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CLEAR SPEAKING AND
GOOD READING

CLEAR SPEAKING

AND

GOOD READING

BY

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WITH A PREFACE

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Sed quis custodiet ipsos custodes?

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TO THE
UNCONSCIOUS TEACHERS
OF THE
BEAUTIFUL IN SPEECH
LITTLE CHILDREN
A LEARNER
DEDICATES THIS BOOK

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PREFACE

BY P. A. BARNETT, M.A.

It is with a very great deal of diffidence that I have consented to write a short note by way of preface to this book; for good wine needs no bush. Those who are already acquainted with the author's mastery of his subject will not need any invitation to come for further instruction, and those who are not will very properly and very profitably plunge at once into his text.

The one excuse I have for complying is a deep interest, born of intimate and sympathetic experience, by both teaching and examining, in the aim which the author pursues. There is only one thing sadder in its way than the woful mishandling of the child's voice in school; and that is the immense cost at which the strenuous and beneficent duties of his teacher are sometimes performed. Nor is the need for warning confined to the primary teachers, though,

by reason of their larger classes and more crowded rooms, they pay the heavier penalty. Three years of examination in practical teaching for the Cambridge Training Syndicate have convinced me that inexperienced secondary teachers are as prone as their comrades teaching in other grades to misuse their voices. And all who live by their voices run similar risks.

This book asks, first, for self-control, quiet, decency, in school speech, as in other speech; audibility, that is, simplicity, ease, and precision, is the very first condition of effectualness. It tells us (and, I believe, with ample justification) that children's voices are naturally beautiful and just; in school, then, children should be permitted during the reading lesson to inflect and intone honestly, as they feel and interpret feeling; the teacher should guide but not hypnotise them, as parrots are hypnotised, into unintelligent speech. Moreover, any 'lessons' containing consecutive information are not properly completed unless the teacher provides opportunity for one or more of the class *raconter*. The exercise of *telling at length* is of the very highest value; it puts organic

life into items of knowledge that otherwise lie in the child's mind unconcatenated, perishing in isolation. And this applies to children in all grades of schools.

After mechanical precision, the first condition of good reading is that the learner should understand what he reads. Until he has reached an age at which no ordinary matter may be supposed to be beyond him, he should have time to get at the meaning of his passage before he is called upon to read it—that is, to interpret it—to an audience. How can we expect our school reading exercise to help towards literary appreciation if we prescribe by 'pattern' how every child alike shall feel and express feeling?

Many signs show that reading aloud and the cultivation of the speaking voice are beginning to take a place of proper importance in public estimation. It must not be considered, even in an apparently elaborate form, as an addition to already heavy curricula. It is rather a means of helping to the enjoyment and mastery of most other 'subjects'; not only does it make the work more effectual, but the pupil *feels* that it is so.

The lectures under the Soames Trust have been doing great service in proving to teachers in secondary schools and students in training colleges of all grades the primary need of a mechanical mastery of sound for the real acquisition of language; and the School Board for London, not too soon, is organising lectures to its teachers and its pupil-teachers on the economy and cultivation of the voice.

It is often easiest to understand the normal case by a study of the abnormal, and much may be learnt from what is done to teach to those who are born deaf and 'dumb' the use of oral speech. These afflicted souls can be taught, and are taught, to speak audibly by being made *to see and feel* the action of the vocal organs in others. Means similar to these, with necessary modifications, may be used to cure the comparative inaudibility and indiscriminative hearing of those ordinarily endowed persons who have speech but speak not, and having ears do not hear aright.

P. A. BARNETT.

16th July 1898.

AUTHOR'S PREFACE

THIS book is neither a Reciter nor a guide to Recitation. It is a plain handbook to the art of speaking and reading. It is, if I may say so, a study in being distinct, quiet, natural, and restrained.

The books referred to on p. 147 have been very useful; but a full bibliography of the subject would be useless to the student. I have particularly to thank Mr. P. A. BARNETT, and the late Mr. T. G. ROOPER, H.M.I., for their help and for constant support and encouragement in matters dealing with my subject.

The book is intended for Schools and for Private Students.

ISLEWORTH, *July* 1904.

CHAPTER I

INTRODUCTION

EVEN among themselves there seems to be a tacit admission that Englishmen cannot read and speak well. Most people shrink from the ordeal of reading before a roomful; and when they do not shrink they generally fail to speak clearly, sweetly, and convincingly. The good reader is so rare that his name is treasured as a family inheritance when his voice and he are gone; and his rarity has produced some dicta, partly true and partly false, on the subject of his art: 'A man is born a reader'; 'No teaching or training will make either a speaker or a reader'; 'Every one reads and speaks quite well enough'; 'In my young days nobody wanted to be taught reading.' The matter is settled.

But if we do not admit the truth of the charge that we ourselves read and speak badly, the writers on the subject insist upon the speaker's failings with the painful persistence of specialists and enthusiasts. It is unnecessary to quote at any length from Professor Hullah, Sir Morell Mackenzie, Canon Fleming,

Dr. Plumptre, M. Legouv  , Herr Palleske, and many others. And the complaint comes equally from the schoolroom, the lecture-room, and the drawing-room, from the average man and the specialist, that speakers are—to begin with—in audible. Charm, grace, ease, are not to be spoken of: the speakers are in audible. A speech, a sermon, a story, of even moderate merit, is spoken of as a ‘treat,’ if by a happy chance we have lighted on a speaker whose words we catch without a strained ear, a craning neck, and an opened mouth. The stage alone makes a praiseworthy attempt to train its rank and file, or puts them in the way of training themselves and one another; but the stage depends for its very existence on audibility; it is helped by the accessories of art, costume, music, interested audiences, and good acoustics; while the speaker has to rely on his own untrained powers, reduced very often to a minimum by the careless and the hap-hazard architect. And the speaker fails to give us anything except what Sir Morell Mackenzie uncompromisingly calls ‘sense drowned in a stream of half-articulate gabble.’

The reasons for our wholesale failure to speak clearly, sweetly, and convincingly are not far to seek. First, we are not taught, or, if we are taught (as in the case of some among the clergy), we are taught late. Secondly, we are all very touchy on the subject, and we do not care to be criticised. Thirdly, our language

is a very difficult language indeed to speak clearly, because of its wealth of final consonants. Lastly, we are traditionally idle and careless speakers, even when we do not assume, for mysterious purposes of our own, a lisp, a stutter, a drawl, or a 'family peculiarity.'

Now, reading aloud always was, is, and always should be, very important. The great works of the world were written to be read or given aloud. The *Iliad* and the *Odyssey* we should not possess to-day had men not learnt and repeated the fifty thousand lines. Herodotus, Livy, Virgil, if we may credit respectable tradition, read their works to large or critical audiences. The Law, the Prophets, the Psalms, the Gospels, the Epistles, were dedicated to the human voice. The Romances of the Middle Ages were read, not studied. All the dramatists of the world, from Æschylus to Shakespeare, and from Shakespeare to Pinero, have appealed to the interpretative power of the voice. And there never was a time, perhaps, when a clear, good, sweet, persuasive, incisive, intelligent voice was of such importance as it is to-day. Yet it is not too much to say that many who are by profession speakers appear to be ignorant of the rudiments of their art, and that the number who study their voices as a means of communicating thought easily and forcibly is, considering our vaunted improvements in education, absurdly small.

The art of reading and speaking clearly, sweetly, and convincingly depends on many things. It goes without saying that it demands a distinct enunciation and a good pronunciation; a freedom from woodenness, staginess, and all obvious searching after effect; a natural and a quiet instead of a blustering, bullying, and termagant manner; a sympathy with subject and with audience; a self-forgetfulness and enthusiasm that will carry speaker and hearers wherever the music of the words leads them.

This is no doubt granted; but the art requires more. It requires the preservation and careful training of that elegance of voice which Nature bestows on almost all of us. This sounds ridiculous. The voices of some of our friends, as we mentally run them over, are harsh, commonplace, affected, strident, feeble, fluffy, sloppy, grating, silly. There is no end to the epithets by which we can describe other people's voices; but surely such epithets may be applied only to some voices. And these 'some': were they always harsh and commonplace? Was there not a time when they were restrained, sweet, and pathetic? Are they not sometimes restrained, sweet, and pathetic still? And of other voices, as we mentally run *them* over—what words are too beautiful to describe them? Stirring and enthusiastic voices; soft and persuasive voices; mysterious, penetrating, illuminating voices; voices that hold out to us the

meaning of poet and speaker as one holds out fruit to a child; voices with the 'natural gift' preserved and not wasted. This natural beauty of the voice, quite distinct from intensity or quality, must be saved or won back again. In fact, we have to get back to our mothers and nurses, to our Fairy Tales, Contes, and Märchen, if we would learn to read and speak well and beautifully.

The art of reading requires also, or at least asks for, a wide acquaintance with the masterpieces of literature, that the speaker may at his will, and by means of his note-book or his memory, at once transfer himself into regions of a moral and æsthetic refinement. To-day, in the era of good penny books, this is denied to none.

To the ordinary man good reading may be a luxury; to the teacher it is a necessity. It makes him as a teacher interesting and convincing to his class; it saves, actually saves, his throat and lungs, and it delights him with his work. It raises him above the 'daily dust of life,' and helps him more than any other art can help him to understand and love the immortals.

CHAPTER II

VOCAL MECHANISM AND VOCAL GYMNASTICS

A BRIEF account of the vocal mechanism is generally included in books on Reading, and all students should make themselves acquainted with the meaning of the words Air, Voice, Speech. But instead of copying a page or two out of a handbook to physiology, I will advise the reader to eschew diagrams, plain or coloured, and to buy or borrow a good model. Diagrams are almost unintelligible to the uninitiated, and handbooks as a rule give far too much information.

Models, however, are excellent as guides, and schools should possess at least one. They are to be obtained from Messrs. Baillière, Tindal, and Co., King William Street, Strand, and cost about £1, 5s. each. A complete model of the larynx may be bought for £6.

I have found three models very useful.

No 1 is a model of the larynx, dissectible vertically and open at the back, showing—

- (a) the trachea or tube through which AIR is forced up from the lungs;
- (b) the membranes called vocal chords, passing between which AIR becomes VOICE;

(c) the lid which when necessary folds down over the larynx ;

and, by means of attachments,

(d) the tongue, with its roots, its glands, and its muscles.

So far the model only shows us that AIR is pushed through a tube, and that passing through a slit, longer or shorter, tighter or looser, according to the state of the muscles round the slit, this AIR becomes TONE or VOICE.

No. 2 is a model of the front of the head, showing nose, wide-open mouth, and neck ; and when turned round, showing tonsils, uvula, and the beginnings of the nasal passages.

No. 3 shows the arytenoid cartilages, running in slots, so that the student may move them in any direction, and tighten or loosen the vocal bands, which are represented by strips of fine leather. This beautiful model is part of the *anatomie elastique* of Dr. Auzoux.

Some people prefer to demonstrate to themselves or to others with an ox's larynx, or even with an exsected human larynx ; but there are objections to bringing such things into a class-room, and the larynx itself without the mouth and nose is inadequate. It would be easy enough to insert here any number of diagrams ; but without the model they are for the general reader useless. Dr. Lennox-

Browne's *Voice, Song, and Speech* (5s.) is exceptionally rich in pictures, and is the most useful book on this subject in English; while for German, *Sing- und Sprech-Gymnastik* (published by Paetel, Berlin, 6s. 6d.) gives many new and interesting diagrams. The author of the book (Dr. Weiss, Königin Augusta-strasse 23, Berlin) supplies a working model (*Kehlkopf-Phantom mit Zungenbein*) for two marks.

Over and above these models, it is well to have a cast of the mouth in two parts; and many writers recommend the use of a small laryngoscope for self-examination. There is no doubt that the use of such an instrument encourages the student to open his mouth and tuck his tongue away, a great achievement for an Englishman. A very pretty auto-laryngoscope is supplied by Messrs. Hilliard, Glasgow, for 7s. 6d.; but students cannot be told too often that practice and not knowledge is the key to all voice-work. The throat-mirror should be left to the specialist. Sir Morell Mackenzie ridicules the thirst for throat-examination shown by great singers and voice-trainers, and compares it with the action of a boxing-master who begins by delivering a lecture on the muscles of the forearm.

