

PUBLIC SPEAKING III.

1X
2. points
1. Correct Sitting Position.

- (1) Both feet flat on the floor with the heel of the forward foot opposite the arch of the other foot.
- (2) If one does not find this position comfortable, it is permissible to cross the feet, but never to cross the knees.
- (3) Sit quietly while another is speaking, singing, reading, or leading the meeting. Do not fidget, whisper, or attract attention.
- (4) When you return to your seat, do not back up to it. Always turn toward the people.
- (5) Always avoid all but the most necessary conversation with others on the platform or in the choir. Have the program and your part in it thoroughly planned and understood beforehand.

X
5. points
2. Correct Standing Position.

- (1) One foot in advance of the other.
- (2) Weight on the advanced foot.
- (3) The diaphragm in.
- (4) The chest out.
- (5) The chin in.
- (6) The head up.
- (7) The chin up.

When announced to read or speak, do not rush to your place. TAKE YOUR TIME. Before speaking a word stand quietly for a moment until you have the complete attention of the audience.

If one is behind the pulpit or desk, the hands may rest quietly upon it, or they may be allowed to hang naturally at one's sides.

III. SCRIPTURE READING.

1. Its Importance.

"If God in judgment were to withdraw the stars from the firmament, the tides from the ocean, the verdure from the earth, He would not inflict so great a catastrophe as to remove the supremacy of His Book from His people."

"To the Bible we are indebted for our highest hopes, our ^{only} ~~most~~ substantial peace, our deep and holy faith, once for all delivered to the saints."

2. Its Place in the Service.

- (1) Public reading of the Bible as a part of worship is an ancient custom. The leader of Israel at the close of the wilderness trip -

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"Read all the words of the law, the blessing and the curse. There was not a word which Joshua read not before the assembly of Israel." Joshua 9:34-35.

- (2) Every successive reformation has been associated with its study. At the time of Nehemiah and Ezra -

"They read in the book of the law of God.....and gave the sense and caused them to understand the reading." Neh.8:8

- (3) We are told of CHRIST - Luke 4:16-30.

"He came to Nazareth, where he had been brought up: and as His custom was, he went into the synagogue on the Sabbath day, and stood up for to read."

- (4) JUSTIN MARTYR - in his first apology, written about 140 A.D. writes:-

"On the day which is called Sunday, there is an assembly in the same place of all who live in cities, or in country districts, and the records of the Apostles or the writings of the Prophets are read as long as we have time. Then the reader concludes, and the President verbally instructs and exhorts us to the imitation of these excellent things: then we all together rise and offer up our prayer."

Thus about one-hundred years after the death of Christ we find the reading of the "records of the Apostles" at meetings of the Christians, referred to as a custom well-known, and firmly established as the chief part of the services.

- (5) AT THE REFORMATION. It is a very significant fact that after Romanism was removed from the Church, the great sacrificial altars were taken down and plain communion tables were put in their places. Following this, a large Bible was placed on a lectern stand in the middle of the Church Chancel (platform) so that on entering, the eyes of the people first caught a mental picture of the open Bible instead of the altar with all its idolatry as existed in the pre-reformation churches.

If this was thought so necessary in the days of the Reformation, how important it is at the present hour to give the Bible a primary place in the worship in the house of God, for is there not a famine of the Word of God?

TODAY - Scripture reading is frequently called a part of the "Introductory Exercises". In many of our churches these are rushed through in a perfunctory manner.

Among all denominations of Christians there is found little genuine conception of the fact that the reading of the Scriptures is an essential part of worship.

In theory, of course, it is still magnified, yet there is no well-defined conception or realization of the power of the living voice to interpret its meaning.

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The clergyman devotes the whole week to the preparation of the sermon, but probably only a few moments to the preparation or selection of the Scripture Lesson. Sometimes, indeed, the lesson is not chosen until the minister arrives at Church.

