

Another rule for GOOD READING, is to read *slowly*, and *distinctly*; AND JUST AS WE SPEAK. The first part of this rule is expressed by the good old couplet,

"Learn to read slow, all other graces
Will follow in their proper places,"

The second part of it requires an observation.—To read as we speak—that is, *naturally*, and with expression, is an excellent rule;* but if our *natural manner* or *accent* be faulty, we should endeavour to correct, rather than *imitate* it. "When I had begun to teach reading," Pestalozzi has observed, "I found out after a while, that my pupils wanted first to be taught *speaking*;" and this led him to commence with "*pronunciation*." Before his pupils were taught reading, or even the *alphabet*, he exercised them in *pronouncing*

* **READING AND SPEAKING.**—"The object of *correct Reading* is to convey to the hearers, through the medium of the ear, what is conveyed to the reader by the eye;—to put them in the same situation with him who has the book before him; to exhibit to them, in short, by the voice, not only each word, but also all the stops, paragraphs, italic characters, notes of interrogation, &c., which his sight presents to him. His voice seems to indicate to them, 'thus and thus it is written in the book or manuscript before me.' *Impressive Reading* superadds to this some degree of adaptation of the tone of voice, to the character of the subject, and of the style. What is usually termed *fine Reading*, seems to convey in addition to these, a kind of admonition to the hearers, respecting the feelings which the composition ought to excite in them: it appears to say, 'this deserves your admiration;' 'this is sublime;' 'this is pathetic,' &c. But speaking, that is, *natural speaking*, when the speaker is uttering his own sentiments, and is thinking exclusively of them, has something in it distinct from all this: it conveys, by the sounds which reach the ear, the idea that what is said is the effusion of the speaker's own mind, which he is desirous of imparting to others. A decisive proof of which is, that if any one overhears the voice of another, to whom he is an utter stranger—suppose in the next room, without being able to catch the sense of what is said, he will hardly ever be for a moment at a loss to decide whether he is *reading* or *speaking*; and this, though the hearer may not be one who has ever paid any critical attention to the various modulations of the human voice. So wide is the difference of the tone employed on these two occasions, be the subject what it may."

The same distinguished author gives the following admirable rule for giving to reading, "something of the vivacity and interesting effect of real, earnest speaking:"—

"The reader is to draw off his mind as much as possible from the thought that he is reading, as well as from all thought respecting his own utterance: to fix his mind as earnestly as possible on the *matter*, and to strive to adopt as his *own*, and as his *own at the moment of utterance*, every sentiment he delivers; and to say it to the audience in the manner in which the occasion and subject spontaneously suggest to him who has abstracted his mind from all consideration of *himself*; and from the consideration that he is reading."—Archbishop Whately's *Rhetoric*.

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