We pass now to the various exercises on which the development of voice-power and the attainment of clear enunciation depend. And that the exercises

may be of use it is as well to impress on all the necessity of

1. Ventilation.
2. Easy Dress.
3. Cold Water.
4. Personal Cleanliness.
5. Daily Gymnastics, or Games.

1. *Ventilation*.—We are beginning to believe in fresh air; but we are only beginning. Churches, chapels, law-courts, lecture-rooms, schoolrooms, sitting-rooms, and bedrooms, very often contain an air which is poisonous to the speaker and worker. Doctors tell us that bad ventilation spells consumption; that the death-rate in prisons varies inversely as the ventilation; that weariness, headache, and sore-throat are the results of close, poisonous rooms. Yet few people who have charge of the young take any trouble to keep rooms sweet; and while many of our schools are fitted with the best ventilating apparatus that can be made, the country as a whole is indifferent to the value of a pure air. Fainting from the poisonous air of a schoolroom is not a thing unknown.

2. *Easy Dress*.—Men are often dressed too tightly. Tight collars, especially stiff high collars, are only checks to the free swelling of the neck; belts and buckles are worse. And so much has been written

on ladies' dress from the speaker's and singer's point of view that we should think half the women in the world were bent on self-destruction. (*Voice, Song, and Speech*, pp. 84-94, gives full advice and some terrible diagrams.) It is quite enough to say that dress should be easy and elastic. But with children, dress should be more than easy,—it should be free. The head should turn freely in its collar or its blouse; the arm should rise freely above and behind the head; the waistcoat, if such a thing is necessary, should be of such a measure that a quickly developing chest will not tighten it, *and it should be warm at the back*, notwithstanding all the efforts of tailors to keep it thin. Knickers and trousers should not be drawn in with belt or buckle. Indeed, it should be possible (**though it is a practice most strongly to be condemned**) for any child to go through all ordinary gymnastic movements in his ordinary dress.

3. *Cold Water*.—The voice-trainer pleads for a cold bath, or at least a cold sponge-down, every morning. As yet, children do not like cold water, and no doubt in a few cases doctors may forbid it. But the fact remains that the boy and the girl who come to school tubbed come braced, and the untubbed boy is more likely to be listless, nervous, inaudible.

4. *Personal Cleanliness*.—It is necessary, even in these days, and in England (said, I know not on what

authority, to be the cleanest country in the world), to insist on personal cleanliness in children. The regular brushing of the teeth, the occasional gargle, the free use of soap, the cleansing of the nasal passages and the aural cavities where they can be got at without doing injury, are not always looked after by mothers; and many a well-dressed, well-fed child would be better if he were taken from the breakfast-table before the meal begins and thoroughly scrubbed.

5. *Daily Gymnastics*.—It will be some time before we recognise that a gymnasium is just as much a necessary part of a school as a schoolroom is. By its gymnasium a school gets hold, not only of its athletic boys (they will always look after their own development), but of its loafers; and the average boy is a loafer. Compulsory gymnastics in a school do for all what nothing else can do. They broaden the chest, they train the lungs, they encourage correct breathing, they promote and teach a proper carriage, they prevent headaches and listlessness, and they keep boys out of special temptations. They depend neither upon weather, temperature, nor locality, as our great games do; and they are within the reach of all.

It does not seem to matter, from the voice-trainer's point of view, whether gymnastics are practised with

or without apparatus. There are German, French, American, Swedish, and English systems. The one necessity is this, that every boy and girl, in every school, should, when not forbidden by a doctor, be allowed to have the chance of being daily born again. *Régénération de l'Homme* (the inscription on a French gymnasium) is not an exaggerated description of daily gymnastics.

And if daily gymnastics (half an hour is quite enough, ten minutes being taken off for changing dress) are important for the average child, they are doubly important for the weakling—they give him a chance. ‘What shall it profit a child if he gains a whole world of book-knowledge and lose the chief condition of earthly welfare—bodily health?’

It is much to be feared that if a truthful reply could be obtained from children in the schools of England, elementary and secondary, public and private, rich and poor, not ten per cent. could answer ‘Yes’ to all the following questions:—

1. Is your bedroom window open at night even for an inch all the year round?
2. Are your clothes easy at the neck, waist, and hips?
3. Do you take a cold or tepid bath every day, or even three times in the week?
4. Are your teeth, nose, and ears regularly and carefully cleansed?

5. Do you fully exercise the most important muscles of your arms, chest, abdomen, and legs every day of your life?

6. Do you know anything whatever of the rules *that govern your physical-moral health and wellbeing?*

And if adult England were polled, the general order of things would be found to be, bad air, tight dress, no cold bath, moderate cleanliness, exercise mild and intermittent, and ignorance of all that has to do with the body. Need we wonder that angry doctors openly say before coroners that 'our system of teaching and training children is rotten to the core'?

It is very easy to blame Providence, heredity, poverty, occupation, want of leisure, constitutional weakness, and the general disorder of the universe; but it is better to point the finger at ourselves.

Riches we wish to get,
Yet remain spendthrifts still;
We would have health, and yet
Still use our bodies ill—

Bafflers of our own prayers from youth to life's last scenes.

We do not what we ought,
What we ought not we do,
And lean upon the thought—
That chance will bring us through;

But our own acts, for good or ill, are mightier powers.

Perhaps, however, a Government statement is more convincing than poetry. (See page 151.)

Among the best books on the subject are:—

Sound Bodies for our Boys and Girls : Blaikie, 2s. 6d.

Physical Education : Maclaren, 7s. 6d.

Manuel d'Exercices Gymnastiques : Hachette, 1s. 6d.

Haus-Gymnastik für Gesunde und Kranke : Paetel,
Berlin, 2s. 6d.

Haus-Gymnastik für Mädchen und Frauen.

Ling's Swedish Gymnastics.

It must not be understood that gymnastics are here advocated as the sole end of the voice-trainer. They are to be looked on as preparatory to the exercises which follow. They produce good raw material in which to work.

We have now to consider at length some of the most important rules and exercises which bear upon voice-production, and tend to develop voice-power, along with those the aim of which is to insure clear enunciation. And first of all comes Breathing—inhalation and exhalation.

Breathing.—Every one knows by this time what correct breathing is ; not every one practises it. We inhale, or should inhale, through the nose, keeping the mouth shut, or at all events keeping the tip of the tongue on the upper palate. (To some few this precaution is unnecessary.) The air thus inhaled reaches the pharynx, the larynx, and the lungs,

warmed and pure, filtration having taken place on the way. Professor Tyndall was so thoroughly convinced of the harm occasioned daily by the taking into the lungs of air, cold, dust-laden, animal-filled, irritating and impure, that he said he would like the whole human race to receive from him this valuable legacy: 'Shut your mouth.' Professor Plumptre in his Lectures on Elocution writes some most amusing pages on this 'discovery'; and there is a little book which has done very good work—'*Save your Life and keep your Mouth Shut.*' It is not easy for mouth-inhalers to acquire this habit at all, and it is very difficult indeed for any one to acquire it in such excellence as not to offend against the rule during a song, a long lesson, or a lecture. But it is perfectly certain that many preachers, singers, and speakers have acquired it in its full value, while for all ordinary work, in or out of school, the practice may be perfected in a couple of months.

While the air is being taken through the nose, the diaphragm is pushed down, *i.e.* the abdomen is swelled out—not the upper chest nor the shoulders. The swelling spreads from the abdomen to the ribs, and thus becomes intercostal. Sometimes the shoulders are humped up, and the breathing becomes collar-bone breathing. This last is condemned by all authorities.

The following exercises are recommended:—

[NOTE.—1. It is well for a student to possess and constantly to use a small hand-mirror. It folds up and may be put in any pocket; it costs one penny.

2. All exercises gain in value when they are gone through daily or at regular intervals. The number of times which an exercise should be practised should increase slowly from one until the maximum number has been reached.

3. The use of the voice is the best means of strengthening the voice.

4. Some of the exercises are more suitable for the bedroom than for the class-room.]

Breathing Exercises: Inhalation.—Hold the head high. Stand.

1. Inhale through nostrils, the mouth shut, a long inhalation. (Max. 20 times.)

2. Inhale through nostrils, the mouth open, the tip of tongue on the upper palate. (Max. 20 times.)

3. Inhale through nostrils, stopping at word of command, and holding breath for 5, 10, 15 seconds. Continue the inhalation. (Max. 5 times.)

4. Repeat 1, 2, 3 quite noiselessly. (Max. 5 times.)

5. Repeat the exercises—(a) sitting, (b) with arms above head, (c) lying down with an open book or weight on the abdomen. (Max. 5 times.)

6. Practise these exercises when walking; expanding abdomen first, and then the chest. The wind and the rain are not necessarily dangerous to a high-lifted head and throat

The second and complementary part of Inhalation is Exhalation. Here there is a golden rule: *Exhalation must be slow and steady*: no breath is to be wasted. The breathing may always take place through an open mouth.

The following exercises are recommended:—

Breathing Exercises: Exhalation—

1. Breathe (exhale) slowly—(a) for 5 seconds, (b) for 10 seconds, (c) for 15 seconds, (d) for 20 seconds. A trained speaker or reader can easily spend 45 seconds over one exhalation. (Max. 10 times.)

2. Breathe slowly. Stop at word of command for 5, 10, 15 seconds. Continue the exhalation. (Max. 5 times.)

3. Repeat the exercises quite noiselessly. (Max. 5 times.)

4. Exhale slowly before a lighted candle held four inches from the mouth. The flame should not flicker.

5. Repeat the exercises—(a) sitting, (b) with arms above head, (c) lying down. (Max. 5 times.)

6. Inhale slowly, and exhale very forcibly and quickly. (Max. 10 times.)

7. Exhale in short puffs very rapidly. (Max. 30 seconds, but this exercise must not be allowed to cause dizziness.)

8. Practise blowpipe-breathing. This is best done with the stem of a churchwarden pipe and a glass of

water. The bubbles should go on rising *with no intermission whatever*. (Max. 5 minutes.) [The reservoir of air is in the cheeks—the natural breathing goes on regularly through the nose.]

9. [Especially for stammerers, or for those whose exhalation is spasmodic and unregulated.] Blow little pith balls about the size of peas, at an even pace, to certain marked places on a large table. A mouth-bagatelle game is easily played this way. Only one breath should be allowed for each attempt to put the ball in its right place. Small celluloid balls (1d. each) may be used. (Max. half an hour a day.)

10. Holding the breath in diving and swimming under water. [This is to be practised with caution. It is greatly praised by Dr. Palleske, *Die Kunst des Vortrags*, p. 11. (Max. for ordinary swimmers 1 minute.)]

The immense importance of right breathing cannot be over-estimated. The learner should make a habit of it. To wrong breathing Sir Morell Mackenzie attributes most of the throat troubles of speakers.

The next exercises, which indeed should go with rather than after the former, relate to Chest and Lungs.

Chest and Lungs.—The following exercises are recommended:—

1. Raise hands above head. Join finger-tips.

Separate hands and bring the arms very slowly down, stretched to full length and pressed back as far as possible, as if the shoulder-blades were trying to meet. Body upright and rising on toes. (Max. 15 times.)

This exercise should at first take only 5 seconds from start to finish, and should be repeated only 5 times. As practices go on, the exercise may take 10, 15, 20, 30, and 45 seconds. When it takes 30 or 45 seconds it is a trying exercise for the strongest man. It is strongly recommended in its easy stages for weaklings.

2. Dipping. (a) On one chair or on ground. Place hands on chair or on ground and the feet as far away from the hands as possible. Then sink till mouth touches the chair or ground and press up again.

(b) Between two chairs, or on parallel bars. The same exercise; but the body sinks between the chairs. The feet are on the ground or on the bars. (Beginning with one dip, this exercise may be raised to a max. of 40 with caution. Blaikie instances an amateur who dipped 140 times.)

3. 'Pumping' on parallels. This is to be used with caution. (Max. 20 times.)

4. Boxing.

5. In default of regular boxing, punching at a punch-ball. The ordinary punch-ball costs 12s. 6d. or more; but with two pieces of elastic and a bladder, one may be put up for 6d. (Max. 3 minutes.)

6. Stand firmly on feet, left foot forward, and hit

straight, first left, then right, one blow per second. (Max. 2 minutes.)

7. Raise both hands above head as if wishing to touch ceiling, and bring them down sharp, elbows to the sides. Take one second over each completed movement. (Max. 150 times.)

8. Combine exercises 6 and 7, thus:

Raise hands above head.

Bring down elbows to sides.

Shoot out hands in front.

Bring in elbows to sides.

Shoot down hands towards the floor.

Bring up elbows to side.

Repeat. (Max. 50 times.)

9. Running, jumping, and, above all, skipping. For the strong, trotting up-hill is recommended.

Throat and Neck.—The following exercises are recommended. They are intended to promote the flexibility of the muscles.

