

lungs are inflated pour out in one continued stream of sound, with the mouth kept well open, each vowel sound in succession. The object of this exercise is to give a full and pure tone to vowels, and saving the absence of a musical tone, it is similar to musical practice. The next exercise takes up the consonants in the order of voice consonants, viz:—*b, d, g, v, z, t, zh*, (in *azure*), *th* (in *them*), *r, l, m, n, ng, w, y*, and of breath sounds, as *p, t, r, f, s, ch, sh, th*, (in *thin*), and final *r*, as in *hurrr*. These letters must be sounded not named, under the following conditions: 1st. When one letter has been energetically sounded, let the vocal organs assume their previous normal condition, and let the lungs be replenished before the next is taken up. Attention to these points secures the following results: the pupils acquire the power and habit of full and finished utterance, and by breathing at regular and very short intervals, acquire rapid control over the breath, so as never when speaking, or reading, or singing, to exhaust the lungs—an indispensable function of delivery.—These elementary exercises may be complemented by others in the higher classes, of the following kind. Let the letters of words be sounded backwards, which takes the pupil out of the bondage of routine, then the syllables, and then the words of a sentence. In addition to these exercises there may occasionally be a similar practice on monosyllables, beginning and ending with the same consonant, as *bob, pop, did, tat, kik, gig, &c.* These exercises are simply suggestive, the purport and end being to secure a clear and distinct delivery, and to make it a habit of life. When the pupil is reading a lesson, the same attention must be observed to the complete utterance of every letter demanding sound; and the careful teacher will especially have to watch unaccented and final syllables and letters. The tendency is to pronounce *miserable, temporal, spirit, quarrel, firmament*, and a host of similar words as *mis'rabb,*

*temp'ral, spert, quar'l, fir'ment, &c.* It should, in fact, be a standing rule to make the last word, syllable, and letter, be sounded the strongest, as it is now universally the weakest.

As *time* is a most important quality of delivery, the teacher should lead the pupil to prolong the sound of those letters, which admit of intoning. The letters admitting this timing or toning are, *m, n, ng, z, zh, sh*, and *l*; and it would be to the advantage of the pupil to find out the letters most and least susceptible of the toning himself. In addition to all this, when opportunity allows, teacher and pupil will derive the highest advantage, especially if the exercise be done out of doors, in uttering these sounds with fullest force of voice, prolonging as on a great shout the vowels and consonants admitting of it, and expelling the others as *bob, did, geg, &c.*, with energetic and explosive force.

The next mechanical functions of expression are INFLECTION, PITCH and EMPHASIS, the last being but a modification of the two former. It is in correct management and application of these most important functions, that the master of delivery displays his power, and the fascinations of his art; and it is the utter absence of these functions that marks all reading and public delivery. There is in fact, no instruction given in our schools, public, high, or normal, on the subject, and teachers, clergymen, and lawyers are alike ignorant of the vocal and intellectual principles by which expressive delivery is secured. The defect and the ignorance are so general, that those who most need the power, and possess it often the least, seem to hold Dogberry's faith that, "to be a well favoured man is the gift of fortune, but to write and READ comes by nature." In this wretched misconstruction of a delightful art, the hope of future reform still lies in the Public School. The teacher who would understand the science of expressive delivery, and learn how the vocal