

But the idea of "crown" is involved in that of "monarch," and we should read :

"It becomes
The throned monarch *better* than his crown ;
His *sceptre* (antithetic to "crown.")—"

Now the school-book reads :

"Shows the force of *temporal* power."

But this is involved, "temporal" being a necessary part of the idea of "monarch" or of "the mightiest."

"The attribute to *awe* and *majesty*."

Both implied.

"Wherein doth set the *dread* and *fear* of kings;"

But "dread" and "fear" convey the same idea, and there is no real antithesis.

The reading should be :

"His *sceptre* shows the force of *temporal* power—
The attribute to *awe* and *majesty*,
Wherein doth sit the *dread* and *fear* of kings;—"

Suggesting contrast to *love*, the product of *mercy*.

"But, *mercy* is *above* this *sceptred* sway;
It is enthroned in the *hearts* of kings;"

Antithetic to the *external* emblems of *majesty*.

"It is an attribute of *God* himself."

New, and contrasted with "kings."

"And earthly Power doth then show *likest* God's."

Here the school-book reads :

"When *Mercy* seasons *Justice*."

But we surely ought to imply "justice" as an attribute of the deity, and we are already speaking of "mercy," therefore neither of these words can be emphatic. We should read :

"And earthly power doth then show *likest* God's
When *mercy* seasons *justice*. Therefore, Jew,
Though *justice* be thy plea, consider this,
That in the *course* of *justice*, none of us
Should see *salvation*. We do *pray* for *mercy*,
And that same prayer doth teach us all to *render*
The deeds of *mercy*."

The sixth point in teaching reading is to graduate the qualities of high and low pitch, weak and strong force, slow and quick time. Uniformity in any of these qualities is a defect; and in the nature of the changes made by the reader, or dictated by the teacher, there is abundant scope for the exercise of taste and judgment.

The seventh and last point in teaching reading is to express the sentiment. This requires not only modulations of inflexion, stress, pitch, force and time, but a general smiting of the sound to the sense that shows the reader to be in full sympathy with his subject. Analogies that can scarcely be enumerated will influence the style in various ways to produce this effect. The principle may be laid down that every sentence should be so read as not only to express its meaning but to indicate the reader's sentiment in regard to it—whether of approbation, condemnation, indifference, etc. You will therefore treat as a fault in your pupils a style of reading that—however perfect, otherwise—is merely mechanical; warming what is cold, enlivening what is dull, and inspiring a sympathy of manner as the highest attribute of excellence in your most advanced pupils.

I have now sketched the system which I proposed to set before you. To facilitate your recollection of it, let me recapitulate the various points to be attended to.

- I. The apparatus of speech—the bellows.
- II. Pronunciation—phonetic syllables.
- III. Tones—gamut of inflexions.
- IV. Clausings—oratorical words.
- V. Emphasis—definite laws.
- VI. Expressive variety—pitch, force and time.
- VII. Sentiment—sympathy of manner.