

correct writer also. *Eothen*, again—a vivid description of the East—would furnish one or two passages, if carefully selected, but the book is flippant. But we cannot enumerate all the pleasing and elegant books whose titles rise unbidden to our minds. Last, but not least, let us not forget some of the *Roger de Coverley* papers, and others, in the *Spectator*. Depend upon it, the best specimens of prose constantly read, the teacher pointing out their beauties, and constant care taken to correct the children when they speak ungrammatically, will do for them more than the little technical knowledge of syntax you can ever give them by the exercise called parsing.—*English Monthly Paper of the National Society.*

2. TEACH THE CHILDREN TO SING.

The benefits attending the study of geography and history, English reading and grammar, are seen and admitted by all intelligent people. The utility of mathematics and philosophy, and the ancient and modern languages, is quite generally understood and conceded. But what are the claims of music as a regular branch of education? Is there any cogent reason why—to say nothing at present about instrumental music—children should not be *universally* taught to sing? Upon this interesting as well as important question we have a few words to say.

1. Music is a science, as well as an art. Johnston gives it a place among the seven liberal branches of knowledge. The abstract and speculative principles upon which it depends have been fully and plainly elucidated, and satisfactorily tested in practice. From the Bible, and Grecian classics, and Egyptian antiquities, we learn that music was a science in very ancient times. No doubt it was then in a very crude and imperfect state. But the first elementary principles were then understood; and since that it has progressed, until now it is developed as a most beautiful branch of knowledge. As such it should be taught, and no person's education is complete who is not acquainted with its fundamental principles.

And here, we remark, is a great defect. While in our public, and many of our private schools, music is taught as an art, it is not usually taught as a science. Perhaps a few lessons are given upon the first rudiments, but for the most part, children in this country are only taught to sing by rote. They hear the melody, and easily catch it; and if they have a good ear, and ordinary musical talent they may put in the subordinate parts, and complete the harmony. If, in this loose way, they learn to sing, how much more proficient they would become if early inducted in this beautiful science!

2. Every child, except the unfortunate mute, is endowed with musical powers. He or she has a voice, and that voice is capable of making different intonations. It can make high sounds and low sounds, hard sounds and smooth sounds. It can indicate anger and joy, hatred and love. And it is reasonable to suppose, that the child that can talk and shout, laugh and cry, can also if properly instructed, learn to sing.

Nor is this a mere theory or supposition. In certain parts of Germany as great care is observed in teaching children to read music, as to read writing or printing, and lack of natural ability for the one performance is no more complained of than for the other. And in our own country, distinguished musicians, like Professor Hastings, declare that they have never met with a person, young or old, who, if he had a voice, could not learn to sing.

No doubt, some have a greater talent, and are more likely to become proficient in the science, than are others. So it is in all departments of learning. But he who has but one talent should not be permitted to bury it,—he should be taught to use it. Every child who can articulate, can, with some pains, learn to sing—to sing correctly if not beautifully. His wise and beneficent Creator means that he shall sing, or He would not have thus endowed him. And if we do not teach our children to glorify their Maker in noble song, the warbling birds and bleating flocks will reproach us and them, and the choirs of heaven will look down in pity and astonishment.

3. Music has ever been regarded as a great and innocent amusement. It is such to those who listen, but still more to those who participate intelligently and correctly in the song. It not only affords relaxation for the weary mind, but likewise relief for the burdened spirit. It re-assures the desponding, elevates the downcast, cheers the drooping. It acts like an angel of mercy to the mourner. The heart that is almost broken with sorrow is comforted as it listens to the sweet and plaintive melody; and if the voice can be controlled so as to join in the strain, how great and indescribable is the relief! The gentle Kirk White well said:

'Oh, surely melody from heaven was sent
To cheer the soul, when tired of human strife;
To soothe the wayward heart by sorrow rent,
And soften down the rugged road of life.

4. But music does more. *It exerts a most salutary influence upon human character and conduct.*

It soothes the passions. When a tempest rages in the soul, and conflicting waves leap furiously, one upon another, the soft strain of melody, as it approaches, and is more distinctly heard, subdues the storm, and at once there is a great calm.

Music operates favorably upon the affections. Every thing like asperity it removes. The mind, which naturally inclines to indifference, it fills with generous emotions. It renders pliable the feelings. It dispels selfishness and promotes benevolence; and thus its influence is in the highest degree ennobling.

Mark its effect also upon the taste—how refining! Upon the energies—how animating! It frowns upon all that is low and grovelling—upon all that is dull and stupid; and produces lofty aspirations and lively movements.

Upon these and other points we might dwell at considerable length, but our object is not to write a lengthy and elaborate article. We simply wish to suggest to professors and teachers, and trustees throughout our land, the importance of a more thorough and complete instruction of this great and delightful science. We hope to see the day when it will be placed beside grammar, arithmetic, and geography, and be taught efficiently in all our schools.—*Am. Ed. Monthly.*

3. RULES FOR SCHOOL SPEAKING.

1. Don't choose a piece too large for you or too long for the audience.

2. Learn the author's name; when, why, and where he spoke or wrote.

3. Read your selection very carefully several times before you begin to commit it to memory.

4. Study tone, time, emphasis, inflection, gesture, etc., and get them as nearly right as you possibly can. Ask your teacher about them.

5. Learn your piece well before you try to speak it at all.

6. Wear a neat, plain dress. Attend to hair, teeth, hands, nails, and shoes.

7. Walk to the platform quietly, firmly, and gracefully. Don't hurry. Don't swagger as if you didn't care.

8. Get into the right place, near the front, before you bow.

9. Bow by easily and gracefully bending forward body and neck.

10. Commence in a moderate tone, just loud enough to be clearly heard by all in the room, unless the piece begins with some sudden excitement or strong feeling.

11. While speaking, try to imagine yourself the original author or speaker. Make the piece *your own*. THINK what you do MEAN what you say.

12. Don't stand still through the whole speech. Change your posture as the subject changes. But don't swing or move the body constantly, and don't keep restlessly stepping about all the time.

13. Don't use any gestures unless you know their force and meaning.

14. You may use gestures not marked in the piece.

15. When you get through, bow without hurry, and go back as you came.

16. Be WIDE-AWAKE, thoroughly IN EARNEST all the time.

PROF. KNOWLTON in *Cal. Youth's Companion*.

4. SCHOOL TEACHERS' CONVENTIONS.

Dromore, August 31st. 1866.

TO THE EDITOR OF JOURNAL OF EDUCATION,

Sir.—Permit me, a teacher of fifteen years experience, to offer a few remarks on things that are at present engaging the attention of the wise, the learned, and the great.

I notice, with pleasure, the revision of our school system and school readers. Township boards may be an improvement; but the Provincial Board of Examiners is decidedly a grand improvement. If teachers would get a certificate for ten years on the first, and for life on the second successful examination, it would be still better. I can say from experience that I have been more improved from attending one teachers' convention than from attending a dozen county examinations.

Therefore, if we have to attend frequently, let us attend to what will improve us; and, to this end, it would be an improvement to grant teachers time to attend conventions instead of (or not instead of) visiting each others' schools. The day of the teachers' convention has two attractions: it is a day of recreation as well as of improvement. And, if teachers were allowed time to attend, and were unwilling to do so, they might be set down as unwilling to improve, or to be improved; and such a circumstance might be brought to effect the duration of their certificate.