes the Quantity of sound, or its Duration. Joshua Steele is Rush's main reference for this part: Rush gave examples of an application of the musical symbols to the variable time of discourse, as Steele had done in his *Prosodia Rationalis*. Particular importance is given to the role of time in English syllables, in litera-

[52] *Ibid.*, p. 70, n. *.
[53] *Ibid.*, p. 364.
[54] *Ibidem.*

ture as well as in conversation; as a matter of fact, they are a product of both force and time: "a prolonged quantity is the essential of any agreeable tune - Rush said -. If then the perception of equal momentary accents [i.e. *force*][...]is agreeable, the perception of a similar order of differing tunable *quantities* must be more so"[55]. In fig. 5.3 Rush's schemes are given about the relationship between force and time and his description of the proportion existing between syllables in English.

a. FORCE
Unequal forces alternately successive
1. One heavy impulse + one light impulse
2. One heavy impulse + two light impulses
3. One light impulse + one heavy impulse
4. Two light impulses + one heavy impulse

b. DURATION
1. One sound of a given length + one sound shorter (half or less)
2. One sound of a given length + two sounds shorter (half or less)
3. One short sound + one sound longer (double or more)
4. Two short sounds + one sound longer (double or more)

c. PAUSES
Regular pauses between any given 'symmetrical arrangement'

Fig. 5.3. - PROPORTIONS IN THE SUCCESSIONS OF SOUND

[55] *Ibid.*, p. 209.

4. *Abruptness.* It is similar to Force, but not exactly the same. It is defined as "the sudden and full discharge of sound, as contradistinguished from its more gradual emission. Abruptness is well represented by the explosive notes which may be executed on the bassoon, and by a quick touch on the organ"[56]. In other words, it is a sort of reinforcement of Force, not only at a higher degree but also in a different way. It can produce emphasis, for example. It is considered by Rush a 'momentary function', an 'explosion of the voice', whereas force is an essential component of the human voice.
5. *Pitch.* The forms and varieties of Intonation belong to this mode. It is described in terms of *rise and fall, high and low, acute and grave* with the help of a method and a nomenclature taken from music. Rush's theory is completely indebted to music for this part: the Author himself admits that "he who is ignorant of the relations of musical sounds, and of the regular scale by which they have been arranged, must on this, and on so many other subjects of instruction which need perceptible illustration, have recourse to a Teacher"[57]. As a matter of fact, not only should the reader have some basic knowledge of music, but he/she is thought to be a real musician and an expert in acoustics. In fact, terms such as *Noise, Vibration, 'Tunable And Untunable' Sounds, Concrete And Discrete Intervals, Concrete Scale, Chromatic Scale, Diatonic Scale, Tremulous Scale And Degrees Of A Scale, Interval, Tone And Semitone, Solfaing, Key, Key-Note And Modulation,* are commonly used throughout the volume.

We shall not go here into details about each of the five points, because this would require too many further references to music and it would bring us too far from the main point of our research. Instead, we shall consider Rush's definition of *tone* and *intonation:* they derive directly from his familiarity with the corresponding musical concepts of *musical tone* and *musical intonation,* where the attribute 'musical' is from Rush's point of view synonym of 'scientific' or 'precise, exact, careful'. In fact, by *tone* he means

[56] *Ibid.*, p. 70.
[57] *Ibidem.*

> *only* a certain *interval of pitch;* though common language applies it alike to 'pitch, vocality, force and time'; as in the phrases 'high and low tones of the voice', 'musical, rustic and silver tones', an 'emphatic or loud tone', and 'a deliberate, quick and drawling tone'. *Even music, with all its scientific precision, is not free from slight confusion on this point* [my italics][58].

By *intonation* he means

> the act of performing the movements of pitch on any interval of the several scales, whether in speech, in song, or in instrumental use[59].

Apart from his strong musical interest, Rush concentrated on the study of the final pitch movement, especially in the case of exclamations and questions. An example of his synthesis on the subject is given in 5.4. In his *tabular view,* questions are considered in their grammatical, semantic, and stylistic form; the fourth group analyses the rhetorical force of the interrogative form. His analysis reveals a strong sensitivity to English language, both from a linguistic and from a prosodic point of view. His work seems to anticipate the wider – and more technical – descriptions of American intonation by Kenneth Pike.