IV. PUBLIC READING OF THE SCRIPTURES.

1. There ought to be a new and distinct phase of vocal expression. The thought should not be expressed by the reader as if it came from his own mind, but rather, as something coming to his own soul as well as to the souls of others. One writer has said, "To read the Scriptures, enjoin the truth upon yourself and upon other men." We include ourselves with others. 94
2. This is a peculiar, a serious and a difficult function, and demands special study and earnest preparation.
3. It calls for the highest emotion, the deepest sympathy, and the most exalted expression.
4. They should be given with the utmost simplicity the most direct sincerity.
5. If the Bible is well read after prayer and earnest contemplation, people are bound to listen.
6. When the Bible is read with real earnestness and simplicity, no art is more sublime, nothing moves more deeply the hearts of the congregation.

V. WHAT DOES GOOD READING DEMAND?

It demands three things:

1. Depth of Thought by Interpretation.
2. Vivid picturing of the scenes and characters.
3. Sincerity in Emotion.

- A. Have an intelligent understanding of the author's meaning and imbibe the spirit of the whole.

Scripture Reading may be divided into Five Classes:

- (1) The first step in the development of power to interpret the Bible by the voice, demands necessarily a study of the Bible story, and the best method of presenting it.
 - a. A story must secure attention.
No doubt must be left in the listener's mind as to the central point of interest; and as the reader passes from one event to another, there must be such a discrimination and vivid realization of each idea in succession that there is variation in all the modulations of the voice.

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- b. A story should be spirited and animated, and the fundamental event or object in each scene must be so vividly portrayed that the subordinate parts will be thrown into the background.
- c. "The secret of boring people," says a French proverb, "is to tell everything."

Lyric Poetry in the Bible is recognized as the greatest and has been generally termed "The Great Lyric".

(2) The Lyric.

- a. The Lyric is always rhythmic and centers around one central theme rather than in a sequence of events.
- b. One of the dangers needing special attention in reading lyric poetry is monotony. Each specific idea must be accentuated.
- c. As a rule, to be most effectively presented, the Psalms should be read more slowly than any other part of the Scriptures.

(3) The Didactic

- a. In one sense the sublimest and most difficult thing for the reader is to read the plainest prose in a way to awaken interest.
- b. As an illustration of the genuine didactic spirit the reader should take some specially intellectual passages in Proverbs, and give the truth with great clearness and weight.

While speaking as naturally as in common conversation, he should be able to accentuate the rhythm by giving the words slowly and impressively. Jas. 3.

- c. Avoid merely conveying the meaning, without suggesting its importance. The great contrasts between the ideas and the illustrations should be especially marked.
- d. There are dangers in the development of the true didactic spirit:
 - 1. The repression of all feeling. When a reader is merely emphasizing the meaning, he is in danger of eliminating all emotion, in order to become purely judicial and to give facts merely for their own sake unrelated to human experience.

(4) The Dramatic.

- A. There are two Types of the Dramatic Spirit.

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1. The direct - which shows itself in impersonation.
2. The indirect - which concerns descriptions or impressions of events or occasions. We infer the dramatic spirit from the nature and feeling of the speech.

B. Dramatic Instinct is the Most Important Requisite.

- in all public speaking
- in all vocal interpretation.

1. The proper dramatic interpretation of the Bible; requires an imaginative realization of situations, events, and actions, as well as characters.

A suggestive emotion is awakened and the scene becomes real.

2. The Gospels.

a. The Gospels are dramatic.

We feel acquainted with the various characters portrayed in every scene.

The disciples appear in all their weakness; we see the look of the Master, the remorse of Peter, the ambition of the sons of Zebedee; the bigotry and narrowness of the Scribes and Pharisees.

b. The Parables are dramatic.

The situations are human; the accounts short and pointed; the dispositions and motives of the human heart are laid bare.

C. Examples of the Dramatic Spirit in the Bible.

1. Luke 7:36-40. In reading the account of the visit of Christ to Simon, the Pharisee, if the reader's imagination and sympathy are awake, he becomes a living spectator of the scene.
2. Mark 10:17-22 - "The Rich Young Ruler." At first we experience simply a general interest in the young man, and the words of Christ. But in the clause, "Jesus looking upon him loved him," we enter into fuller sympathy with the Master, and a tenderness is awakened within our hearts.