1. Stand. Raise the head and look at ceiling directly above the head. Do not curve the back. Rub the throat gently. In some it causes dizziness, and must be used with caution.

2. Stand. Lower the head and press the chin on the chest. Rub the back of the neck gently.

3. Twist head to left, chin parallel to left shoulder. (Max. 10 times.)

4. Twist head to right, chin parallel to right shoulder. (Max. 10 times.)

5. Press head to left, till the left ear rests almost on left shoulder. Raise right arm high above head. (Max. 10 times.)

6. Press head to right, till the right ear rests almost on right shoulder. Raise left arm high above head. (Max. 10 times.)

7. Repeat exercises sitting. (Max. 5 times.)

8. Press lower jaw forward, making lower teeth project beyond upper. Rub the throat gently. (Max. 6 times.)

9. Teach or learn gargling.

10. Practise action of swallowing. (Max. 10 times.)

11. Practise action of raising soft palate, *i.e.* of closing nasal passages.

12. Raise a heavy weight with both hands from the ground, legs being stiff and straight. Lift it above head and lower it slowly behind shoulders. Bring it back and lower it to ground. The weight should be a bar bell, and should be not less than 6 and not more than 20 lbs. (Max. 5 times.)

13. Lying on ground, raise both legs above head, and lower very slowly. (Max. 12 times.)

14. Practise, *without sounding them*, the various vowels and consonants.

Among exercises for the mouth the following are

recommended. They are intended to enlarge and keep free the mouth, and the resonating chamber of the voice:—

Mouth-Exercises—

1. Open the mouth wide. [In this and in the following exercises caution must be used. Very rarely, but still sometimes, a person is found who, when the mouth is wide open, cannot shut it again. In such a case insert the thumbs into the mouth, push the lower jaw back, push it down and then pull it forward. But it is best to make certain before the exercises that no member of the class is subject to this painful fixing of the jaw.] (Max. 10 times.)

2. Open and close mouth rapidly. (Max. 20 times.)

3. Twist lower jaw to left and right. (Max. 5 times.)

4. Bring upper teeth over lower. (Max. 5 times.)

5. Bring lower teeth over upper. Many children's front teeth do not meet. (Max. 5 times.)

6. Uncover the teeth and strongly wrinkle the nose. (Max. 5 times.)

7. Pull the lower lip down carefully. (Max. 3 times.)

8. Purse the lips as for whistling, for oo, for oh, for ah. No sound is to be emitted. (Max. 20 times.)

9. Push out and draw back the lips quickly. (Max. 20 times.)

This ends the so-called mouth gymnastics. It will be observed that not a sound has been uttered and

no analysis of sounds has been attempted. Before, however, proceeding to the vowel and consonant exercises, it will be necessary to give such an analysis, and to make use of certain unfamiliar symbols, in order that the phonetic value of the vowel and consonant may be clear to the reader. For this purpose I use the alphabet of the late Miss Laura Soames, and I have to thank Mr. Arthur Soames for giving me full permission to make such extracts from his sister's work as may be necessary. The book from which the alphabet is taken is called the *Teacher's Manual*, and is edited by Professor Vietor. The following analysis is taken from no book exclusively; and for it the writer alone is answerable

THE CONSONANTS.

Stops, p, b, t, d, k, g (as in egg).

Liquids, m, n, ng, l, r.

Open Consonants, wh, w, f, v, th, dh (as in this), s, z, sh, zh (as in measure), y, h.

Composite, ch (as in chest), j (as in large).

THE VOWELS.

LONG.	SHORT.	DIPHTHONGS.
<i>Front.</i>	<i>Front.</i>	
â (as in baa).	ă (as in attend).	ai (as in isle).
œ (as in burn).	œ (as in putty).	au (as in owl).
ê (as in fairy).	æ (as in pat).	oi (as in oil).
ey (as in fate).	e (as in pet).	
î (as in feet).	i (as in pit).	

LONG.	SHORT.
<i>Back-round.</i>	<i>Back-round.</i>
ɒ (as in Paul).	o (as in pot).
ow (as in pole).	u (as in put).
û (as in pool).	

[This is a shortened list of the symbols given on p. x of Soames' *Sounds of English*.]

The following analysis is intended as a guide to teacher and pupils, but in its details it may not commend itself to every student. Very often the configuration of the individual mouth makes it a matter of question whether all mouths take the same form in producing the same sound. In the analysis the action of lips, etc., is exaggerated in order that the resulting vowel or consonant may be quite clear.

T. = tongue, LL. = lips, L. = lip, tt. = teeth, n. = nose, p. = palate, uv. = uvula, flat = lies flat, u. = upper, l. = lower.

VOWELS.

Vowels.	T. (Tongue).	LL. (Lips).	tt. (Teeth).
ʌ (as in baa, father)	front of T. flat, back raised	make large el- lipse	showing
œ (as in burn)	humped	protruding	showing or covered
ey (as in fate)	near u. p.	like bow and string	showing
ɪ (as in feet)	fills mouth, ex- cept for small space at front	like bow and string	showing

Vowels.	T. (Tongue).	L.L. (Lips).	tt. (Teeth).
o (as in Paul)	not quite flat	protruding and slightly wrinkled	showing
ow (as in pole)	humped at back	make large circle and protrude	covered
u (as in pool)	humped at back	make very small circle and protrude	covered
œ (as in putty) a shortened form of oe (as in burn) q. v.			
æ (as in pat)	idle and humped	very wide, giving plenty of room	showing
e (as in pet)	slightly depressed in centre	not very wide, but giving room	showing
i (as in pit) a shortened form of î (as in feet) q. v.		like loosely strung bow	covered
o (as in pot) a shortened form of ô (as in Paul)	flat	form circle; do not protrude, but are in forward position	covered
u (as in put)		rounded, a smaller circle than ow (pole) and a larger than u (pool)	covered
ai (as in mile) =â-î said very quickly, no hint of the double origin being allowed	1st position, flat on l. p., 2nd higher	flattened ellipse	showing
au (as in awl) =â-û said very quickly			

Vowels.	T. (Tongue).	LL. (Lips).	tt. (Teeth).
oi (<i>as in oil</i>) =ô-i said very quickly yû (<i>as in tune</i>) =y-û or fû yu (<i>as in regular</i>) =y-u or i-u.			

CONSONANTS.

Consonants.	T. (Tongue).	LL. (Lips).	tt. (Teeth).
p (<i>as in pet</i>)	flat	closed to thin line, or in natural closed position strong explosion as LL. part	covered
b (<i>as in bet</i>) (as above, but voiced)*			
t (<i>as in tin</i>)	tip touches u. p. just behind tt. and is released with explosion	loosely open	showing ; closed or open
d (<i>as in din</i>) (as above)	rather more than tip touches u. p.		
k (<i>as in king</i>)	strongly humped and touching back u. p. ; released with explosion	ellipse	showing

* B, D, G, Z, V, are produced with a faint murmur in the larynx of the vibrating chords and with the uvula thrown back.

Consonants.	T. (Tongue).	LL. (Lips).	tt. (Teeth).
g (<i>as in gong</i>)	touches u. p., less far back		
m (<i>as in moon</i>)	flat	closed and gently opened	covered
n (<i>as in noon</i>)	[formed like d but	nose forms first	half of the sound]
ng (<i>as in anger</i>)	humped at back and blocking mouth. Re- leased at close of the sound	slightly open	showing
l (<i>as in lip</i>)	strongly de- pressed and hollowed, but tip touching u. p. behind front teeth; air escapes each side (some say one side) of T.	loosely strong	showing
r (this analysis of r is given with much hesitation).			
r (initial) <i>as in rowp (rope)*</i>	strongly de- pressed, but tip curved back to back u. p., which it almost touches: then released	open	showing
r (medial) <i>as in hearing</i>	as above, but tip slightly trilled	open	showing

* The number of people who cannot or will not pronounce the initial R is legion. (See pages 50, 51.)

Consonants.	T. (Tongue).	LL. (Lips).	tt. (Teeth).
r (final or medial) (as in bear, large)*	a faint move- ment of tip towards u. p.		
r (trill) (as in warrior)	tip rises to u. p. where it flaps once or more times, not quite touch- ing u. p.		
wh (hw) as in hwen (when)		as for a slight whistle	
f (as in fie)			u. tt. over l. lip, which is drawn in. Ex- plosion as they part
v (as in view) (as above, but gentler)			as above
th (as in thistle)	along l. tt. but not protrud- ing	open	showing
dh (as in then) (as above, but gentler)			
s (as in sî (sea))	tip laid along l. tt., allow- ing very small outlet for breath		closed and level with one another
z (as in zil (zeal))	as above		as above

* Phoneticians say this r does not exist. Readers and teachers of reading must insist on it. (See page 66.)

Consonants.	T. (Tongue).	LL. (Lips).	tt. (Teeth).
sh (<i>as in</i> show)	humped and near, but not very near u. p.	protruding and rolled outwards	showing
zh (<i>as in</i> measure)*			
h (<i>as in</i> hat)†			
ch (<i>as in</i> chat)	tip and part of T. near tip laid flat on u. p. Explosion on release	large circle, strongly protruding	showing
g (<i>as in</i> judge) (as above)			

[Dr. Pallecke in his *Kunst des Vortrags* has some amusing notes on the origin and youth of his R, which I here abridge:—

‘In one of Fritz Reuter’s famous books, a little child, pointing to his grandfather’s peruke, says to another child: “That is grandfather’s ‘pe-uke.’” “You mustn’t say pe-uke,” replies the other, “you must say pe-uke. I don’t think I’ve got the R right myself.” As it was with these children, so it was with me till the age of eighteen. I had to study theology, but Professor Neander said to me, “You can’t speak the tongue-R, and without the R no one can be a preacher. You should say, ‘The wreck of the

* An excellent sound in which to feel, with finger placed above the Adam’s apple, the vibration of vocal chords.

† Any one after running for half a minute can, and must, pick up the sound quickly.

Roman realm,' but you do say, 'The hheck of the hhoman hhealm.' I will give you a card of introduction to a teacher of the deaf and dumb." I went. The teacher looked at my mouth and said, "You only move your uvula: you must learn to move your tongue." After this I went to an actor, for I longed to go on the stage. "Ah," he said, "you can't say a tongue-R: you'll be useless as an actor. But I will give you a bit of advice. I could not say the R when I was young. Listen. Say, instead of treffen, teddeffen. Now practise that whenever and wherever you can till you feel the tongue trill a bit." One night some time after I felt an R born in my mouth. I hurried to my actor's house and woke him up. "I can say the R," I cried.

And he adds—

'Besides the tongue-R and the uvula-R there is the English R (right, read) in which the tongue tip is laid along the back of the upper palate: and there is the lip-R (prrrrrr) which we use to show we are very cold.']

EXERCISES IN VOWELS.

The procedure is simple. The trainer pronounces the vowel, exaggerating the facial distortion, and, when an obstinate case requires it, explaining the movements of the mouth. All pupils should be trained to be not afraid of making faces. Making faces means moving of muscles, and by this distinctness is insured.

Great care is to be taken in watching for mispronunciation. It is said that if you look after the consonants the vowels will look after themselves. The truth lies in the reverse statement—LOOK AFTER THE VOWELS and the consonants will, with very little guidance, look after themselves. A good vowel-pronunciation and a quick ear in detecting peculiarities are indispensable to the trainer.

First series of Vowel Exercises—

1. û (as in pool). Repeat ten times. This rule of repetition holds all through the exercises.
2. By slightly moving lips and jaws, get varied sounds like û : return to true û.
3. ow (as in howl).
4. as in ex. 2.
5. â (as father, bar).
6. as in ex. 2.

The value of exercises 2, 4, 6, is in this: (1) that pupils may be made to see how many slight variations there are of those vowels, all the variations being wrong; (2) that pupils may invent sounds not existing in English words, and so may learn formations of the mouth which will be useful for languages other than English.

7. û, ow, â (oo, oh, ah). Repeat ten times, the idea being to get the sounds on to the front teeth.

As there is a good deal of difference of opinion on this, it may be as well to quote what even French and German writers say: for if the rule be a sound one for German, surely none will question it for our own speech. And no one who has addressed a large audience in one of the acoustically hap-hazard buildings so common in England, will think of denying the value of the direction. Palleske, writing as a German, says that the golden rule for voice-production was given him by a French singing-master: 'You must keep your voice at the tip of the lip.'

8. û (oo) said lightly and softly, then louder, then very loudly, then loudly, then softly, and finally whispered.

9. û, ow, â (oo, oh, ah). *Sung* softly, loudly, softly, on an easy note.

