

doubt this is the reason, for, although a pupil, reading a passage in the fifth book, may have some idea of the general sense of the passage, he has not always a clear conception of the logical relations of each phrase and clause. He feels a sense of relief when the stop appears, and to him that indicates finish and completion. Hence, it is of far greater importance that the teacher should explain, or better, elicit from the pupil, the relation of one clause to another, and the nature of the *thought* expressed, than attempt the herculean and really impracticable task of explaining every word, as many of our merely theoretical educators propose. Sheridan suggested that the way to prevent the abuse of inflection and emphasis was, "to put no book into the hands of children which was not suited to their slender capacities; and to take care that they should never read anything whose meaning they did not fully comprehend."\*

But this so far as practicable and desirable, has long since been done, at least in our lower class books. The abuse still exists, and it is due as I have stated, to the relief which the scholars seek in the downward inflection after overcoming a difficulty; while the application of emphasis or stress to every word is due to the fact, that the learner sees in every hard word a sign for an effort and a pause; and so, improper emphasis is as natural as improper pause.

Let us now consider the remedies and the application of principles. In the lower classes I would recommend two forms of exercise. The first should of course be the power to speak the printed forms of words. This is simple reading, not only without expression, but with all the drone and monotony that ring through the school-houses of every land. But the first step, which leads to expression is to exercise the pupil in all the natural tones and inflections with which the sentence would be spoken. Every les-

son, therefore, should be read twice over, the first aiming at pronouncing the words correctly; the second aiming at correct expression. In both cases the teacher must give the finished example; finished not only as to a correct articulation and vocalization, but especially as to pause, inflection and emphasis. There is no guide equal to the living voice of the teacher; and hence the importance of teachers acquiring skill in the management of vocal inflection, pitch and emphasis, and the judgment to apply them with logical precision to the expression of thought. Until this shall become the rule and not the exception, bad reading in the household and the pulpit, and bad delivery on the platform will disfigure and disgrace the delivery of speech. The Second Reader presents ample means for practice in this method to the younger classes. Its simple dialogues, tales and poetry, afford exercises which demand all the inflection and emphasis of dramatic compositions; and the teacher, reading each clause aloud as if speaking, and not reading, would present as complete a model for expressiveness as possible. While this would be a purely imitative exercise, the teacher would have frequent opportunity for intelligent and useful questionings, as to what kind of inflection is given to certain clauses, and why it is given; and thus almost with the first lessons children would be studying the science of delivery, without the drudgery of learning rules or the formality of regular instruction.

The principles upon which all inflection are based, are the *completeness* or the *incompleteness* of the thought. In the higher classes the examination of a passage with the object of inflection in view, is an important analytical exercise. Keeping in mind the law, that the rising inflection, marked thus (') over the inflected element, denotes the incomplete or dependent passage, and the complete falling inflection, marked thus (˘) the completed passage, let us examine a few selections from the Fifth

\*Lectures on the Art of Reading, 1775.