IV. Questions under a Figurative Form.

Kind.	Structure.	Intonation.
Apealing.	Comon, or adverbial, or pronominal, or negative	A downward interval, or a direct wave.
Argumentative.	Comon, or adverbial, or pronominal, or negative	A downward interval, or a direct wave.
Exclamatory.	Comon, or adverbial, or pronominal, or negative	A downward interval, or a direct wave.
Imperative.	Comon, or adverbial, or pronominal, or negative	A downward interval, or a direct wave.

Fig. 5.4. - RUSH'S 'TABULAR VIEW'
Source: J. Rush, *The Philosophy of the Human Voice (1827),* pp. 347-348.

[58] *Ibid.,* p. 76, n. +.
[59] *Ibid.,* p. 85.

5.2.4. *George L. Raymond*

Princeton University was an important centre for the development of oratory during the nineteenth century. It is here that George L. Raymond, professor of Oratory and Aesthetic, follower of James Rush, published in 1879 "a Practical and Philosophical Treatise on Vocal Culture, Emphasis and Gesture", better known as *The Orator's Manual*[60]. As the Author underlines on the front cover, the book is "designed as a text-book for Schools and Colleges, and for the Public Speakers and Readers who are obliged to study *without an instructor*" (my italics).

The aim of the book and the method followed are clearly stated in the Preface:

> This book has been prepared to supply a want felt by the author while giving instruction in his own classes, and felt, as he believes, by many overworked teachers who often, without making a specialty of elocution, desire to give efficient instruction in it, yet have no manual at hand enabling them to do this [...]. *It is intended to present, in concise and comprehensive form, some new material,* the results of the author's own experience in teaching; *but over and beyond this to be a compend, amply illustrated,* of the best that has been published or taught on the subject of which it treats with each department of the art so described that *its methods shall be distinctly apprehended, so explained that the principles underlying their use shall be easily understood, and so few that they can be readily applied*[61].

Raymond's work is a perfect balance of theory and practice. Its pedagogical nature is fully respected by the Author, who describes in a hundred fifty pages what he means by "Vocal Culture (Vowel and Consonant Sounds), Emphasis (and Time, Pitch, Force, Volume), Gesture" and leaves the remaining two hundred and fifty pages to "Selections for Declamation".

As far as *intonation* is concerned, the Author considers it as an important device to convey *emphasis*. He calls it *inflection* or *bend* and he describes it as the fundamental representation of any *mental motive.* All the *inflections* depend on the *motive of the mind,* not on the gram-

[60] G.L. Raymond, *The Orator's Manual,* G.P. Putnam's Sons, New York-London 1879 (15th edition).
[61] *Ibid.*, p. 3.

matical form nor on punctuation: this sort of 'attitudinal function' of intonation will be one of the most favourite subjects of American intonational studies throughout the nineteenth century[62].

Elocutionary Inflections, like Pauses, depend *on the sense.* [...]In giving the changes in pitch peculiar to the inflections, the voice *rises* when moved *to open* and *falls to close* a sentence, if *the sense* opens and closes where the sentence does. [...]In giving elocutionary emphasis, the voice rises for the purpose of *opening up or broaching an idea*; [...]the voice falls for the purpose of *closing or completing an idea.*

These considerations seem to anticipate some important contemporary theories on the functions of intonation. The idea of a rough distinction between a rising intonation indicating 'non-finality' vs a falling intonation signalling 'finality' is at the basis of some of the most recent British studies[63]. The complete chart of the possible *contrasted inflections* of the English language is given in figs 5.5. and 5.6. The occasional usage of a more complex kind of *inflection* (the so-called *circumflex or wave)* is determined by the coordination or subordination of one or more sentences to the main one.

Inflection has an important 'emotional function'. A varied melody is at the basis of the expression of different feelings. From happiness to sadness, from fear to surprise, all the human attitudes can be realized orally, according to the Author, by a balanced combination of the following prosodic features[64]:

1. *Time.* Determined by the rapidity with which words are uttered, it can be *fast, slow, moderate, moderately slow.*

2. *Quantity of time.* It determines the manner of pausing, because it is

[62] For a discussion on the 'attitudinal function' of intonation in the twentieth century see: K. Pike, *Op. Cit.*, pp. 23-24. A study on the intonational 'attitudinal meanings' has recently been carried out in: A. Zanola Macola, *Atti linguistici indiretti e intonazione: spunti per una riflessione,* "L'Analisi Linguistica e Letteraria", 1, 1999, pp. 245-258.