These exercises may be indefinitely enlarged and varied on the three important vowels û, ow, â (oo, oh, ah).

Second series of Vowels—

Ey (as in mane), î (as in mean).

Third series of Vowels—

ô (as in ball), oi (as in boy), ai (as in mine), au (as in house), yû (as in you).

These are to be treated as are the vowels on page

31, and exercises of a similar kind are to be invented for them. Many of them are compound vowels (*e.g.* au (owl) is â-û), but *the composite origin is not to be hinted at in the pronunciation*. Sharp, quick sounds must be aimed at, not drawls. When the pronunciation is exact, a prolongation of a vowel is often necessary, and in serious reading is very beautiful: but if the pronunciation be inexact, a drawl is fatal.

ON THE RIGHT APPRECIATION OF THE FOREGOING SOUNDS ALL CULTIVATED SPEECH IS BASED. Too great pains cannot be taken with the vowels; and no reading lessons can be of use (*i.e.* if we are aiming at beautiful reading) until the vowels are mastered. But this is the very thing which people will not believe.

Fourth series of Vowels—

The short vowels present less difficulty. There are two—a (as in mat), u (as pull, full), and u (as in but)—which are very peculiarly pronounced in certain parts of England: but on the whole i, e, o are correctly given.

These short vowels are to be treated in the same way as before. They are æ (as in mat), ɛ (as in pen), ɪ (as in it), ɒ (as in dog), u (as in pull), œ (as in but, mud).

Some people, it is true, pronounce every vowel

wrongly, except perhaps ĭ and ě: but the common faults are nasalising, drawling, and wailing, breaking up of the vowel, and complete interchange of vowels. A good deal of vowel-work may be done before any words are tried in the reading and speaking lesson: for the pupil often mispronounces the word simply because he or she has always heard it mispronounced, and the mispronunciation by no means proves that the speaker's vowel is wrong as a vowel.

Vowel exercises may be invented *ad libitum*; and any one who considers such a practice ridiculous may be reminded that all the writers on the subject of pronunciation recommend constant practice in vowel combination. *E.g.* from p. 138 of *Sprech- und Sing-Gymnastik* I copy the following (vowels with one consonant): a-ae-nae, a-e-ne, a-i-ni, nae-a-na, ne-a-na, ni-a-na, a-na-e, a-na-i, i-na-e, e-na-ae, ae-na-e, a-na-nia, e-ni-nae-a, nae-ni-ne-a, etc.

We proceed now to the Consonants. Diagrams may be used to show the relative positions of teeth, tongue, and lips; but the imitation by ear of a good speaker is preferable to any diagram.

When consonants are sounded some vowel must follow, if it be only a hint at a vowel. The usual practice is to make e (as in French *le*) follow the consonant, but any other vowel will do, and will give excellent and varied practice (as pah, poo, pew, pow).

Consonant Exercises. First series—

1. P, B, M, F, V.
2. D, T, N, TH (as in then), TH (as in thin), L, R.
3. S, Z, SH, ZH (as in measure).
4. T, CH, G (get), K, NG (pronounced ang, ing, eng oong, ung).

Second series—

1. p-p-p-p-p said very rapidly.
2. b-b-b-b-b-b said very rapidly.

And so on throughout the whole series of consonant sounds, the idea being to flex the tongue, teeth, and lips and to get the sounds rapidly off them. Some of these exercises are very difficult, and rapidity is not to be expected at first; but the practice is invaluable for clear speech. No grimacing should be discouraged if it helps good work.

Third series. Vowels + one consonant. Rule: BITE ON THE LAST LETTER, and make every word *DISTIN-C-T* by itself, as a separate word. Many trainers recommend fictitious words. These may easily be invented.

1. Ooze, ore, half.
2. Aim, eat.
3. Awl, oil, isle.
4. Owl, yule.
5. At, ate, it, on, hut, pull.

To show how these exercises may be extended, and with profit extended, oo and oi may be taken as specimens.

6. Oob, oog, ooze, oose, oot, oom, oon, oor, oosh, ooge, ool, oof, oove, etc.
7. Oib, oig, oize, oise, oit, oim, oin, oir, oish, oige, oil, oif, oive, etc.
8. Oo-ah, oo-oh, oo-oo, oo-ee, oo-ei, oo-aw, oo-ou, oo-ă, oo-ě, oo-ĩ-oo-u (as in pull), oo-u (as in but).

Fourth series. Consonants + one vowel—

1. Boo, boh, bah.
2. Bay, bee.
3. Raw, boy, tie.
4. How, mew.
5. Ră (ran), re (wren), ri (wrist), ro (rod), ru (run), ru (rook).

Again, to show extended lists we may take aw and ee—

6. Baw, caw, daw, law, raw, naw, thaw, thaw (as in then), shaw, jaw, waw, etc.
7. Bee, key, dee, lee, ree, knee, thee (as in thin), thee, she, jee, we, etc.

When any difficulty is experienced the separate word, *e.g.* raw, tie, may be repeated many times, and the difficulty may be noted for future reference. A

DIFFICULTY THAT YIELDS TO TREATMENT AT ONCE IS NOT A DIFFICULTY: it is a piece of carelessness.

Fifth series. Vowel + consonant + vowel. Here many words must be fictitious—

1. Oora, ohna, ahgo.
2. Any, easy.
3. Haughty, hoity, ida.
4. Howdah, litah.
5. Atta, Ettie, Ettoo, otter, uppah, upper, ookie (as in cook).

Sixth series. Consonant + vowel + vowel—

1. Moo-ah, moh-ah, bah-ee.
2. May-o, tee-ah.
3. Baw-oo, key-oh, lei-ah.
4. Baw-oh, bee-ee.
5. Tă-ě, dă-ĩ, dǒ-ě, lǒo-ah.

Seventh series. Easy words—

1. Pool, tooth, moon, noon, rule, rude, school, fool, loom, room (not roöm), food (not foöd nor fud), moor, boor.
2. Dose, doze, rose, choke, mow, sow, sew, so, throw, foal, hole, pole.
3. Tarn, lard, palm, laugh, vast, ask, far, father, star, stars.¹
4. Ape, lathe, may, ray, nay, say, raise, baize, fairy.

¹ Many of these words are pronounced in two ways, e.g. laugh=lâf or læf (Northern).

5. Fear, zeal, teeth, we, she, he, need, knees.
6. Daub, hall, ball, bawl, straw, gauze, vault.
7. Boy, poise, toy, voice, oil, royal, boil, spoilt.
8. Pie, type, like, scythe, oblige, chime, wine, sigh.
9. Pout, pouch, owl, how, round, mound, sound, town.
10. Pew, curious, use, use, suet, suit, dupe, Tuesday.
11. Pan, ran, man, an, as, mash, rap, tap, sag, rag, sack.
12. Pet, theft, death, beck, chess, met, net, led, red, said.
13. It, hit, dip, thin, kill, amid, in, ill, omit, wind.
14. Top, knob, shone, lot, rot, hot, spot, froth.
15. Up, tub, puff, but, gull, doth, other, thus, thud.
16. Pull, put, push, book, cook, look (and ALL words ending in ook).
17. Burn, learn, myrrh, fur, per, search.

Eighth series. Easy words. Rule: EVERY PART OF EVERY WORD MUST BE HEARD, *i.e.* of course, every part which our pronunciation of English requires to be heard.

1. Proved, bloomed, trooping, loosened, boots, moors, wound, gruel.
2. Growing, opened, oaten, hoaxed, bones, posts, robed, crows.
3. Garb, scarf, barns, charged, tasks, hearth, hearts, scars.
4. Played, prayed, snails, claims, glades, fates, quaintest, ranges.

5. Breach, spheres, smeared, reaped, deeps, reasoning, means, weird, beetles, shrieking.
6. Flaws, stalks, claws, faults, warns, dawdles, wards, fraud.
7. Poisoned, coins, foiled, hoists, jointed, destroyed, coiled, boilers, loyal, royally.
8. Lines, isles, fires, wilds, wives, knives, crimes, writhe, blithe.
9. Ploughed, snout, crowded, towns, sounds, bounds, clownish, crowned, drowned.
10. Stewed, duties, feuds, rebukes, fumes, tunes, mules.
11. Rash, happen, cattle, dazzle, landed, tackle, facts, acts, apt.
12. Pledged, bled, tress, stress, glen, quenched, length, breadth, helps, themselves, meddled.
13. Brink, slip, swift, ribbons, fiddle, winked, built, pickles.
14. From, gloss, rotten, cough, bottled, solved, spotted, blotted, propped, plotting.
15. Plum, shrubbery, cubs, puffed, loves, loved, interrupts, muddles, lungs.
16. Rooks, brooked, looking, nooks, crooked.

Ninth series. (R, NG, W, WH, -ment, -tion.)

1. Herb, cur, myrrh, peer, poor, our, your, worth.
2. Ray, merry, warrior, Harry, freeze, row, rail, flowery, hearing, ear-ring.
3. Sing, singing, shilling, shining, thinking, sink, king.

4. Mustn't, don't, sha'n't, judgment, advertisement, comment.
5. Mention, portion, physician, ration.
6. Whether, weather, why, aye, white, bright, what, wot, where, ware.

Tenth series. Simple words often mispronounced (including a few names)—

Soon, food, flute, truth, true, do, moon, spoon, school, coal, hole, window, tallow, coat, tobacco, only, follow, bowl, potato, open, rather, rain, lane, where, daily, say, make, paper, break, naked, shame, to-day, been, being, me, pipe, I, why, night, life, iron, time, violent, violet, boy, noise, oil, oyster, new, Tuesday, stupid, tune, multitude, nuisance, deluge, cucumber, how, now, drawn, pound, law, saw, it, him, arithmetic, algebra, mischievous, handkerchief, married, captain, elephant, very, egg, yes, man, hat, January, idea, radish, and, happen, gas, dog, God, fun, mud, girl, sir, dirty, mother, just, bull, hook, book, cookery, look, woman, butcher, cushion, wool, push, put, would, could, should, pudding, soot, February, ear-ring, penknife, finger, was, hot-house, warehouse, hour, honour, honest, whole, wholly, heir, heiress, ere, e'er, glow, glass, glory, gleam, stew, question, fifth, twelfth, asked, always, luxury, Latin, modern, singing, Amelia, Sarah Ann, privilege, righteous, covetous, awk-

ward, Saint Paul, necessary, necessarily, observe, observer, condition, contrive, contend, devil, Sir John, company, city, committee, evil, difficult, genuine, medicine, column, audacious, particular, particularly, interfere, miracle, drained, merry, hurry, bury, history, subtraction, diphthong, naphtha, point, geography, bookcase, bellows, brewery, advertisement, often, suet, asparagus, cauliflower, perspiration, tie, lay, Elizabethan, literature, novel, library, literary, gentleman, gentlemen, wheat, why, wherefore, when, white, really, candidate, circumstances, height, definition, pronunciation, gooseberries, raspberries, subject, object, fortune, fortunate.

The correct pronunciation of these words, which are mere types of the hundreds in which people go wrong, may be obtained from a good dictionary: but it is always better to obtain it from the living voice of a good (*i.e.* a careful) speaker.

The Vowels and Consonants having been dealt with, singly and in combination, the exercises proceed from single words to short sentences. The student is as yet troubled with few rules, but these must be observed. They are—

1. OPEN THE MOUTH.
2. HOLD THE HEAD UP (hands behind back).
3. GO SLOWLY.

4. BE DISTINCT.

5. BITE ON THE LAST LETTER.

And to these may now be added—

6. KEEP WORDS SEPARATE.

Rules 4, 5, 6 are re-statements of one another; but learners require re-statements. Rule 6 is perhaps the most important of all to the novice in reading. From a good reader the sound is—kee-p (explosion and pause) werd (explosion) z (buzz and pause), separat (explosion and stop). From a bad reader the sound, if not something far worse, is ‘keepwerdsepra.’

Eleventh series. (a) Combinations continually recurring. These are to be read slowly and to be imitated by the class.

I have said, he has said, he is, he is not, he isn't, do you say so? is he not? isn't he? It is I, the why and the wherefore, it is said, though we do not, we don't know, and though, and yet, I saw it.

I've not got, I haven't. I saw him, I saw her, I saw all. Two questions, there are here, here we have, at last. You have no right to.

I wouldn't, couldn't, shouldn't do it. Did you do it? Didn't you see? don't you know, don't know, I don't know.

If it be true that. Isn't it true?

You often come across people who. Tell us a story.

He told me that. What's the time? what's the answer? It makes no difference.

