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rhythm, or number, and on it are founded all metres. Quantity also enters into accent and emphasis, as a chief element of that prominence, which these are designed to give to particular syllables and words. They are also marked in part by the greater force or loudness of voice expended upon them. Not only is the short syllable more quickly pronounced than the adjacent long, in all discourse, but the stream of utterance, as a whole, flows at some times far more rapidly than at others. A slow or deliberate utterance expresses serious thought, meditation or deliberation of mind and sadness. Acceleration of utterance gives vivid expression to animating sentiments.

1. *Ictus*

But the voice possesses a fourth power by which it denotes its most forcible emphasis. This I denominate *ictus*. It is not the same with loudness, for a syllable may be made relatively very loud without *ictus*; nor is it the same with brevity, for a forcible *ictus* may be upon a long syllable. It is the sudden delivery of the breath upon the beginning of the syllable with an explosive force. This is effected by the very quick and spasmodic contraction of the muscles of the breast and larynx, ejecting the air upon the opening of the syllable, like the gases discharged from a fire-arm. But the current of vowel sound thus explosively begun does not always terminate as suddenly; it may be continued into a syllable both loud and long. This quality, *ictus*, is exceedingly expressive. It signifies, in argumentative passages, the highest dogmatic certainty, and in emotional, the most vehement, sudden and determined passions. The orator should, therefore, take care how he expends this most peculiar means of expression upon insignif-

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icant statements or unimpressive emotions. The word made emphatic by dynamic force, elevation of pitch and *ictus* at once, is his Olympic thunderbolt; he should beware how he launches it, save when there is a *nodus vindice dignus*.

The fifth quality of voice is that intrinsic trait so hard to describe in words, but so manifest to every good ear, which the French artists denominate *timbre*. It is not equivalent to dynamic force, nor to pitch, nor to *ictus*, but it is the essential characteristic with which Nature stamps each kind of musical sound, whether loud or soft, high or low, sudden or protracted. It is the peculiar thrill which each instrument has as its own. Let, for instance, a violin and a flute, or a piano and a trombone, sound the same note in perfect unison of pitch and with the same loudness. Every ear perceives that there are two instruments, not one. Why does not the tone affect the ear as one? It is because the note of a violin has its own *timbre* distinct from that of a flute, and a piano different from a trombone's, although in unison in every other respect. So the human voice has its own *timbre* distinct from all the other sounds of nature. The voice of a male has a different *timbre* from that of a female. The latter is pitched naturally one octave higher than the former. But if the male elevates his voice to the same pitch with the female *contralto*, and puts it in unison, the difference is appreciable still. What is yet more wonderful, the voice of each person has its own individual *timbre*, by which his friends distinguish it in singing and speaking amidst other voices in unison with it. This quality may be greatly improved without obliterating or revolutionizing it, by judicious practice.