[63] We refer in particular to: P. Roach, *English Phonetics and Phonology. A Practical Course,* Cambridge University Press, Cambridge 1989 (3rd ed.), chap. 14; A. Cruttenden, *Intonation,* Cambridge University Press, Cambridge 1997 (2nd ed.), chap. 4.

[64] The analysis of the prosodic features and the short quotations are taken from: G.L. Raymond, *Op. Cit.*, pp. 35-105.

linked to the length of the syllables. Its *shortness or length* depend on the correct use of inflections, stress, force.

3. *Pitch.* Strictly linked to *inflections,* it may be *high, low, or middle,* according to the rising or falling of the voice. Actually, the *middle pitch* is produced when the voice neither rises nor falls: in this case an effect of suspence is produced.

4. *Key.* When it is *high,* it produces a *varied melody* expressing "light, gay, lively, uncontrolled moods"; when it is *low,* an *unvaried melody* is produced, expressing "serious, grave, dignified, or self-determined states".

5. *Melody.* It is defined in musical terms as *diatonic* or *semitonic.* In the first case "the unemphatic concrete syllables in a passage slide over an interval of a whole musical tone (diatonic), and the emphatic syllables over an interval of at least two musical tones".

6. *Tone.* They are *discrete* when they are "separate from one another, like the notes of a piano"; they are *concrete* when they "glide into one another like the notes of a violin".

7. *Force.* It characterizes series of words in phrases or sentences, rather than single words or syllables. It may be divided into *abrupt or smooth,* according to the "kind of mental energy"; into *loud or soft,* according to the "degree of this energy".

8. *Degree of the force.* See previous definition.

9. *Stress.* It is determined by the way in which *force* is applied to emphatic syllables. There are six kinds of stress:
   - *initial, or radical,* produced by an 'explosure' of breathing at the beginning of the sentence. The symbol suggested is >;
   - *terminal, or final, or vanishing,* symbolized by a <, produced by an 'explosure' of breathing at the end of the sentence;
   - *median,* with the middle of the sound loudest (the symbol is <>);

- *compound,* a combination of initial and terminal stress (><);
- *through,* a combination of compound and median, or a very strong form of the *median;*
- *tremulous,* which is hardly a form of stress, being a trembling movement of the voice produced in the throat.

1. *Quality.* It represents "the kind of voice or tone that one uses; this depends on the elements that enter into it and constitute its *volume*". They are six:
   - *the aspirate,* which intensifies the feeling that the voice expresses, with the help of an *effusive, expulsive, or explosive whisper;*
   - *the guttural,* which produces an effect of hostility by the contraction of the throat above the larynx;
   - *the pectoral,* in which "the lower part of the throat seems expanded", giving the effect of awe and horror;
   - *the pure,* that is the natural and correct way of breathing, producing sounds and articulating organs while speaking, usually with a "gentle and moderate degree of force";
   - *the orotund,* which is a "pure tone to which is imparted unusual body, force and resonance, which cause a difference in the volume of the tone". It is the natural expression for "deeply agitated moods, whether pleasurable or otherwise";
   - *the nasal,* which is produced by a partial or total closure of the nasal passage while one is speaking. Used in connection with any of the other qualities, it gives some sensation of contempt or derision;
   - *the oral,* which is "the high, feeble, indifferent sound that suggests that there is no longer any connection between the lungs and the mouth".
1. *Breathing.* It plays an important role in the oral production. It should be *effusive (or tranquil)* while talking, but in some cases it becomes *expulsive or explosive* (or abrupt), when the speaker inhales rapidly or slowly and exhales suddenly and forcibly some repeated whispered sounds similar to /h/, by contracting the abdomen.

RISING INFLECTIONS

Subordinate

The noisy géese that gabbled o'er the póol,
The playful children just let loose from schóol;
The watch-dog's vóice that bayed the whispering wind,
And the loud láugh that spoke the vacant mind;
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.