Note: We cannot impersonate except on the human plane.

We cannot impersonate God.

Whenever we speak His words we manifest the emotion awakened in our hearts in response to what we hear.

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3. Luke 23:39-43 - In giving the words of the two malefactors, the references to the first one is negative, for our real sympathy is with Christ; but when the other malefactor rebukes the first our sympathy for him is awakened and the quotations and descriptions are given directly and with great intensity of feeling.
 4. Luke 24:31-32 - "The Supper at Emmaus". In this account at the words "and they knew him" we necessarily show joy with them before there is any direct impersonation.
- (5) The Epic.

A. What is the Difference Between the Epic and the Dramatic?

- a. In the Epic man compares his own impressions with the ideals of the race, and expresses a racial judgment.

The impressions produced upon the individuals imagination and sympathy are not only true to his character but to the ideas of humanity.

- b. In the dramatic the reader represents another individual. In the Epic, he represents the race.
- c. The dramatic may impersonate only on the plane of the personal and the human, but there is not a plane beyond the possibilities of interpretation of the epic spirit.

The epic instinct can quote the words of Jehovah and suggest His greatness by revealing the impression made upon the speaker's own soul while sustaining the utmost dignity.

B. The Epic Transcends the Dramatic in all reading of the Scripture.

- a. An entirely different impression is made by the reader of a Bible Story who has some conception of its dignity, and does not exaggerate the dramatic quotations but accentuates rather those clauses which enable him to express the impression which scenes, events, or actions make upon him as a spectator.
- b. The reader of the Bible must be careful not to form the opinion that the epic is so exalted and dignified that it is inflexible and monotonous and eliminates the usual elements of expression.
- c. The opposite is true. The more epic a passage, the more abrupt and intense the transitions, the greater the changes of pitch, the longer the inflections, and the more significant the pauses.

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- d. In giving the words of Christ - while we do not want the direct dramatic, the words must not be given monotonously or even all alike.

The more noble the expression, the more dignified the thought, the more intense and more sublime will be the changes in feeling.

It is impressive to note a number of different emotions expressed in the utterances of our Master.

1. Approval - - "Go in peace!"
2. Confidence - - "I, if I be lifted up, will draw all men unto me!"
3. Infinite Love - "Father, forgive them, they know not what they do!"
4. Persuasion - - "Come unto Me, all ye that labour and are heavy laden."
5. Pity - - "The cock shall not crow before thou shalt deny me thrice."
6. Sorrow - - "O Jerusalem, Jerusalem."
7. Solemn Warning - "Beware!"
8. Tender Sympathy - "Woman, behold thy son!"
9. Wonder and Admiration - "I have not found so great faith, no, not in Israel."

C. Illustrations of the Epic Spirit in the Bible.

1. I Kings 18:25-39. - "Elijah on Mount Carmel"
The heroic intensity of Elijah, his passion and his earnestness, all partake of the epic spirit. We cannot impersonate him.
The events are epic, still more than the character of Elijah, and the reader must show the impression which every event makes upon him.
2. II Sam. 12:1-14 - "The Rebuke of Nathan."
He tells David a simple story, and when David has given expression to his anger, the whole bearing of Nathan changes, and with intense feeling he says very slowly and impressively, "Thou art the man" and follows with a long and severe rebuke from Jehovah.
The short sentence, "Thou art the man" must be spoken in the spirit of all true rebuke, namely with regret; not with antagonism, but in such a way that the man will condemn himself.

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(This is true of all the rebukes in the Old and New Testaments. When read in the spirit of anger they are perverted.)

3. Exodus 3: - "The Call of Moses."

In this passage, the fact that Moses was keeping the flocks of Jethro, his father-in-law, is a simple statement without significance. But after a few clauses we pass to something higher. There is a far more spiritual suggestiveness, and when the voice out of the burning bush speaks to Moses, and the ineffable is given, all becomes intensely epic.

