



Quarterly Journal of Speech

Publication details, including instructions for authors and subscription information:
<http://www.tandfonline.com/loi/rqjs20>

New books

Wilbur Jones Kay
Published online: 05 Jun 2009.

To cite this article: Wilbur Jones Kay (1919) New books, Quarterly Journal of Speech, 5:2, 180-184, DOI: [10.1080/00335631909360737](https://doi.org/10.1080/00335631909360737)

To link to this article: <http://dx.doi.org/10.1080/00335631909360737>

PLEASE SCROLL DOWN FOR ARTICLE

Taylor & Francis makes every effort to ensure the accuracy of all the information (the “Content”) contained in the publications on our platform. However, Taylor & Francis, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. Taylor and Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to or arising out of the use of the Content.

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Terms & Conditions of access and use can be found at <http://www.tandfonline.com/page/terms-and-conditions>

NEW BOOKS

Fundamentals of Debate. BY HARRY FRANKLIN COVINGTON. New York. Chas. Scribner's Son's, 1919. Pp. 291, Cloth.

Many meritorious text-books on argumentation and debating have been made available for class room use by the various publishing houses but not from Professor Baker's epoch marking "Principles of Argumentation and Debating" down to the present has there been any significant improvement in the presentation of the subject matter nor any worthwhile suggestions for instructing students how to acquire a more effective power in debate. All have tended to stress the purely logical element in debate. Results achieved from the use of these texts have been reasonably satisfactory measured in terms of ability to analyze and organize and reason logically. But there has been a very painful consciousness on the part of the teacher that the students' arguments fell short of being convincing. Too often, in spite of all the teacher might urge against it, the student forensic differed but little from his brief. His speech proved dull, formal, and decidedly uninteresting and unconvincing.

And now comes to hand Professor Covington's book to tell us exactly why results have been unsatisfactory on the side of presentation and to furnish us the specific remedy to obviate this long endured evil. What Professor Covington sets forth in the second part of his book in the chapters dealing with "Imagination in Argument"; "Suggestion in Argument"; and "Instruments of Suggestion," is not pure theorizing evolved from a pipe dream in his study, but is practical principles tested and proved in his own class room with students in debating. They have also been proved in the debates with Harvard and Yale.

"Fundamentals of Debate" is the outgrowth of Professor Covington's conviction that "the subjects of argumentation and debating are not so much an applied logic as an applied psychologic: that indeed, there are other powers of the mind than the purely logical which are fundamental, and the principles governing them are

capable of a more thoroughly scientific exposition than has hitherto appeared in our manuals."

The unique feature of the book lies in the fact that "it recognizes more fully than has hitherto been the case in text-books on argumentation and debating, the function of the imagination in reasoning: that the unconscious association of images in the mind leads to new ideas and progress, and that, in presenting our ideas after they have been logically organized, they must be imaged suggestively on the minds of the audience."

In the reviewer's opinion this is a text-book which no teacher of debating can afford to overlook. It is an epoch making book and in the hands of an intelligent teacher will greatly aid the college student of debating to acquire an effective and convincing power of presentation.

WILBUR JONES KAY.

Psycho-Gymnastics and Society Drama. BY DELBERT M. STALEY, A.M. Ph.D. and HELEN C. CULVER. Boston. Richard G. Badger, 1918. Cloth, pp. 94.

In this little book with a big name there is a preface signed Bertha Pizitz, in which it is observed that "Psycho-Gymnastics fills a much needed place—a vital long-felt want." It is further said that "In the treatment of this subject the authors show the result of their deep and profound knowledge of the work. From their great store-house of experience, they have painstakingly selected only the most beneficial and essential exercises, which will fit the individual for every occasion." The great store-house of experience and the profound knowledge of the authors, results in a volume faintly reminiscent of Delsarte and Emerson, with some rather absurd paragraphs evidently resulting from undigested scraps of Physiology and modern gymnastics. The ridiculous character of the whole discussion can probably be shown by a few quotations:

"The scientist points to certain internal disorders having an analogy in animals whose interior mechanism closely resembles our own. Man on all four accommodates his inner organs to their logical order. . . . The appearance of the contents of a half-filled trunk when tipped on end illustrates what takes place when one rises from his hands and knees: the organs lie on one another and in close quarters" (p. 11). "The diaphragm—or the emotional vital center,

the solar or sun center, sometimes anatomically called the 'solar plexus,'—should be definitely trained" (p. 22). "The notch of the sternum is the centrifugal center from which, to which, and about which all attraction and repulsion, gravitation, radiation and levitation should emanate in passing from one point to another. Every agent of the body must act in proper relation to, and every thought must spring from, the divine center. There should never for an instant be any suggestion of the absence of this concentrated, sustained, tenacious contact of that universal uplifting influence" (p. 24-25). "Who has not observed the oncoming train, or the stateliness of the mighty ocean liner as it ploughs the waves, the aeroplane as it circles in the air above the head and gracefully alights on the ground. Each and all of these things seem to say to mankind, 'Master the Oneness which God has given you.' Who cannot but think as he gazes into the starry heavens at night, and beholds the countless stars and planets steadily performing their functions, or observes the sun in its course during the day, that here is another lesson in the great Oneness of God's plan. God made man upright, and we should not, at any time, under any circumstances, break and destroy the Oneness of the body of man" (p. 30). Compare with the half-filled trunk remark just quoted.

It is too long to quote, but the section on Walking, pages 63-66, is simply uproarious. There are, of course, alleged quotations "from a text book by J. H. Kellogg, M.D." the name of the book, publisher, etc., being omitted. Also a quotation from "Charles E. Page, M.D.," with the same absence of accurate documentation.

The second part of the work, consisting of ten pages, is called Society Drama. The definition given is as follows: "The correct manner and movement of people in relation to their fellowmen at all times and in all places is Society Drama; or Society Drama may be explained as the simplest performance of an act in the presence of others—yet a performance retaining all the dignity of manhood." And the character of the discussion is, it seems to me, delightfully indicated by these three brief paragraphs.

"One of the difficult things in Society Drama is to enter and to leave a room correctly. You will find the diffident person stumbling about, walking over things, seemingly nosing the door. He apparently needs both hands and feet to open and close it and nine times out of ten he will trip in departing.

On entering a room, face the door, and should it swing to the left, grasp the knob with the left hand, open the door, step inside, swing the door behind you, grasp the inner knob with your right hand and quietly close the door. If the door swings to the right, grasp the knob with the right hand, open the door, step inside, grasp the inner knob with your left hand, and quietly close the door. On arriving inside the room, greet the hostess with a slight bow when she offers her hand. Wait until the hostess is seated, then accept the chair indicated.

On leaving a room, mention that you must go; rise, walk directly to the door, turn and face the hostess, and make your excuses. If the door-knob is at your right, grasp the knob with that hand, quietly open the door, swinging it back of you, then grasp the outer knob or handle, bow yourself out (you are still facing your hostess), and quietly close (never slam) the door. Do not linger after you have said you are about to depart."

J. M. O'N.

Winning Declamations. BY EDWIN DUBOIS SHURTER. Lloyd Adams Noble. New York City, 1917. Cloth, pp. 303.

This volume is an excellent collection of short selections for use as declamations. Many of the selections are of course fragments of larger units, all of them being cut to from three to five minute length. The material is good. The editor's brief note on each declamation is of a sort to be decidedly helpful to the untrained student or teacher or to the person working without the assistance of a teacher of speech.

The selections are grouped into two sections: Part I, Prose and Poetical Selections for Intermediate and Grammar Grades, and Part II, Prose Selections for High Schools and Colleges. The common confusion of terminology in this field is illustrated in this volume by the inclusion of a large section of poetry following a definition of declamation under which none of the poetical selections could come. The paragraph of definition is as follows:

"A declamation is a set speech of a more or less serious nature intended for delivery from memory in public. Usage has virtually made the word declamation to connote a cutting from an oration written and spoken originally by some person other than the one who is declaiming the selection. It is impossible to mark the exact dividing lines between an oration, a declamation, and a reading. You cannot place your finger on a geometric line and say, 'This

marks the end of *declamation* and the beginning of *reading* and beyond this point is oration.' Many selections lie in that twilight zone where characteristic marks are imaginary. Whether a selection is a reading or a declamation, then, depends on the manner of the delivery and the spirit of the piece. Selections that are chosen for purposes of mere entertainment, 'funny' pieces, dramatic readings, dialogue, impersonations, etc., are not considered declamations. Keep in mind that a declamation should 'be prevailing serious in tone and delivered for the purpose of convincing or persuading an audience of certain ideas or truths.'"

But, regardless of terminology, this is a volume in which any teacher can find a large number of good short selections for use in speech training. I know of no rival volume which I would rate above this in general usefulness.

J. M. O'N.