The gay will laugh
When thou art góne; the solemn brood of care
Plod ón, and each one as before will chase
His favourite phantom; yet all these shall lèave
Their mirth and their employments, and shall come,
And make their bed with thèe.

Insignificant

His lordship's orthography is a little lóose, but several of his equals countenance the cústom. Lord Loggerhead always spells physician with an F.

Trite

In sarcasm. *– So you despise me, Mr Gigadibs.*
In concessions. *– There are wild theories abroad. I will not say I have none.*
In repeated words *that introduce no importance, etc., into the sense. – Fellow-citizens, the enemy have come and we must march against them. The have come, fellow-citizens, to desolate our fields. They have come to sack our cities.*

INDECISIVE; *e.g., I know not what course others may take,*

Negative

Of which the positive is sometimes expressed *– Men are not gods, but properly are brutes.*
Sometimes only implied. *– Thou can not be relentless.*
It certainly would be a strange thing if this were true, and
All the efforts of the past should prove to have been in vain.

Questionable

Therefore in supplication.-
Say that thou dost not hate me. Say it to me, Thékia!
O God! I cannot leave this spot – I cannot!
Cannot let go this hand. O tell me, Thékia!
That thou dost suffer with me, art convinced
That I cannot act otherwise.

"Opening the sense, where the thought is anticipative *and the expression of it* indecisive, *[the rising inflection] points forward or away from an object or idea emphasized by it, because this (as* explicitely or implicitly *contrasted with something that* is to be or has been *mentioned) is conceived as in itself" (p. 50).*

Fig.5.5. - Raymond's *Contrasted Inflections*
Source: G. Raymond, *The Orator's Manual (1879)*, pp. 50-51.

FALLING INFLECTIONS

Interesting

How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topt the neighboring hill,
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made.

Important

Look to your hearths, mi lords –
For there henceforth shall sit, as household gods,
Shapes hot from Tartarus – all shames and crimes –
Wan Trèachery, with his thirsty dagger drawn –
Suspicion, poisoning his brother's cup –
Naked Rebellion, with his torch and axe,
Making his wild sport of your blazing thrones;
Till Anarchy come down on you like night,
And massacre seal Rome's eternal grave.

Noteworthy

Clearness, force and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toll for it, but they will not toll in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. It comes, if it come at all, like the outbreaking of a fountain from the earth, or the burating forth of volcanic fires with spontaneous, original, native force.

Affirmative

In assertion. *– I hate him, for he is a Christian:*
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
He hates our sacred nation; and he ralls,
Even there where merchants most do congregate,
On mè, my bargains, and my well-won thrift.

Positive

Advocation. *– Let every man bear in mind, it is not only*
His own person, but his wife and children, he must now defend.

Therefore in ***command.*** *– fret, till your proud heart break;*
Go, show your slaves how choleric you are,
And make your bondmen tremble.

"Closing the sense, where the thought is conclusive *and the expression of it* decisive, *[the falling inflection] points out specifically an object or idea emphasized by it, because this, irrespective of anything else that* is to be or has been *mentioned, is conceived as in itself" (p. 51).*

Fig. 5.6. - Raymond's *Contrasted Inflections*
Source: G. Raymond, *The Orator's Manual (1879)*, pp. 50-51.

Each of these eleven features combines with all the others to produce the correct emphatic effect[65].

Raymond's intuitions about the emphatic importance of intonation were destined to be confirmed by many researchers throughout the end of the century. Among them, we may signal Frank H. Fenno, whose manual of elocution deserves a careful reading.

5.2.5. *Frank H. Fenno*

Fenno was a follower of James Rush, like Raymond and many other scholars of that time[66], but he tried more than the others to simplify Rush's original thought. In 1878 he published *The Science and Art of Elocution*, a treatise on public reading and speaking with a short theoretical explanation and a great variety of chosen texts designed for declamation[67].

The book is self-defined on the front cover as "a comprehensive and systematic series of exercises for gesture, calisthenics, and the cultivation of the voice; with a collection of nearly one hundred and fifty literary gems for reading or speaking. [...]Designed for the school room, the home circle, and for private study, as well as for the use of readers and speakers generally". It is divided into four *parts* (*I. Theoretical; II. Vocal Culture; III. Helps to the Study; IV. Readings and Recitals)*, all based on Rush's principles of elocution.

