

yourself to pitch your voice in different keys, from the highest to the lowest ; but this subject is of such a nature that it is difficult to give rules for all the inflections of the voice, and it is almost, if not quite impossible to teach gesture by written instructions ; a few lessons from a good and experienced teacher will do more to give a pupil ease, grace, and force of action than all the books and diagrams in the world. Action is important to the orator, and changes of action must accord with the language ; the lower the language the slower should be the movements and *vice versa*, observing Shakespeare's rule : " Suit the action to the word, the word to the action, with this special observance—that you o'erstep not the modesty of nature." Study repose, without it, both in speech and action, the ears, eyes, and minds of the audience, and the powers of the speaker are alike fatigued ; follow nature, consider how she teaches you to utter any sentiment or feeling of your heart. Whether you speak in a private room or in a great assembly, remember that you still speak, and speak *naturally*. Conventional tones and action have been the ruin of delivery in the pulpit, the senate, at the bar, and on the platform.

All public speaking, but especially acting and reciting, must be heightened a little above ordinary nature, the pauses longer and more frequent, the tones weightier, the action more forcible, and the expression more highly coloured. Speaking from memory admits of the application of every possible element of effectiveness, rhetorical and elocutionary, and in the delivery of a few great ac-