

While the effect on the children is, of course, the primary point to be considered, the effect on the teacher is, as just shown, debilitating. Nervous exhaustion is pretty sure to be the final outcome of this constant high tension, for a voice is a pretty safe index as to the condition of things in general. Note the querulous tone of chronic invalidism, as compared with the full, ringing voice of superabundant animal spirits, and the many shades between. It is curious to note the sudden change of key when, her charges disposed of, the weary teacher enters the dressing-room and greets her fellow-teachers in her ordinarily quiet, lady like tone. Yet it would be difficult to convince her that the same tone would answer, nay, more than answer, almost all the requirements of the class-room. Instruction, direction, reproof, praise can all be given with little if any variations in the pitch of a voice, certain differences in inflection being all the modification necessary. Reproof, especially, should never be administered in that sharp, high tone so often heard, a tone antagonistic in itself to a proper receptive attitude on the child's part, and far more likely to arouse a rebellious feeling.

It is always instructive to go through half a dozen or more class-rooms in a public school, merely noticing this one point. You will almost invariably find, as I have, that the quiet class is the one under the influence of the quiet voice, while with the higher key of the noisy teacher there exists a corresponding "undertone" of noisiness, so to speak, in the class. Necessarily so. The very noise of the teacher will shield the slight whispers of the children.

We used to recite frequently in concert for one of our teachers, who would stop us again and again, saying, "When you shout in that style you are not, you cannot be, thinking. All

your power is in your lungs and your brain is empty. Keep a little reserve power in your brains; your lungs are, as a class, quite powerful enough. Recite that again and put thought into your voices as you recite." Perhaps there was more of force than of truth in her appeal, yet nothing so effectually lowered the tones of our youthful voices as the effort to think as we recited. At the same time we learned to regard thought processes as quiet processes.

"You cannot deceive yourselves or me," the same teacher would remark. "You are old enough to observe that when one is really thinking one usually speaks in a quiet, slow, earnest voice. The noisy shouter has seldom the best things to say; if the thought is good oftentimes the sound drowns it. I heard a little child once say of a clergyman, 'He speaks so loud I cannot hear.' The angry person shouts, but we pay little attention to his words; his voice is the main thing we hear. The quiet person convinces." And she, being an embodiment of her own argument, convinced us.

A rather negative reason for an ordinarily quiet voice is the greater effect, which comes with the occasional need for louder, stronger, though not necessarily higher, tones. I remember once seeing our usually quiet teacher in a fit of righteous indignation, and it had a great effect upon the class. She had left us for a short time with a young girl as her substitute, to learn some lines from "Sir Launfal." She had herself analyzed the beauties of the poem with us, which left us no excuse for our misbehaviour. Not dreaming that she was near at hand, we shouted out the beautiful lines in hard, noisy tones far removed from the thoughtful, appreciative expression she so loved. In the midst of our shouting our teacher appeared at the doorway. We grew suddenly very quiet. In her usual