As in Raymond's *Manual,* there is no direct reference to *intonation;* nevertheless, *pitch* and *slides* are widely treated. They are both components of *melody,* which is defined as "the effect produced upon the ear by the succession of vocal notes"[68]. *Pitch* refers to the rising or falling of the tone and it may be: *natural, low or high:*

> *Natural pitch* is used in all ordinary discourse. [...]
> *Low pitch* is used in language serious, grave, sublime, grand, solemn, reverential and vehement.
> *High pitch* is used to express sentiment lively, joyous or impassioned[69].

[65] *Ibid.*, p. 108.
[66] Murdock and Russell among them. M. Bernstein ed., *Op. Cit.*, p. 12.
[67] F.H. Fenno, *The Science and Art of Elocution; or, How to Read and Speak (1878),* Books for Libraries Press, Freeport-New York 1970.
[68] *Ibid.*, p. 28.
[69] *Ibid.*, pp. 28-29.

Slide is what most resembles the modern idea of *intonation,* being considered as the *inflection of the voice,* used to prevent monotony. There can be three kinds of slides: *ascending, descending, and circumflex (rising or falling).* They are all strictly linked to the speaker's attitude, so that:

> *Ascending slides* denote uncertainty, doubt, interrogation, and incompleteness of idea.
> *Descending slides* indicate positiveness, determination, or a completion of the thought.
> *The Circumflex* (Rising or Falling) is used to denote surprise or to express a secondary meaning, which may be in harmony with or directly opposite to that conveyed by the words[70].

The word *intonation* is used with the meaning of *expressive intonation,* that is the modulation of the voice which is able to "play upon words" and give them their full meaning. The Author denies the *musical nature* of intonation; on the contrary, its *vocal nature* is underlined here.

> In music, the ascent or descent is made by distinct steps; but, in speech, the voice is bent more or less upward or downward. These changes are continually taking place, except in the monotone, and they give *expression to the voice*[71].

A long selection of texts accompanies the theoretical part. Three devices are chosen to 'transcribe' prosodic features in the written texts:

- SMALL CAPITAL LETTERS represent the simple *pure voice*;
- CAPITAL LETTERS represent the Orotund quality;
- *ITALIC CAPITAL LETTERS* represent Impure Quality.

According to the elocutionary tradition, Fenno meant by *pure voice* the quality used "in ordinary conversation", which should be "full, rich, and resonant", by *impure* the voice used to express "the action of the baser passions", such as fear, anger, contempt, etc. The *Orotund quality*, which also had great importance in Raymond's study, is a variety of the

[70] *Ibid.,* pp. 30-31.
[71] *Ibid.,* p. 30.

pure, used to express "grandeur, awe, sublimity, veneration and other holy emotions"[72]. Only occasionally does the Author use the *calisthenic transcription,* as in fig. 5.7.

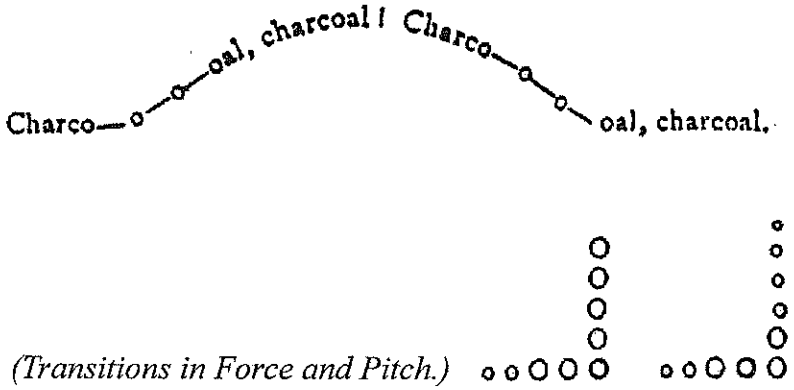

Fig. 5.7. - CALISTHENIC EXERCISES
Source: F.H. Fenno, *The Science and Art of Elocution (1878),* p. 62.

[72] *Ibid.,* p. 25.

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