He is being spoilt, he has been spoilt, excuse his being absent, excuse his having been absent.

Here's another, one and one, one and another, one another.

Four and five, eleven and one, four hundred, hundreds and thousands, goods and chattels.

Friends and relations, relations and friends.

Without another word.

He was seen, he was seeing, he is seen, he sees, he is seeing.

How shall I do it?

At least you know.

(b) Short and easy sentences. Add the following rule: PAUSE AT A COMPLETED PICTURE. (See page 81.)

My lord, they say five moons were seen to-night.

We be all true men: thy servants are no spies.

Ye know not the day nor the hour.

All the world's a stage.

Twice six are twelve.

Nay, you must name his name.

She went into the garden to cut a cabbage to make an apple-pie.

Twelfth series. Difficult combination of words. These combinations, which are found in all the

books, are perfectly useless unless the principle underlying the exercise is recognised. KEEP WORDS SEPARATE if you wish to be intelligible. The lists may be added to indefinitely.

The sick stammerer, muddled heads, muddled deeds,
difficult questions, the twelfth flower. The
thought sticks to me thoroughly through thick
and thin. Six simple sisters sat sewing shirts.
Hold your hands up high, Harry. Mrs. Fiske's
fried fish sauce shop. Mixed biscuits. Ragged
rugs trip troubled porters. She sells sea-shells.
Strew roses, roses strew. True roses, roses true.
The rose is true. Harriet Hooper. Jane A. Knox.
Jane Hooper. H. A. Smith. A. J. Smith. R. N.
Noble. R. A. Noble. Florrie and Harry.
Amelia Anne. H. E. Armitage. A. G. Armitage.
Mrs. Thiel. Miss E. Steel. Miss S. Teel. Miss
S. Steel. The Misses Steel. Mrs. Steel. K.
Turner. Kate Eamley. Sir John Smith. Sir
John's mare. Sir John Smare. Ralph Flower.
Sir Arthur Atkins.

French and German words and combinations of words, even when they are easy, are very valuable here: but they must be tried after and with a good speaker. IN LEARNING PRONUNCIATION OF FOREIGN WORDS BY IMITATION, LET THE TEACHER SAY THE WORDS AT LEAST SIX TIMES.

A SPECIMEN 'LESSON' IN ENUNCIATION.

Very regretfully I leave this in our own spelling; feeling sure, that though it be phonetically inaccurate, by this means alone my 'heard' version will be intelligible to the general reader.

This parable was heard in a church which echoes when the reader *will* raise his voice too much. The congregation, knowing the reader and the words, make no attempt to listen or to restrain coughs.

