

by his pupils. It is a mistake first because the time devoted to his actual drawing on the blackboard should never exceed one-sixth of the time devoted to the drawing lesson; and second, because only a few pupils could see the particular points of a picture on the blackboard well enough to draw it properly. The board should be used to illustrate methods and teach principles, and by its aid a principle can be explained as easily to a whole class as to one pupil.

METHODS OF CONDUCTING A BLACKBOARD DRAWING LESSON.
A blackboard drawing lesson may be taught in two ways. 1. The whole subject is drawn on the board before the class is told to draw, or a word of explanation is given to them. The teacher then calls attention to the points to be attended to most carefully, or occasionally when they have had considerable practice, he allows them to try each for himself without any instructions from him.

2. The teacher explains carefully the first thing to be done, and then does it himself. The class then draw the part explained, and await the explanation and illustration of the next step to be taken. Thus part by part the whole drawing is completed.

The latter method is on the whole preferable to the former. The pupils are more certain to comprehend what they are doing, and they are compelled to give particular attention to the explanations of the teacher. In teaching according to the latter method the lines drawn both by teacher and pupils should at first be drawn faintly.

When drawing on the board the eye of the teacher should be on a level with the centre of the blackboard.

Of course when scholars are copying a drawing from the blackboard they must reduce it considerably in size. This is a good exercise and forms an additional reason for making frequent use of the blackboard in teaching drawing. Great care must be taken to see that all the parts are reduced proportionately.

It is an excellent exercise for the pupils themselves to take turns occasionally in drawing on the board. One part of the class may be engaged in this manner while the others are drawing in books. This exercise gives variety to the pupils, and affords opportunities for practising the enlargement of copies. (Dictation and Memory Drawing will be discussed in the next number of the JOURNAL.)

HOW TO READ.

BY RICHARD LEWIS.

I.

Reading aloud with proper expression may be almost regarded as one of the lost arts. No doubt we read more and there are more readers in this than in any generation that existed before us. The extension of the means of public education has multiplied the race of readers. But our present habits of reading have disadvantages which it is probable did not exist when the power to read was a rare qualification. Then the head of the family, or any member of it who possessed the ability would assemble a circle of hearers around him, and by the exercise of his knowledge, not only entertain the listeners but awaken and sustain a general interest on the subject of his exercise, calculated not only to improve but by this concentration of several minds on one object to strengthen their sympathies and bind them in closer union. Family or social reading then must have had a moral effect not unlike that of the social singing assemblies that gather together in the family circles of Germany; and, if, as we may fairly suppose, the subject of reading was of a pure and elevating character we may easily conceive how beneficial this old fashioned custom must have been to all concerned. Every one must have heard of the story of the village gathering

night by night in the blacksmith's shop to listen to the reading of Richardson's *Pamela* or *Virtue Rewarded*, and how they set the village bells to ring when virtue was triumphant. We may easily conceive how the entertainment awoke new feelings and views in the minds of the humble listeners, gave them a new interest in life and strengthened the social instincts of the villagers.

Our present habits of reading are ominously unsocial, and, unless we read for special study, uninteresting. We do not now see the family circle listening to one reader and all deeply interested in one subject. Each now sits apart in selfish and solitary silence, wrapped in the perusal of some attractive book; and whatever be the subject it can be of no value to any but the reader, and is utterly opposed to all social intercourse and family enjoyment. No doubt this unsocial habit, which is growing amongst us, is due to the fact that every one can read, but it is not the less unsocial and unimproving. It is also very probable that the habit of reading only with the eye makes all bad readers. We lose the charm of the living voice, because it has not been cultivated; and the monotony and want of expression which so many throw into vocal reading become intolerable, when we can more easily and pleasantly entertain ourselves by silent eye reading.

But all these disadvantages show the necessity of a reform in this direction. Not only for the improvement in family habits and intercourse is vocal reading a necessity; but in view of the few who really enjoy any kind of reading, and in countries like ours where so many reasons and forces are at work to make family and social gatherings desirable during the long season of winter, a revival of the old custom of reading aloud presses itself upon us; and hence the question of "How to Read" claims earnest consideration.

No doubt this habit has in some degree been revived in our public entertainments. But every one must have observed that as the subject had some special dramatic interest or humor about it, the public reading rarely pleased. But the greater objection is that the reader in most cases does not know how to read. The reading is probably not only destitute of expression but combined with imperfect articulation which makes much of what is read unintelligible, and with the painful efforts of an untrained voice to make itself heard, public readings are only tolerated to compliment the reader when he happens to have some social influence or by way of variety to the medley programme.

The charm of vocal reading is however as powerful as that of vocal music when exercised by a cultivated reader; and when the subject intended for reading is classic and dramatic in character, it may justly rank as high as the best music in its moral and intellectual influences. The highest exhibition of this power is no doubt heard in the delivery of great actors. The scenic splendors, the costumes, the variety of persons and the incessant action that distinguish theatrical exhibitions form a powerful feature of the attraction. But the theatre is only crowded and the audience moved and delighted when the vocal utterances of the accomplished and gifted actor or actress give expression and reality to the language of poetry. An able and cultivated elocutionist will often command as large audiences and exercise as powerful an influence over those audiences, when standing before the reading desk and without any of the accessories of costume or scene. Interpreting with skillful voice and truthful action the classic productions of literature, such a reader accomplishes greater triumphs than either the actor or the singer, for he does all this alone. Occasionally too, but the event is rare, we have the display of this neglected art in the sacred ministrations of the pulpit, when a cultivated reader throws the charm and beauty of a truthful elocution into the language of Holy Writ or sacred lyrics. But so utterly is this art neglected in