4. Luke 16:19-31 - "The Rich Man and Lazarus."

In the story of Lazarus, the reference to him lying at the gate of the rich man awakens the ordinary sympathy with human suffering; but the reader gradually rises into a higher phase of the dramatic and later into the epic spirit, which reaches its climax of wonder at the words, "If they hear not Moses and the prophets, neither will they hear though one rose from the dead."

VI. VIVID PICTURING OF SCENES AND CHARACTERS.

A. IMAGINATION.

1. Definition - (It can never be more than approximately defined.) It is that faculty of mind which forms concepts, creates, images, forms new and intellectual conceptions beyond those derived from external objects and actual events.

2. Two steps in Training the Imagination.

a. Try to compass the idea of God.

Send the mind back upon its quest and try to remember, imagine the first time you thought of eternity, of infinity. Write down from memory, impressions as you recollect them.

b. Write out the recollection of some great storm or aspect of nature.

3. The Training of the Imagination Touches Everything we do or say.

It is true that some possess this gift of imagination in a greater degree than others, but all can develop it to a great extent. Learn to visualize everything:

a. Describe your home, your room.

b. Look intently at an object, then close your eyes and see it.

4. Gain Vital Imagery.

(vital - to create or start fire in another's heart)

a. Hold all scenes whether actual or imaginative on the mind vividly.

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- b. Cultivate the power of forming ideal scenes, of picturing ideal characters, and of seeing even the printed page.
- c. Gain the power so forcibly to see the scene or character that the hearer can also see it. Project the picture to the audience.
- d. Change with the changing reality of your pictures.
- e. Tax your imagination not only see the scene, but write out a description of it.
- f. The more you develop your imagination, the more you will be helped to touch the emotions of others.

To agitate the imagination of your audience you must first **set** your own on fire.

- g. After a few weeks study of this subject of imagination you will find yourself in possession of new and hitherto unsuspected power.
5. Power in Description - is dependant upon the selection of those fundamental elements which give the definite character of the object.
- a. The power of the writer is especially shown in the ability to create, by his imagination, such a living scene, that the reader can see it as he reads. (F.B.Meyer)

The power of the reader depends upon the rediscovery of those elements, and also more especially upon the realization of the essential words which manifest the elements of the picture.

- b. The writer selects words most adequate to the representation of the scene.

The reader, in reading the description accentuates the elemental words in such a way as to dominate the attention of men.

6. Imagination Gives You the Power of Vivid Description.

The uttered word dies on the instant, but a picture thrown upon the scene of the imagination may endure forever.

an illustration in the appropriate time is valuable
But do not try to make spiritual application
 It is said that Henry Ward Beecher could so describe a growing Potato as to hold his listeners spellbound.

- 7. The Holy Spirit will flash scenes before you in living reality if you wish to learn to visualize clearly.

- a. Nowhere do we find the imagination taxed to such a great extent as in the word of God.

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- b. The scenes presented there range throughout the entire gamut of human experience.
- c. To work in this line, the best training for a student is to ask the Lord to make some picture real and vivid and then tax your imagination to write it out.

VII. ESSENTIAL CHARACTERISTICS OF A PUBLIC SPEAKER

1. Vigor

This is the first requisite of the Public Speaker.

- a. Vigor is the co-ordination of bodily strength, mental energy and spiritual growth.
- b. It demands animation for the body. Always have a physical response. You should really work as hard physically as if engaged in some manual labor.
- c. It is sometimes difficult for the inexperience to realize the degree of vigor required.
- d. Earnestness does not take the place of vigor.
- e. Enthusiasm is essential to success. The mind must burn not merely smoulder.
- f. All worthwhile expressions demands energy, force, and life.

2. Naturalness

- a. This is the most important characteristic, especially for the minister of the Gospel.
- b. If we could be just as natural before an audience as we are in conversation with an intimate friend, there would be little need for a study of this kind, but usually the young speaker is selfconscious or in an effort from without to be effective, he becomes affected.
- c. Naturalness is freedom, freedom from self-consciousness; freedom from affectations.
- d. In the natural the only way one can develop and become natural in public, is through the laborious study of true technical form which will lead at least to perfect form becoming an efficacious habit.