— = an echoing cough.

~~~~ = a destructive sneeze.

Hya ginny twel vers oth  
fift chap gawscordsloo.

Here beginneth the twelfth verse of the  
fifteenth chapter of the Gospel accord-  
ing to Saint Luke.

Nee seh certn mah  
two suh yunga of seh-  
toisfah Fah gimme poshe  
goo fallethtome nee  
vided unto them zlivvy.  
Naw many days ah —  
togetheh ntookis  
jur — nthere  
way subst wiriotous livvy.  
Nwennya spent all row  
mei famineinthatlan nee  
begantobeinwaw nee wen-  
tn joined himself to a citis  
that country nee ~~~~  
swy nee would  
fayafilledizbelly withe  
huss swy dde nno-

And he said, A certain man had  
two sons : and the younger of them said  
to his father, Father, give me the portion  
of goods that falleth to me. And he  
divided unto them his living. And  
not many days after the younger son  
gathered all together, and took his  
journey into a far country, and there  
wasted his substance with riotous living.  
And when he had spent all, there arose  
a mighty famine in that land ; and he  
began to be in want. And he went  
and joined himself to a citizen of  
that country ; and he sent him into his  
fields to feed swine. And he would  
fain have filled his belly with the  
husks that the swine did eat : and no

mah gay m nwen he-  
 cametwimself seh, How  
 many high servnnmyfah  
 breadenough nspa-eh NI  
 pèri — laryse n-  
 gôtmfah nwill say nto-m  
 Fah I asin gainst  
 heb nfoh thee nmno-  
 mowwer caw thy son.

man gave unto him. And when he  
 came to himself, he said, How  
 many hired servants of my father's have  
 bread enough and to spare, and I  
 perish with hunger! I will arise and  
 go to my father, and will say unto  
 him, Father, I have sinned against  
 heaven and before thee, and am no  
 more worthy to be called thy son.

This same beautiful story of the Prodigal Son has been heard in the same church by practically the same congregation, possessing presumably the same coughs; and it is only to be lamented that the limitations of language and of the English printer prevent my representing on paper the exquisite melody of the voice, the thrilling interest of the well-known story and its quiet new interpretation, the hush throughout the music, the suppressed anger at the single strangled cough, and the gentle dropping (I can use no other word) of every well-formed syllable into every corner of the building. In each case the reader was a clergyman in priest's orders.

## CHAPTER III

### A NOTE ON DEFECTIVE ARTICULATION

A GOOD deal of what is useful for this chapter has already been said, and the necessary exercises have been enumerated. Defective articulation sometimes yields to no treatment; and organic defects in mouth, larynx, and nasal passages, excessive nervousness, and mysterious spasms, are of course matters for a doctor. Nobody but a voice-trainer knows how very puzzling this branch of his work can be. In some cases he will succeed in getting the required sound immediately; in others he has to wait for years. But, on the whole, defective articulation yields to patience and varied vocal work.

Pupils must, however, be taken separately, and in some instances privately, and this is one of the reasons why EVERY SCHOOL IN THE COUNTRY SHOULD HAVE A TEACHER OF SPEAKING AND READING, as Sir Morell Mackenzie very properly recommended. Such a teacher's duties would be threefold:—

- (a) He would give lessons in speaking and reading throughout the school.

(b) He would apportion a certain time to be spent in WATCHING OTHER TEACHERS, and in seeing that his rules were carried out in other lessons. This is most important, and it is not only in reading and speaking that *the want of co-operation among his teachers is the child's worst enemy*. In a word, the constant supervision of the teacher is the best training for teachers.

(c) He would take privately the bad cases.

The defects, for the cure of which a few suggestions will be made here, are grouped easily under one heading—an inability to pronounce certain sounds. This inability is generally the result of prolonged carelessness on the part of home and school.

H, R, L, S, TH, SPL, SPR, STR, GL are the initial, -G, -NG, -GTH, -L are the final, consonants which usually give the trouble. The difficulty about vowels is ordinarily a pronunciation, not an articulation difficulty. Occasionally we come across children who can pronounce no consonant correctly: and there are some who, like babies, are unintelligible except to their intimates. The treatment recommended is as follows:—

1. If necessary, doctor or dentist should report on the case.

2. At first there is to be no reading and no speaking (in the lesson): nothing but muscle-work. (See pp. 20-22.)

3. When a certain flexibility has been gained vowel exercises may begin (see p. 31), with plenty of facial distortion.

4. Imitation of the teacher and the constant use of a penny mirror are necessary. Possibly an enlarged diagram may be useful; but the draughtsman should copy from a mirror held before his own mouth.

5. Consonant exercises follow. (See p. 35.)

At this period a very careful list, no matter how short, should be drawn up, of words pronounced *correctly* by the pupil, and on these correctly pronounced words fresh exercises should be made. A great deal depends on the self-encouragement of the learner.

*Special suggestions—*

H may be got by compelling a pupil to run down a corridor and to return panting and say 'He did it.' H is only a pant.

L is made by the tongue-tip being placed firmly against the front part of the upper palate and being suddenly withdrawn. Before the withdrawal the air escapes either on one or on both sides. Tongue

exercises (*e.g.* protrusion, curving, and wagging of the tongue) may be necessary for months in order to gain this or the medial L.

S, Z. Imperfect articulation generally means that the lower jaw recedes and the teeth do not fit. Sometimes the dragging forward of the lower teeth by the placing a pencil in the mouth will gain this sound at once. Sometimes experiment will succeed (*e.g.* put the tongue behind the teeth, breathe, and see *what comes of it*).

TH will not be confused with F (as it often is) if the formation of F be made clear.

R may be gained—

- (1) By allowing the pupil to look at the teacher's tongue as he says ERR-ing, ERR-ope (ring, rope).
- (2) By allowing the pupil to practise this ERR (tip of tongue curled slightly back) for five minutes at a time.
- (3) By following the French and German methods (*e.g.* say very rapidly st-d-ing, st-d-ing in the hope of getting at st-r-ing).

ALL T, D, L, R EXERCISES RE-ACT ON EACH OTHER AND SHOULD BE PRACTISED CONSECUTIVELY.

NG is easily obtained. Every child can say 'sing.' The exercise runs thus: Sing-sing, Sing-Ing, sing-ing.

For special defects special exercises must be invented; but imitation goes far as a cure for all, when the right position of tongue, teeth, and lips is realised. The defect is generally the result of imitation at home; it is a quick ear that has caused it. As soon as it is understood that it is a struggle between home influence and school the path is cleared. *No improvement of the pupil is possible if the pupil does not wish to be improved.*

It is, however, unfortunately true that parents neglect indistinct and defective articulation for years, 'not having the time,' i.e. not taking the trouble, to attend to it; and though none but teachers will credit it, home influence occasionally encourages foppish lisping, baby-like babbling, and unintelligible delivery of vowels and consonants, because *it sounds pretty*, or because *all the family do it*.

The golden rule for all cases of defective articulation is this:—Except when there is organic defect, DO NOT GIVE UP. It is not reasonable to expect that those who have been allowed to speak badly for years should suddenly be cured.

The consideration of stammering, stuttering, and the difficulties caused by harelip, cleft palate, and the like, does not fall within the scope of this book. I

add, however, a few suggestions which have again and again been found useful:—

1. Speak slowly, slowly, slowly, before a mirror.
2. Practise all chest and lung exercises.
3. Practise breathing (exhaling) exercises; and especially practise blowpipe-breathing.
4. Sing; then sing in monotone; drop into speaking; practise whispering.
5. Blow pith or celluloid balls about a large table for a quarter of an hour together.
6. Beat time with the finger when speaking.
7. Speak or read with a silent metronome working before you.
8. Read aloud with (*i.e.* at the same time as) a non-stammerer.

Suitable chest and lung exercises will be found in *Sound Bodies for Boys and Girls*, and in *Haus-Gymnastik für Gesunde und Kranke*. A metronome consisting of two pieces of metal costs 2s. 6d. It is only fair to say that many writers disbelieve in the cure of stammering; but that people grow out of stammering is an undoubted fact. *Stammering, we may perhaps say, is the result of many causes, some patent, others hidden. It largely depends upon health; and therefore any exercises which direct breathing, develop the muscles, improve the blood, and give the patient*

*a better chance to exercise will and self-control, must be beneficial. Beyond that, we cannot dogmatise.*

*Short lists for defective articulation—*

**H.** Ha (a pant) ha ha ha, he he he, ho ho ho.

Have, had, happen, heaven, help, hoist, hall, whole, holy, Harry.

Had, add, heaven, even, hall, all, whole, old, old, whole, add, had.

**L.** Le le le le, lo lo lo lo, lah lah lah lah.

Lip, lend, lent, lie, lay, leaf, lever, let, lid.

Lip lip lip ; lad lad lad ; Lily Lily.

**R.** (a) Err err err err err.

Err-ing : Err-ope : Err-eel : Err-est.

R-ing, R-ope, R-eel, R-est.

Ring, rope, reel, rest.

(b) Trill R for two, four, six, fifteen seconds (softly, loudly, and softly again).

(c) Bury, marry, hurry, very, America, miracle, ear-ring, hearing, fearing, fairy.

Before I go, after I had seen, more aid, more help, chariot

**S.** s-s-s-s-s.

se-se-se-se-se.

S-ad, S-ink, S-ay, S-eal.

sad, sink, say, seal.

s-s-s-s-s.

ma-ss, me-ss, fu-ss, wor-se.

mass, mess, fuss, worse, fussy, message.

TH. The, the, the (as in then).

then, though, there.

the, the, the (as in thin).

thin, thick, thatch.

though, that, thin, then, there, through, thorough.

T, D } Te de le re : delerete : retelede : rerere, tetete,  
L, R } dedede, lelele.

to do, do two, to do wrong, to do right, two do  
wrong, two deaf lawyers, let two do wrong.

really ten dead lambs.

GL (generally said as DL). Gleam, glory, glorious.

SPL, SPR, STR. [These only require slow work, if the  
others have been mastered.]

NG. Sing sing, sing-ing, singing.

eng, eng, eng ; ang, ang, ang.

think, think, thinking.

longer, hunger, shilling, meaning, wrinkling, finger.

## CHAPTER IV

### PRONUNCIATION

THE endless quarrels of phoneticians and authors about the standard of pronunciation may, for the reader, cease; he will, I believe, after experience of reading and listening, come to the following conclusion:—THERE IS NO EXACT STANDARD OF CORRECT ENGLISH PRONUNCIATION, BUT THERE IS A STANDARD OF SPEECH. BY THIS A MAN IS JUDGED—AND ON HIM IS SET A LABEL.

It may be gathered from the foregoing pages that the secret of good pronunciation lies in imitation, and this is true in the main. We are assured by writers of eminence that we may not appeal to this or that ‘cultured speaker,’ to this or that ‘educated man,’ to this or that dictionary: but to whom we are to appeal does not appear, if we are dissatisfied with conversational gabble, and with vulgarity of pronunciation and tone. Pronunciation is, of course, always in a state of flow; for many English words there is no one unalterable pronunciation; but yet within certain limits we may say ‘This is right,’ ‘This is provincial,’ ‘This is pedantic,’ ‘This is peculiar,’

‘This is bad.’ By imitation, English people have learnt to speak English and to pronounce English, and by imitation they gain a correct and an incorrect knowledge of the vowel values; and the law of imitation is as valuable in teaching reading by phonetics as in teaching by ordinary script.

Pronunciation may be divided for our purposes into

(a) accurate representation of vowels and consonants;

(b) avoidance of peculiarities in tone and cadence; both of these to be judged according to the standard unconsciously set up when cultivated people assemble, whether it be in the north, south, east, or west. What has to be guarded against is any flagrant falling below this standard, whereby persons are instinctively recognised as being not stamped with a certain hall-mark of pronunciation. I do not for one instant wish to defend the existence of this hall-mark. Rightly or wrongly, it does exist, and with it goes so great an amount of recognition, and without it goes so great an amount of distrust, that it is well to try to conform, however difficult the task may be.

Curiously enough, a man is allowed almost any latitude with regard to his vocabulary. Out-of-the-way words only heard on his own hill-side, piquant phrases that have never seen the compositor’s stick, an ability to tell a tale or make a speech in any dialect whatever—these are welcomed as additional

graces to the talker, the orator, the preacher. To be able to assume the provincial at pleasure is looked on as a gift—but to be the provincial is looked on as a sin.

The first rule which any one wishing to excel (*i.e.* wishing not to be peculiar) must follow, is very simple. The student must WATCH HIMSELF CAREFULLY, and train the ear to detect inelegancies, inequalities, and divergences from the speech of those whose pronunciation may be securely trusted. To live with, associate with, or even listen to, cultivated speakers, is not given to everybody: but there are few who can afford to despise it. The cliffs of Dover are not so welcome to a long-absent traveller as an English lady's voice.

In order, however, to profit by imitation, the voice of the student must be rendered flexible, and his ear quick; and for this, constant practice in English, French, and German sounds is extremely useful. No opportunity should be thrown aside of learning a new sound; even a Dutch diphthong, if attained aright, is valuable. The talented author of that most original and remarkable work *Lavengro* began his linguistic studies with the soft Irish; but where did he end? And nowadays there are innumerable chances of thus flexing the mouth muscles and training the ear. But it is well to be plain spoken, even as M. Dupont is. The greatest enemy of all good speech is Vul-

garity. BUT ON THE SUBJECT OF PRONUNCIATION, PEOPLE WILL NOT BE SPOKEN TO.

The following elementary exercises are recommended for the flexing of the mouth muscles and the training of the ear:—

*First series—*

â (as in baa) ; ee (as in bee) : ah ee, ah ee, ee ah, ee ah.

ay (as in mane) : ay-ee, ahayee, eeayah.

oh (as in pole) : ahohee, ahayoh, aheeoh, oheeah, ooeey.

oo (as in pool) : ohoo, oooh, aheeayohoo, ooohahayee.

All the vowels and diphthongs may be treated similarly. (See p. 36.)

*Second series—*

k-k-k-k very rapidly twenty times.

l-l-l-l, r-r-r-r, s-s-s-s, t-t-t-t, and so on with the other consonants.

When the student is practising for his own benefit,  
A COMPETENT FRIEND WITH A GOOD EAR IS A BOON.

In the case of pupils who are hard to train, the following abnormal method (called by some the normal method) has been recommended.

*Third series.* (This may be enlarged *ad nauseam*.)

Ring, ling, ng, gnir, ginr, rgin.

Did, didd, dad, ded, dud, dood.

Think, hink, ink, nk, knith, kinth, knth, nth, th

Waken, wakken, wakkened, kndd.

Enough has now been said (see also pp. 40-47) to show the lines on which the pronunciation of words should be studied. We come now to the second part of the question. I refer of course to the wavy tones, the curious, often beautiful, cadences of dialect, which mark off provincial from standard, unlettered from educated, uncultivated from cultivated speech.

Here again imitation is the only safeguard—constant, curious, and protracted *throughout the whole of the school day*. An influence has to be set up to kill the bad influences. I am far from suggesting that the bad influences always come from home, for I have known children who spoke sweetly and well *till* they came to school. But wherever the home influence is in favour of a wave-tone and a peculiar cadence, the school influence ought to wage war on it.

And this may be done in more ways than one. Children naturally love dramatic intonation; and this must enable the trainer to turn the intonation into the right direction.

Again: QUIET IS THE ENEMY OF PECULIAR CADENCE, and quiet speech is the desideratum of the student. Reference will be made again and again to this QUIET. Indeed the whole of this small book is a plea for QUIET.

An excellent practice is to read, not for dramatic purposes, but simply to read in order to attain correct pronunciation, half a dozen lines along with a good reader, and to repeat them again and again QUIETLY

until both readers are satisfied. Sometimes it is an advantage if the lines are not understood, and French, German, or Latin lines may be very useful to a noisy toneful reader, even though he may not understand a word. (See Prendergast's *Method for Learning Foreign Languages*.)

But for class-work the best method is to make long lists of ordinarily occurring sentences, and to READ THEM WITH A LEVEL VOICE, all eccentricities being noted.

*Fourth series—*

1. I can't. I won't. I sha'n't. I will. I can't see.
2. Is it right? Is this answer right?
3. Isn't it cold? Oh, isn't it hot?
4. Have you seen my book? Isn't it here?
5. May I have some more? Mayn't I read?
6. I thought you'd have done it sooner. I'll be ready as soon as you.
7. Go and get some dinner. Dinner?
8. Oh. [This may easily lead to a short list of exclamations, each of which may possess a world of meaning, *e.g.* Ee, Ay, Nay, No, Noa, Gee oop, Woa, Wo, Ee-By, Oo, äh, my, Shoo, Hooroosh, Say, I say, Ee I say.]

This series may be made useful by being read in as many false ways as possible, the return to the correct way being not lost sight of. BURLESQUE BAD WORK TO TEACH GOOD.

*Fifth series—*

To be said in as many ways as possible, provided that each way is recognised as an example of good tone, and that each new way has a new meaning.

1. The foregoing fourth series.
9. Why will ye die? That is a pretty book. We are all ready.
10. I don't know that man.
