

HOW.	OBJECTS.			
	TENTATIVE	TEACHING.	TESTING.	
			REVIEWING.	REPEATING.
1. Always state QUESTION to whole class.				
2. For Individual answers?	Chiefly.	Chiefly.	Exclusively.	Sometimes.
3. For Simultaneous answers?	Rarely.	No.	No.	Yes.
4. Elliptical?	No.	Allowable, especially with Juniors.	Only with Juniors.	Yes, with any class
5. Suggestive?	No.	Rarely. Only when unavoidable.	No.	Rarely.
6. Alternative? (admitting of only two possible answers)	No.	Rarely.	No.	Rarely.
7. Written?	No.	Capital method of assigning work.	Yes when circumstances permit.	No.
8. Rapidly?	No.	No, but promptly after an answer is given.	Yes.	Yes.

ELOCUTIONARY STUDIES.

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MARK ANTONY'S ORATION.

(Julius Caesar, Act III., Sc. II.)

It is impossible to deliver this masterpiece of composition without a full comprehension of all the circumstances which led to it, the relations of the orator to the actions, to the momentous events of the history, to Caesar, whose character and integrity of purpose he is about to vindicate, and to the difficulties and perils of his position as he stood there before an assembly prejudiced against him, both as a patrician and as the advocate of a supposed enemy to human liberty. The construction of the speech is a rhetorical study. But its deeper value lies in its profound appreciation of the mental condition of the multitude, and the skill with which the orator deals with the prejudices and the sympathies of his hearers, and makes them the ministers of his designs. The character is historical, and the history must in some measure guide the reader; but the oration in its masterly conception and conquest of difficulties is Shakspeare's; and its analysis for delivery is a psychological as well as an elocutionary study of the highest order. The reader who comes to that study with only classical, philological or historical lore, will fail in realizing its spirit. Imagination is as necessary as judgment and learning, rightly to interpret all great points.

Fully to understand the oration the reader must first study the whole tragedy. It is, however, the interview between Antony and the murderers of Caesar in the first scene of Act III. which reveals to us his feelings and purposes after the assassination. The speech he utters when he beholds the bleeding body of his murdered friend, eloquent and defiant, exhibits his devotedness and indifference to death. When he takes the hand of each conspirator and addresses them in turn,—when he apostrophizes the spirit of Caesar,

"Pardon me, Julius! Here was thou bay'd brave heart," he gives evidence that he is an orator far surpassing Brutus in the highest elements of true eloquence, impassioned feeling, power of

imagination and the command of fitting language. But the magnificent apostrophe which he utters when left alone—when his pent-up feelings burst out like the burning torrent of a volcano, betrays at once all the scorn, hatred, sorrow and thirst for vengeance which he had concealed from the conspirators, and indicates to us how he will use the privilege granted him to "speak in the order of the funeral." Cassius, who understood him better than Brutus,

"Who, only in a general honest thought,
And common good to all made one of them,"

had warned Brutus against granting Antony this privilege. He "liked it not." But Brutus, judging men by his own integrity of purpose, consented to allow Antony to speak, binding him only to the condition,—

"You shall not in your funeral speech blame us,
But speak all good you can devise of Caesar."

With this knowledge of the history of the great oration, we are prepared to study the laws of its delivery.

The third scene of the act makes us acquainted with the feelings of the multitude. Brutus has in a manner convinced their judgment—or perplexed it; but he has failed to move their feelings. A change of government is always agreeable to a people, they grow tired of their rulers and believe that any change will bring advantages. This, at any rate, marks an ignorant people; and hence Brutus, assuming the character of a Liberator, wins the general approbation. Shakspeare introduces four citizens, who each may be regarded as representatives of the popular feeling. Antony, who has been standing by during the latter part of the speech of Brutus and has heard the acclamations of the people, and especially the implied threat of the fourth citizen—

"What does he say of Brutus?"

"Twere best he speak no harm of Brutus here," and the general sentiment expressed by the first and third citizens—

"This Caesar was a tyrant.

"Nay that's certain,"

"We are blest that Rome is rid of him"—understands the conditions on which he must commence; and all these considerations must guide the reader as he commences. There must be no attempt at oratorical display. Antony is gentle, humble, even obsequious as he begins his address.

"Friends, Romans, COUNTRYMEN,—LEND me your ears."

Almost every word, however, has its purpose and is well studied. Antony, the haughty patrician, calls them, the common herd, his friends, that word must be uttered with studied grace, bordering on tenderness. But "Romans"—that word rouses patriotism and natural pride, and lifts them up to one grand height, orator and hearers, which in a moment sweeps away factious feeling and social prejudices. It must be delivered with more force than "friends." It is a word of fire and demands a fuller and firmer tone, for it half wins them to his cause. But it is not enough. There are wide divisions still between Roman and Roman; so Antony crowns the triumphs by making them kith and kin with himself. Patrician and plebeian blood may separate them as Romans, but "countrymen," completing the bond of common interest and sympathies, must be uttered with a warmth which is not even assumed by Antony. Yet he instantly recollects the difficulties before him. He knows the wavering, fickle crowd, and lest he should be suspected of presuming too much upon his patrician claims, he again obsequiously asks them, as if in real homage to their power, to "LEND him"—only lend a great favor, their ears.

I have given this analysis to indicate, as I see it, the spirit in which the address must be opened. The reader must beware of being "oratorical"—and especially must he beware of expressing scorn or irony when he utters the words "honorable men." He