

MISS BURKE ON THE IMPORTANCE OF A SWEET VOICE

The First Word—There is no greater charm in woman than a voice, soft and low.

Byron, that great lover, says:

"The devil has not in all his quiver, so choice
An arrow for the heart like a sweet voice."

A pleasing speaking voice can be cultivated, although there is a reason for the difference in tone. The woman who is large across the cheek bones, who possesses a wide throat and larynx, usually has a voice of low compass and quality, just as a violin differs in tone, but always retains the same quality.

The wide difference in the ordinary speaking voice is due to many reasons: Race, language, occupation, and above all, to the mental capacity and culture of the individual.

Darwin says that the power of speech originated in the emotions, and he cites the highly emotional natures of great singers and orators. Many muscles combine in the simple act of speaking. You must use muscles in your throat, windpipe, tongue, and lips in speaking and you must cultivate the flexibility of these muscles.

Emotion is perhaps a greater influence on voice tone than muscle flexibility. Have you never noticed that hard, high staccato

tone which most people use when they are horrified? It is because the horror cramps the heart and



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lungs, compresses the muscles of the throat and sends the voice up into the head. On the other hand, tenderness and love expand the heart, lungs and all the muscles used to express it, and we get the "deep tones of love" of which the poets tell.

If women would only learn that they cannot separate the mental