11. Are you quite well? I'm better. Quite better? I don't know what quite better means.

This series is very valuable; but with young children it must be used with caution.

To all these aids must be added a list of the peculiarities in pronunciation and tone which are noticeable in the district to which the school or the student belongs. Does it seem too much to ask that a first list should be made and supplied to the Education Department by the teachers in our schools? It is true that a common set of symbols would have to be invented. The alphabet used on p. 23 would be found inadequate; but as a basis it might well stand. Such lists, if revised by competent local authorities, would form a most valuable addition to our knowledge of spoken English, and would probably reveal the existence of a large number of interesting particulars which escape the wider meshes of dialect dictionaries, kailyard novelists, and local grammars.

In conclusion, the student should take every opportunity of hearing good English spoken, whether it be from the pulpit, in the lecture-room, or at the theatre. The English heard in all these places is occasionally bad ; but, as a rule, the pronunciation of the vowels, when they are heard, is correct ; or it is so very incorrect that detection is immediate. Little by little the painstaking student will learn what is good by comparison of one speaker with another ; and when he hears a vulgar inferior pronunciation he will not be harmed. But one caution may be given : let the student, as often as he can, HEAR SPEAKERS WHO DO NOT BELONG TO HIS OWN PROFESSION.

If, in all that has been said, too much stress seems to have been laid upon nicety of pronunciation, the student may rest assured that study in this direction is never thrown away, and that no one is so careful of and watchful over the exact shade of a vowel, the correct pronunciation of an uncommon word, the pleasant or unpleasant cadence, as the really good speaker and reader. The mere pedant listens and watches that he may detect error in others, and that he himself may be 'faultily faultless, icily regular' ; but the reader listens that his own ear may be trained, and that he may learn the secrets of the speaking voice.

## CHAPTER V

### A NOTE ON PHONETICS AS APPLIED TO READING

THE study of Phonetics, to most Englishmen a rock of offence and an occasion for mockery, has not made so much progress with us as with foreign students. Yet one would have thought that English above all other languages would require for the learning of it some series of symbols accurately showing the foreigner and the provincial the correct pronunciation hidden by our Gothic spelling. There are many books on Phonetics written in English (see p. 147); and one English name at least is known and honoured wherever phoneticians live and move; but there seems to be only one set of books in English on the application of Phonetics to school and student reading. I allude of course to the works of the late Miss Laura Soames, now republished under the names of *Sounds of English*, *The Teacher's Manual*, *The Child's Key*, *The Albany Readers*, by Messrs. Swan Sonnenschein and Co., the well-known Professor Viëtor being the editor.

The case for and against phonetics as a means of teaching pronunciation and reading may be roughly summed up as follows:—

1. The study of phonetics enables us to represent on paper the exact sound of vowel or consonant, as different ears hear it.

2. By phonetics we arrive very quickly at approximate pronunciation of sounds in new languages.

3. By phonetics the ordinary conversational pronunciation is well represented.

4. Phonetics have been tried with success.

5. The study is in its infancy and has accomplished a great deal.

Even the enemies of phonetics must admit so much, and its friends would probably claim much more. The considerations that modify to some extent the advantages enumerated are as follows:—

1. Educated people hear and transcribe sounds very differently, and an unwieldy number of symbols would be necessary if even English dialect sounds were to be reproducible for teaching purposes.

2. Phonetics cannot be used to great advantage without (*a*) some previous muscular training; (*b*) constant reference to the living voice of the teacher (IMITATION).

3. The ordinary conversation in any language is precisely the one representation of the language against which the reader, the speaker, the actor, the lecturer, the preacher, and the orator have to be warned.

4. An equal amount of success is claimed for

thorough muscular training, followed by intelligent imitation.

5. The study of English, French, and German combined (and students are very often engaged in learning all three at once) requires such a host of symbols that teacher and learner would alike recoil from them, while the separate study of each language, with its separate set of symbols, would, even with adults, create endless confusion.

6. Phonetics as yet cannot be said to help in the reproduction of tone and cadence.

There is no intention here to decry the use of phonetics, but it is necessary to point out that THE TEACHER OF READING REQUIRES THAT HIS PUPIL SHOULD BE INTELLIGIBLE EVEN AT A DISTANCE, and, to insure this, HE MUST INSIST ON CAREFUL ARTICULATION. But this careful articulation seems to be merely the representation of language to which the professed student of phonetics objects.

Reading and speaking should be audible, intelligible, convincing, and inoffensive; but in laying such stress on this conversation gabble of the ordinary man, the phonetician is trying to perpetuate what the teacher wants to kill.

I have to thank the trustees of the late Miss Soames for permission to transcribe as much as I require of the alphabet used in the *Teacher's Manual*,

and to quote one or two short passages. The study of the whole book is extremely interesting.

The advantages of this alphabet are many. It possesses no very unfamiliar symbols, and even the young student can learn it in ten minutes. In order to show how useful, and, from one point of view, how misleading, the work of the phonetician can be, I transcribe from p. 77 of the *Sounds of English* a short piece of poetry:—

Laif ! ai now not whot dhau ât,  
 Boet now dhæt dhau ænd ai mœst pāt  
 Ænd when, ôr hau, ôr whêar wî met,  
 Ai own tu mî-z a sîkret yet.

Laif ! wî-v bîn long tagedhar,  
 Thrû plezn't ænd thrû klaudi wedhar :  
 T-iz hâd tu pāt when frendz âr diâr ;  
 Poehæps t-wil kôst a sai, a tiâr ;  
 Dhen stîl away, giv litl' wôning,  
 Chûz dhain own taim ;  
 Sey not gud nait, boet in soem braitar klaim  
 Bid mî gud môning.

A. L. BARBAULD.

This apparently represents what the author heard, and what Professor Vietor and Dr. William Leaf hear (for the editor and trustee have their say in the notes) in the repetition of these charming verses. Now the teacher of reading would probably criticise as follows:—

whot is not what. Hwot is nearer; but a separate symbol is required for the whistle hw, which is something between the Scotch hw and the illiterate or careless 'w.'

ât is not art. The author of the book distinctly states that r is never heard as r in such words as moored, heard, but is only heard as a vowel sound exactly like the a in sofa. From the reader's point of view, this dictum, which crops up everywhere, mars the usefulness of the book. To the reader and speaker this r may be 'subdued r,' 'timid r'; but it is not a vowel: moored is not moo-ad, star is not staa (though to Dr. Sweet it is), and stars, bakers, coloured are not stâz, beykaz, koelad (as the author of the book wrote them).

The same remark applies to pât (part), poehæps (perhaps), wôning (warning), môning (morning), from all of which the 'r' is omitted, though we find it printed in ôr, whêar, taggedhar, wedhar, diâr, tiâr, traitar.

kôst (cost) is incorrect. This is southern provincial, as faest (fast) is northern provincial.

This book, intended to teach reading and pronunciation in schools, represents laud and lord, alms and arms, as identical, and writes as follows:—

scarce (skêas), fault (folt), groats (gritz), thrash (thresh), hundred (hoendrad), inward (inwad), trough (trôf), stores (stôz), your (yôr)

The writer represents morn and dawn, harm and calm, as perfect rhymes.

It will be seen that most of these transcriptions contain the r sound, which the writer says does not exist except as a vowel; and if only this grave peculiarity could be expunged, the book, with its mass of word-lists, its careful analysis of sounds, and its rules for the position of tongue, teeth, and lips, would be on the whole a sure and certain guide. Yet we find the author, Professor Vietor, Dr. Leaf, and Dr. Sweet, all great phoneticians, representing 'iron' as a word containing no semblance of an r. If this be so, then the sooner 'conversational speech' approaches 'written speech' the better, and the sooner teachers insist on careful enunciation as something different from the gabble of the phonograph, the sooner will children learn not to *talk fine* but to *talk distinctly*.

The perfect and cheap phonograph, an instrument which, I believe, is closer on the track of the reader than he dreams, will do more to reveal to us our deficiencies than any number of books and lectures. It will certainly be a new terror; but we cannot say that it will not be a wholesome terror. But what taunts will be levelled at, and what tears of humiliation will be shed over the thing as it unreels remorselessly the veritable compost of words which did duty for a speech, a lecture, or a sermon.

I add here the careful reader's and the conversational speaker's (or phonetician's) representation of a well-known verse:—

| THE READER.                                       | ORDINARY PRINT.                       | CONVERSATIONAL SPEAKER'S OR<br>ORDINARY READER'S. |
|---------------------------------------------------|---------------------------------------|---------------------------------------------------|
| Lárs . Pórsina . ov . Klúziem—                    | Lars Porsena of Clusium               | Lás Pósnavklúziaem                                |
| Bai dha nain godz hí swowr—                       | By the nine gods he swore             | Baidhanaingodziswó—                               |
| Dhatdhagreythaus . ov Taer-<br>kwin—              | That the great house of Tar-<br>quin  | Dhtdhagreythausv Taerkwi                          |
| Shud soefr . rong . now mowr—                     | Should suffer wrong no more ;         | Shdsoefaerongnmó—                                 |
| Baidhanain . godz . hí swowrit—                   | By the nine gods he swore it          | Baidhanaingodziswowrit                            |
| Aend . neymd—a tristing dey—                      | And named a tristing day,             | Aenêndatristingdey—                               |
| Aend . baed . hiz . mesinjarz .<br>raid . fowrth— | And bade his messengers ride<br>forth | Aenbaedizmesinjazraidfôth—                        |
| Íst—aend . west—aend . sauth<br>—aend . north—    | East and west and south and<br>north  | Ístnwestnsauthnnôth---                            |
| Tu søemn—hiz arey—                                | To summon his array.                  | Tsoemn hizarey.                                   |

I hope I have not done grievous wrong in my third column to the conversational speaker and to the writers on phonetics; but the column represents what the conversational reader gives me, and it is an example of all that WE HAVE TO MAKE WAR UPON.

From the books referred to on pp. 147-150 the reader will with patience gain all the information necessary; but the *Teacher's Manual* and *Word Lists*, modified and made a little less Procrustean, would be a most useful addition to the teacher who is making war on dialect and vulgarity.

I have said nothing about the influence of phonetics on ordinary spelling, because this falls outside my subject, nor of the attempts to realise tone and cadence in print, because this is at present too intricate and unsatisfactory. But as a practical comment on the value of Imitation in the pronunciation of English I subjoin a table taken from private notes. Any one who is in constant communication with speakers, lecturers, or teachers will be able to compose such a table from his own experience. It is scarcely necessary to say that the twelve numbers correspond with twelve actual names.

| Men. | Age. | Occupation.   | Birthplace. | Education.         | Travels.   | Present Home. | Influences. | Speech.                  |
|------|------|---------------|-------------|--------------------|------------|---------------|-------------|--------------------------|
| 1    | 35   | Business      | Surrey      | Surrey             | None       | South         | Cultivated  | A                        |
| 2    | 40   | Business      | Yorks       | Yorks              | World-wide | Yorks         | Varied      | A                        |
| 3    | 60   | Clergyman     | West        | England and abroad | None       | North         | Varied      | A                        |
| 4    | 60   | Lawyer        | Scotland    | Scotland           | None       | North         | Cultivated  | A                        |
| 5    | 35   | School-master | Yorks       | South              | None       | North         | Good        | A                        |
| 6    | 65   | Doctor        | Midlands    | Scotland           | World-wide | South         | Varied      | A                        |
| 7    | 40   | Tutor         | South       | South              | None       | North         | Varied      | A (except for two words) |

A = quite impossible for any one to find fault with speech on score of correctness, taste, or pronunciation.

| BOYS AND<br>YOUNG<br>MEN. | Age. | Occupation.            | Birthplace. | Education.         | Travels.                     | Present<br>Home. | Speech<br>Influences.     | Remarks.                                      |
|---------------------------|------|------------------------|-------------|--------------------|------------------------------|------------------|---------------------------|-----------------------------------------------|
| 1                         | 12   | School                 | Norfolk     | North and<br>South | North and<br>South           | North            | Refined                   | One sound wrong                               |
| 2                         | 13   | School                 | Yorks       | Yorks              | None                         | Yorks            | Refined                   | A                                             |
| 3                         | 20   | Training<br>for Orders | North       | North              | South                        | South            | Quite un-<br>refined      | A (due to careful<br>imitation)               |
| 4<br>Same<br>person       | 18   | School                 | Yorks       | Yorks              | North and<br>South           | South            | Quite un-<br>refined      | B                                             |
| 5                         | 25   | ...                    | "           | "                  | A good deal<br>of travelling | Unfixed          | Varied                    | A (self-culture)                              |
| 6<br>Same<br>person       | 15   | School                 | North       | North              | None                         | North            | Unrefined<br>but studious | A                                             |
| 7                         | 25   | Business               | "           | "                  | A little                     | "                | Unrefined                 | B (every day<br>imitation of<br>bad patterns) |

A = quite impossible for any one to find fault with speech on score of correctness, taste, or pronunciation.

## CHAPTER VI

### THE READING LESSON

And these I see—these sparkling eyes  
These stores of mystic meaning, these young lives  
Building, equipping like a fleet of ships, immortal ships,  
Soon to sail out over the measureless seas  
On the soul's voyage.  
Only a lot of boys and girls?  
Only the tiresome spelling, writing, ciphering classes?  
Only a public school?  
Ah more, infinitely more.

WALT WHITMAN.

It is surely true that the pleasant, unpleasant, and peculiar intonations and cadences of the voice are either inherited or are the result of prolonged unconscious imitation of our fathers, mothers, and elder brothers and sisters. It is equally true, perhaps, that in nine cases out of ten there is a time in life when the voice is particularly sweet and pathetic and convincing. With those who inherit their good or bad voices, the beauty or harshness, unless affected by conscious effort, lasts through life, and with most people too the particular beauty of this child-voice dies off at an age varying from six to sixteen. The probable explanation of this is that the growth, change, and development of character affects the

voice as much as the growth of the larynx, the elongation of the vocal bands, and the stiffening of the cartilages affect it. As the voice is the mechanical result of immaterial agencies acting on material objects, it is only to be expected that it should, as a rule, deteriorate when a child is exposed to the influence of sordid poverty, filthy language, bestial companions, ill-bred parents and nurses, idleness, money-snatching homes, passionate teachers, and the varied forms of irreligion. Only very strong stakes stem constant currents. On the other hand, we may demand development in voice-beauty when a child is partly shielded from bad influences by a careful mother, a companionable father, a decent and religious home, and a respectable school that does its best in play and work. On the difficult subject of the age at which the main lines of character are fixed nothing can here be said. Many educators (*e.g.* the Jesuits) would put the age as early as seven, while most others would I suppose delay it to fourteen or fifteen. Whatever view we take, we must admit that **THE CHILD-VOICE GOES.**

Now it is the aim of this book to ask some questions with regard to this early voice. Is it true, first of all, that children, little children, have beautiful voices? To this there would seem to be but one answer. The voice may soon be killed, as may the character of which it is one of the exponents; but on