But we are preaching in the power of the Spirit, and if we pray until we are saturated by prayer, then we may be lost to self in the desire to deliver the message that He may be glorified.

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3. Abandon.

- a. In the natural, this refers to giving oneself to the subject; throwing oneself into the spirit and enthusiasm of the subject.
- b. In the spiritual, it could be termed yielding to the Spirit of God, this is nothing without reserve.

4. Sincerity in Emotion.

- a. The ability to feel deeply and to express that feeling to others is a potent factor in Public Speaking.
- b. Feeling and emotion are not artificial things - they are a real force in all earnest speaking.
- c. Without emotion a speaker is little better than a book.
- d. Quintillian said, "The chief requisite for moving others is that we ourselves be moved."

e. Chas. G. Finney says:

"A minister should always feel deeply his subject. If a man feels what he speaks, speaks what he feels and acts what he feels, he will be eloquent."

If a minister means to preach the Gospel with effect he must be sure not to be monotonous and he cannot be monotonous in preaching, if he feels what he says.

Mere words will never express the full meaning of the Gospel. The MANNER of saying it is almost everything."

5. Development of Emotion.

- a. Realize the spiritual significance of the thought. The more profound, the more it will pay you to dwell upon it.
- b. Enrich the emotion by some similar emotion in your own experience.
- c. Cultivate the power of feeling intensely, any deep emotion. Carry this to an extreme in practice to bring about the desired end.
- d. Artistic emotion is of dual nature.

(1) The speaker or reader must feel deeply the emotion.

In true expression of emotion there is sufficient intellectual and spiritual feeling to warrant every physical movement.

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- (2). He must have, at the same time, a conscious and controlling power over that emotion.

e. Do not Confuse Loudness with Emotion.

Loudness, as a rule, is a waste of earnestness.

The most impressive feeling is not loud.

- (1) Increase of excitement naturally tends to an increase of volume.

In direct opposition, increase of control lessens volume and increases intensity.

- (2) With the increase of force and earnestness one of the first tendencies is the elimination of the changes of pitch.

Usually, in such a case, the voice strikes a high pitch and holds it - monotony is the result, and the weight of the thought is lost.

f. To acquire the earnestness that comes from Real Feeling.

You must not aim at earnestness but at the thing that produces it. You must go to the innermost heart of your subject.

VIII. READING HYMNS.

- (a) Reading hymns well means much people sing it. The basic trouble with much of our congregational singing is that the song-leader fails to bring their minds to centre upon the thought in the hymn, and they sing mere words in a somewhat listless way.
- (b) It is more difficult to read the words of a hymn with which a student is familiar than any other selection. There is a distinct tendency to merely repeat the words in a little sing-song.
- (c) For one who had this difficulty make yourself, for the time being, forget the melody, and express the thought.
- (d) Drills on some hymns will prove helpful.

1. True Expression Comes from Within Outward.

Expression is the most natural art in the world. The word itself seems to imply self-expression, not an imitation of another; an exaggerated outward display for the sake of attraction; but merely the expression of something worthwhile we wish to convey to others.

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On the religious field today there is altogether too much superficiality, a "put it over" spirit, which is, we believe, bordering too near the stage and the world for the Ambassador of Christ held in trust with the glorious Gospel message.

2. Ability Bestowed in the Natural Must be Developed.

God gives the gift of prophecy in a greater or lesser degree to individuals, but the natural gifts must not be neglected.

3. The Value Gained by the Individual - will depend largely upon two things:-

a. Observation - Observe closely successful speakers.

b. Application - The actual practice of things which you find needed in your work.

IX. THE SPEAKER AND HIS AUDIENCE.(1) Do not be afraid of an audience.

Ask the Lord to take away the fear and give you a real love for His hungry children and those bound by the chains of sin, whom the Holy Spirit has drawn into the meeting.

(2) Consider your Audience as a Unit.

