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## Doct's Corner.

### FRIEND KATE.

She lives a patient life,  
A peaceful art she bears,  
And amid every change  
A placid brow she wears.

And yet a brow uncrowned  
By honor or by fame,  
The world it knoweth not  
The echo of her name.

Yet we count her worthier  
Of plaudit and of praise,  
Than they who govern realms  
Or sing immortal lays.

Her life's a nobler thing  
Than sketch by painter's brush,  
Melodious in its flow  
As music's holiest gush.

A poem is her life,  
Which still we read and ponder—  
A hymn, which, as we hear,  
Awakes our deepest wonder.

Wonder at deeds so pure;  
Wonder at words so true;  
For, oh! they are but rare,  
The faithful are the few.

Then, sister, long live on,  
Crowned by thy sweet content,  
Till somewhat of thy grace  
Unto thy friends is lent.

Till gazing on thy face  
Thou smile our own has caught,  
And with the same deep peace  
Our hearts and lives are fraught.  
LIZZIE STODDERFORD.

### HOW TO READ.—No. 1.

In this portion of the VISITOR it will be our aim to make reading and declamation as agreeable as singing; and in the first place, we would say, that the voice must be all engaged. We do not promise any benefit to the pupil who uses but a portion of his vocal power. The lungs must be used. The heart, somewhere in the same neighborhood, must be enlisted, and both must be employed in this work of vocal training.

2. The position of the reader should be erect, with head upright as a man, and shoulders thrown back, so that the lungs may have fair play. One voice, the talking voice, is enough. Lay aside that spelling-book voice which is sometimes heard echoing dolefully and lone, in the school-room, seeming like the melancholy tones of the widowed turtle dove, mourning her departed.

3. The pupil needs to use his lungs to get a full, clear, musical tone of voice; and the heart to understand the meaning of every word he utters. His thoughts must be with the sentiment of the author he reads; and that meaning traced in words, must come out in earnestness from the heart. He must have an ambition

to be the very author of the sentiment he pronounces, and that feeling must be told in his tones and sparkle from his eyes.

4. By no means should a pupil be required to read words beyond his comprehension. Little children should use little words. They will fail to put the proper tone to a word out of their play-way vocabulary.

5. Articulation will claim first notice in this article. Only by patient drill can good articulation be acquired. See that every letter in a word has its proper sound; and when this exercise is given, let it be done heartily. The only way to do a thing well is to leave none of it undone. Do it all. Practice much upon the vowel sounds, until every one can be correctly given.

6. We need not occupy room here with tables of elementary sounds; we refer the pupil to any School Reader for exercise. It would be well to learn accurately the number of sounds belonging to each vowel, before proceeding further.

7. The vowel sounds are not difficult of utterance; it is because the letters by which they are represented have no uniform sound, and are often silent, that one is apt to be substituted for another. For example, we hear *sudden, hyphen, sloven, fountain, certain, Latin, gospel, chapel, poem*, pronounced as if spelled *suddn, hyphn, slovn, founth, certn, Latn, chapl, pomc*; and the same might be said of a great number of common words.

8. Another fault is to suppress the *e* and *o* in such words as *prevent, provide, &c.*, calling *prent, providc*.

9. Every one who detects himself in any errors of this kind, should make out a list of such words as he fails to articulate distinctly, and practice upon them repeatedly, until he can utter them gracefully and well.

10. In the following sentences will be found some difficulties for the untutored organs of speech. They may be practiced to advantage:

(1.) And oft *falke's* sounds sunk near him  
(1.) The lengths, breadths, heights, and depths of the subject.

(3.) He is content in either place. }  
He is content in neither place. }

(4.) That morning, thou that *slumber'st* not before,  
Nor *sleep'st*, great ocean, *laid'st* not thy waves to rest,  
And *hush'd'st* thy mighty minstrelsy.

(5.) Call her, her cholera at the collar scorn ing.—Faults? He had faults. I said he was not false.—In either place he dwells; in neither fails.—Over wastes and deserts, waste sand deserts straying.—The stalk these talkers strike stands strong and steady.—Rude, rugged rocks re-echoed with his roar.

11. Robert Kidd, in his admirable work on Elocution, gives the following rules in regard to

### BREATHING.

(1.) "Stand or sit erect, keep the head up and the chest expanded, throw

the shoulders well back, place the hands upon the hips, with the fingers pressing upon the abdomen, and the thumbs extending backward; inhale the breath slowly, until the lungs are fully inflated, retaining the breath for a few moments, then breathing it out as slowly as it was taken in.

(2.) "Let the chest rise and fall freely at every inspiration, and take care not to make the slightest aspirate sound in taking in or giving out the breath.

3. "Continue to take in and throw out the breath with increasing rapidity, until you can instantly inflate, and, as suddenly, empty the lungs. Repeat this exercise several times a day, and continue it as long as it is unattended with dizziness or other unpleasant feelings."

### EMPHASIS:

12. The term emphasis, from a Greek word, signifies to *point out*, or to *show*. It is used in reading and speaking to indicate the importance attached to a special word or words in a sentence.

13. A reader who pays no attention to emphasis is in danger of being called stupid. He will be certain to emphasize some parts of a sentence—right or wrong. A wide awake pupil will make a sentence mean something; while a sleepy pupil will dream nonsense with a thrilling truth glowing under his very eyes! Here are examples, showing the importance of proper emphasis.

(1.) "Go and ask how old Mrs. Remnant is," said a father to a dutiful son. The latter hurried away, and soon returned with the report that Mrs. Remnant had replied, that "it was none of his business how old she was." The poor man intended merely to enquire into the state of her health; but he accidentally put a wrong emphasis on the adjective *old*.

(2.) A stranger from the country, observing an ordinary roller-rule on a table, took it up, and on asking what it was used for, was answered, "it is a rule for counting-houses." After turning it over and over, and up and down, and puzzling his brain for some time, he at last, in a paroxysm of baffled curiosity, exclaimed, "How in the name of wonder do you count houses with this."

14. We will conclude the present article with two short reading exercises, selected not so much to illustrate what we have already said, as to furnish pastime for the present and remark for the future. The use of inflections, modulations, &c., will be the subject of our next month's lesson on Elocution.

### EXERCISE I.

(1.) "Then God said unto him, because thou hast asked for wisdom and understanding, and hast not asked for