Never think of them as a certain number.

Bring them to attention as a unit, not as an aggregation of units.

(3) Address Yourself to All Your Hearers.

Turn from side to side to give directness to your thought.

(4) There are speakers who, possibly unintentionally, give the impression when speaking that they have a disagreeable task to perform and the sooner they get through with, the better.

As it were they must throw so many words "AT" the audience.

(5) Others Speak directly "TO" the congregation.

a. It is well to note that much is gained by looking into the eyes of your listeners, look right at them, at individuals. The eye is the most direct and magnetic source of communication between man and man. A clear, deep, steady glance of the eye is an instrument of tremendous power in public speaking.

b. There is a tendency with the young worker to find a real nice spot on the wall or ceiling and watch it so man will put away from their vision.

c. It is hard at first to look right at the people. Make up your mind you are going to do it and soon you will come to enjoy speaking much more and the people, it is certain, will

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enjoy you more.

- d. The Evangelist in this way is able to deal directly with sinners.

One sinner said recently, "That sermon was just for me, and you looked right at me."

- e. Chas. G. Finney said:

"If a minister has his eyes on the people he is preaching to, he can usually tell by the expression on their faces whether they understand him."

"If he wishes to preach with effect, he must not be afraid of repeating whatever he sees is not perfectly understood. If he sees they do not seem to be grasping any particular point, let him stop and illustrate it. If they do not understand one illustration, let him give another, and make it all clear to their minds before he goes on."

- (6) There is a better way of speaking "WITH" them which makes each one feel as did Ruth of old that "the few handfuls" are "of purpose" for him.

Our blessed Lord preached to even one individual so let us remember that each part of our message, if prayerfully prepared, is the voice of the Lord, speaking to His needy children, we are privileged to minister to.

Sometimes the weather is bad and only a few come out, but those few are hungry souls and well worth giving the best that is in us.

- (7) Preaching should be Conversational.

Chas. G. Finney says: "A minister must preach just as he would TALK if he would be understood."

"The Gospel will never produce any great effects until ministers TALK to their hearers, in the pulpit, as they talk in ordinary conversation."

- a. The ideal of public speaking, is with very little modification, the ideal of good conversation.
- b. Your thought habits largely determine what your conversational style will be and your daily habits of speech will largely be the character of your public speaking.

- (8) Just supposing - someone should walk out of the meeting when you are speaking, and, as usual, every eye turns toward the exit and away from you, attention is lost for the time being.

- a. Do not embarrass the one who has gone out, by waiting but continue speaking.

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- b. When attention has been regained, repeat your last important thought to give the connection of your message and then go on.

X. THE SPEAKER AND HIS MESSAGE.(1). Consider your Introduction.

- a. Pray definitely about it.
- b. People listen intently during the first few moments and then usually decide whether they are interested or not.
- c. Robert Lee says: "In speaking to Common Lodging-house or open-air audiences say something at the beginning that will at once arrest attention. This is important,"

You are wise if you commence either:-

By relating a true anecdote,

or

By asking a startling query, or

By announcing a text.

- d. He also says: "Always adapt yourself to your particular audience."
- e. The Introduction should be made as free, appropriate and interesting as possible.
- f. The introduction, it must be remembered, should introduce. If a story is told it should have a definite bearing on your subject.

(2) Be Familiar with Your Subject.

- a. It is apparent that the underlying cause of so much hesitancy in the delivery of a message is lack of preparation.

Only that which has been illuminated in our hearts by the mighty power of the Holy Ghost can we make live for others. Only that which comes from the heart can possibly touch the heart.

A young preacher had preached for an old man in the ministry and at the meal afterward was trying to get a compliment. Nothing was said, so he ventured, "I don't know why it was, but somehow I couldn't get into my sermon this morning," to which the older man replied, "I'll tell you why, my son, your sermon never got into you."

- b. Misquoted Scriptures grind horribly in the ears of God's children.

Spurgeon said, "Every preacher should consider himself honor-bound to repeat Scripture perfectly."

(3) Begin Quietly and Deliberately.