the whole it may be said that THE CHILD-VOICE IS A BEAUTIFUL VOICE. It is a voice full of honesty, naïveté, of emotion, of pathos. And it is usually accompanied by a good command of intonation and by an astonishing wealth of gesture.

Granted then that the voice is a beautiful voice, we must admit, secondly, that with all its winning power it disappears strangely before the child grows to man's estate. Not always. Generally, however, the young man's voice is not the voice of the child of ten out of whom the young man has developed. Of course the voice has filled, has deepened; that we expect. But I am not speaking of power: I am speaking of music. It *was* a voice which could express in a beautiful manner all the emotions which the child felt. The child has grown. The emotions, being British, are more or less locked up, and the boy-voice is remembered as a thing only to be laughed at. The voice has outgrown its innocence.

Now, not to make too long a matter of it, THIS VOICE, notwithstanding all the necessary changes, SHOULD IN ITS MAIN CHARACTERISTICS BE PRESERVED OR RECALLED. It is a shame to rob the child of it by teaching him how he is to read. He knows just as well as we do how he is to read, and if he were wise enough he would resent being 'taught.' He may be grateful (poor soul) for help over long words, for correct pronunciation of vowels, for rules about clear

articulation. But am I to set about teaching a child how to inflect his voice when he pities a dead robin, or when he exclaims at a flash of lightning, or shudders or clasps his hands over the thunder? when he thanks me for an unexpected toy, or when he preaches a sermon to his counterpane? when he exhorts or threatens his soldiers or his brother, or when he calls his nurse or his sister wicked names? The child knows it all better than I do. If any one is to be the teacher it is he. I stand by while he gives me lesson after lesson in intonation and in gesture. He has used his imitative power to soak himself with his small experiences. How much he has gained by inheritance who shall say? but not empty-handed has he come into the world.

Now, this voice, this power, we want to get at. We want to bring it to life again, knowing that it has been allowed to die down. We want to show the child that there is no need to be ashamed of it. And the best way to accomplish this difficult feat is, not to set the child to read, but to SET THE CHILD TO RETELL THE TALES WHICH HE KNOWS. In the Fairy Tale, the Conte, the Märchen, whatever the name of the stories which children love, lies the secret of the preservation of the natural beauty of the voice.

No strain on this voice is to be permitted: it is never to be treated harshly, never to be levelled up

or down. All excess, whether in the direction of passionate action or of tearful and unmanly sentimentalism, is to be carefully but sympathetically checked. In fact, by the voice the teacher is to reach the self: and if that can be done what more can a teacher require?

I have said this much at present, because no reading lesson can be entered on without thoughts like these lying in the background. But further reference to the subject will be found later (chap. VIII.).

Every reading lesson begins with exercises, such as are described on pp. 31-46. They need not be many, and five minutes will be found quite enough for (a) chest and lung exercises, (b) mouth gymnastics, (c) the exercises on breathing, (d) exercises on vowels, consonants, and easy words. The lesson is taken from an interesting book. In these days many interesting books may be bought for a penny or twopence each (see p. 149), and there is no reason why every school should not possess a series of such books, fifty copies of each being kept in the school library. *Æsop's Fables*, all the well-known Fairy Tales, the Parables of the New Testament, Longfellow's most taking poems, *The Pilgrim's Progress*, the masterpieces of Shakespeare, Milton, and nearly all the great writers, cost next to nothing. The children need not buy books; they are not tied to any selec-

tion. There is only one necessity—the book must be interesting.

The class is allowed to read the piece or story over to itself, and is encouraged not to answer but to ask questions before the actual reading begins.

M. Legouv   in his celebrated *L'Art de Lire* strongly insists on this—that a child should not be set down to read what he cannot understand, and pleads for story-telling by the child.

As instruction in and practice of reading aloud proceed, the following rules will slowly appear to the eyes of the learners. But it is not well to interrupt interesting work by insisting on a formal rule for which the reader cares little. The reader may just as well go on; may be indistinct; may stumble and fumble and laugh at the jokes till he cannot get out the words. But at a suitable pause he may be recalled to himself by the enumeration of the body of rules which has been slowly formulated by his critics, *i.e.* his teacher and his school-fellows. The rules will run somewhat as follows:—

1. GO SLOWLY.
2. BE DISTINCT, BUT QUIET.
3. BITE ON THE LAST LETTER; or,  
SPEAK ON THE BLOCK SYSTEM; or,  
GET A DIFFICULT SOUND AWAY BEFORE  
ANOTHER FOLLOWS.

4. KEEP THE EYE AHEAD OF THE VOICE,  
ESPECIALLY WHEN A PAGE IS TO BE TURNED.
5. DON'T HOLD THE BOOK IN FRONT OF THE  
MOUTH.
6. DON'T SPRAWL OR LEAN FORWARD.
7. DON'T LAUGH AT THE JOKES IN THE BOOK.
8. KEEP THE ROOM QUIET BY BEING QUIET  
YOURSELF.

But the golden rule is not appreciated yet. The recognition and appreciation of it only belongs to the really good readers among children, and indeed it is often a revelation to grown-up students. Yet as soon as it is enunciated (and here for once the teacher must take the lead) it is grasped and understood with a liveliness and delight which are almost comic.

The golden rule is this: it is purposely put, as all these rules should be, in an exaggerated form—  
PAY NO ATTENTION TO COMMAS, SEMICOLONS, OR FULL-  
STOPS, BUT PAUSE WHENEVER YOU SEE A PICTURE.

The reason is obvious. All hearing of reading consists of the reception of mental images. The image is photographed on the brain before it is assimilated by the understanding, and the plate, so to speak, has to be moved on and a fresh plate put in its place before the fresh photograph of the next image can be taken. The rule is easy of demonstration.

Let any one read the following passage to his friends, pausing, and pausing well, where the horizontal marks are drawn.

The object of this—book is to—give a faithful picture  
a phonetic—photograph of educated spoken—  
English as distinguished from vulgar—and pro-  
vincial English on—the one hand and literary—  
English on the other—hand at the same time I—  
must disclaim any—intention of setting—up a  
standard of spoken—English all I can do.

Unless the listener rearranges this mentally as the reader proceeds the result is rubbish, bewildering rubbish; and if a long page be read in this fashion the listener's patience is soon exhausted. Now let the same passage be read with a due observance of pictures. If any one retorts that by a due observance of commas the same result must be obtained, I must regretfully confess that there are no commas in the passage. It is taken from Dr. Sweet's Preface to his *Primer of Spoken English*.

The object of this book—is to give a faithful picture  
—a phonetic photograph—of educated—spoken  
—English—as distinguished—from vulgar and  
provincial English on the one hand—and literary  
English on the other hand—At the same time—I  
must disclaim any intention—of setting up a  
standard of spoken English—All I can do . . .

There are fourteen pictures here, easily photo-

graphed, seen, and retained. Indeed, UNLESS THE READER SEES THE PICTURES, AND UNLESS THE HEARER SEES THE PICTURES, THE READING IS NOT OF THE BEST.

It is needless to say that this cannot be strongly insisted on with the very young, who often are occupied with hard words, and whose eye and thought have not yet learnt to run before the voice: but this very inability to use the golden rule only shows how important it is that the passages chosen should be read beforehand, easy, and full of pictures quickly transferable to the reader's mind. The rule has another advantage in itself: IT IS THE ENEMY OF FAST READING.

An older class will be found readily to appreciate the rule in the following passage:—

The field—is the world—the good seed—are the children of the kingdom—but the tares—are the children of the wicked one—the enemy that sowed them—is the devil—the harvest—is the end of the world—and the reapers—are the angels—.

But younger children will be equally glad to give as an example:—

She went into the garden—to cut a cabbage—to make an apple-pie—.

The question constantly before the reader is: 'Do I

see the pictures?’ When many pages are read, or when no one but the reader has a book, the answer to this question is all-important.

I suppose it is hardly necessary for me to state that the word ‘picture’ is a rough-and-ready word for ‘the completed thought,’ ‘a new image,’ ‘a fresh link,’ an ‘intimation that something new is coming.’ The words ‘and,’ ‘but,’ ‘yet,’ are constantly ‘pictures,’ *i.e.* they bring before the mind something new which should be allowed to settle there before the reader’s voice proceeds. For the sake of being explicit on this point I quote a few short passages marking them off by ‘pictures’ :—

- (a) And—while he prayed—the master of that ship  
Enoch had sailed in—hearing his mischance—  
Came—for he knew the man and valued him—  
Reporting of his vessel China-bound  
And wanting yet a boatswain—would he go ?—  
There were yet many days before she sailed—  
Sailed from this port—would Enoch have the  
place ?—  
And Enoch all at once assented to it—  
Rejoicing in that answer to his prayer—.
- (b) Nay—you must name his name—and half his face  
must be seen through the lion’s skin—and he  
himself must speak through—saying thus—or to  
the same defect—Ladies—or—fair ladies—I would

ask you—or—I would beseech you—or—I would  
entreat you—not to fear—not to tremble—my  
life for yours—.

- (c) There were two sailors of Bristol city—  
Who took a boat and went to sea—  
But first—with beef—and captain's biscuits—  
And pickled pork—they loaded she—.

There is no need to read twenty, ten, or even five pages, though the interest of the lesson is greatly added to when a considerable amount is got through. The private reading of the whole class for five minutes, or the occasional reading aloud by the teacher, will make ample amends for the slow progress of the actual lesson. I am not sure that a class ought to be allowed to read much. Reading aloud is one lesson; and reading is quite another, and belongs to the literature lessons of the school. Reading aloud is the very best introduction to literature, and one of the best incentives to the appreciation of literature; but it is not to be confounded with literature.

Nor is there any need for the reader to be stopped when he makes a mistake or stumbles at a word. The mistakes, stumblings, peculiarities, go down in the teacher's note-book, dictated to him perhaps when the reader has finished. *These* words or sentences may be re-said: but if the advice given here has been followed, such stumblings will be infrequent.

The great advantage in allowing a class to correct the reader mentally (*not* aloud) is that we MAKE THE CLASS CRITICS OF INFERIOR READING.

It is quite understood that this chapter makes no reference to children who cannot read an Æsop's Fable without stopping over every other word. The training of these children is an eye-training, and requires daily practice. Nothing but mere speaking of the printed book should be expected of them. For books on the teaching of reading see Appendix I.

But very often a number of the pupils are so clever and intelligent in their reading that it is sheer waste of time to keep them listening to their weaker brethren. The writer's own practice (we all have our little ways) is as follows:—

1. All the class take the initial exercises.
2. The defective speakers and bad readers are then taken separately, twenty perhaps standing round the desk.
3. The good readers are excused from the body of the reading lesson, and are allowed to read privately in books given to them.
4. They read to themselves, and generally become quite oblivious of everything except the book. They are introducing themselves (*not* are being introduced) to literature.

5. But at the close of the lesson comes the ordeal for the good readers. They are in a room which at a pinch would hold 150 people; and they are set to read passages which neither class nor teacher has seen. More than this—they are in the presence of eager critics, anxious to put up a hand if they miss a single word or detect a single error. They are on their mettle: but theirs is a task from which nine grown-up people out of ten would shrink, and in which the nine would all fail. Yet experience shows that the good reader will succeed. And why? He has sucked in the now well-known rules in the lower classes: or he has been taught by a careful mother, who still makes him read to her every evening (*fortunate puer*): or he is a boy of quick intelligence and easily grasps what is required of him. You may stand him behind a door, cover his head with a duster or an overcoat, or even put him in a badly echoing room. In a few minutes he will have mastered the situation, and he will be heard by his critical audience. What a boon would a critical audience like this have been to many of our public speakers and lecturers—an audience allowed to raise hands and wave handkerchiefs when half a word is lost. And the moral of it is, **YOU CANNOT BE SURE OF BEING HEARD UNLESS YOU HAVE SUBMITTED TO TESTS.**

But the ordinary reader (and I fear ordinary

is synonymous with poor), under all but the very easiest conditions,

- { (a) is not heard owing to the presence of a dozen faults in his reading,
- { (b) but will not believe he is not heard unless it is demonstrated to him.
- { (c) is not understood,
- { (d) but puts it down to want of intelligence in his audience.
- { (e) always improves when he makes use of a friendly critic,
- { (f) but CAN RARELY BE PERSUADED TO DESCEND TO THIS, UNLESS HE IS VERY YOUNG.
- (g) and therefore remains—a poor reader.

It will be gathered from this that in no branch of studies are men so blinded by a preconceived certainty of their ability to do well as in speaking, reading, and recitation. Insular prejudice and conceit is answerable for a good deal of our deficiency; and the most important of all studies is thrust into the background by an over-filled curriculum.

All remarks on 'expression,' 'meaning in reading,' and the like, are naturally postponed till the next and subsequent chapters. I close this chapter on reading with a table roughly showing the 'genealogy' of the reader's voice.

READING, SPEAKING, RECITING, DECLAMATION, AND ORATORY, ARE DEPENDENT ON

| Voice which is the result of—<br>(OR NO VOICE)                                                                                                   |                                                                               | INTELLIGENT which is the result of—<br>USE OF VOICE (OR UNINTELLIGENT) |                                                                                               |
|--------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| <p>Harsh, unpleasing, fluff, sloppy, indistinct, loud, bombastic, affected, stagey, donnish, over-emotional voices: 'child-reciting' voices.</p> | <p>Clear voices with excellent pronunciation.</p>                             | <p>Sweet, pleasant, rousing, quiet, pathetic voices.</p>               | <p>Ability to discriminate in reading and speaking, so as to present pictures, clear-cut.</p> |
|                                                                                                                                                  | <p>(1) Good Readers, whom people hear and understand without any trouble.</p> | <p>(2) Pleasant Readers, always heard, but not always understood.</p>  | <p>Moderate grasp of one's own or of any one else's meaning.</p>                              |
|                                                                                                                                                  | <p>(3) Forcible Readers, whom people try to hear because they understand.</p> |                                                                        | <p>Inability to understand, misdirection of emphasis, and lack of interpretative power.</p>   |
|                                                                                                                                                  |                                                                               |                                                                        | <p>(4) Bad Readers, whom no one tries to hear or understand.</p>                              |

## CHAPTER VII

### READING AND RECITING

'She all those human figures breathing there  
Beheld as living spirits: to her eye  
The naked beauty of the soul lay bare,  
And often through a rude and worn disguise  
She saw the inner form most fresh and fair,  
And then she had a charm of strange device,  
Which murmured on mute lips in tender tone,  
Could make that spirit mingle with her own.'

SHELLEY.

THE reading lesson with its many rules, its insistence on quiet, its distinctness, its approach to an inoffensive pronunciation, is the introduction to this recitation lesson. It is a great pity that we cannot banish the word 'recitation' from our schools. 'Saying,' 'recounting,' 'telling,' 'repetition,' even 'story telling,' would be welcome substitutes. For the words 'reciter' and 'recitation' in the minds of sober people mean extravagance in speech and gesture, studied poses, artificial exaggeration of simple emotions, wooden and vulgar presentation of what is sweetest, noblest, and most delicate in our literature: inferior imitation of the third-rate stage. The very words have become by-words.

But, as it is impossible to kill the words, it will be quite enough if teacher and pupil combine to kill the thing. And the murder of this THING, the deliberate murder of this THING, is the very ambitious aim of the present chapter and of the present book.

Briefly to recapitulate: we have insisted on slow and distinct reading, on the sounding of the last letter, on the pauses at pictures or completed thoughts, on the preservation of the natural voice, on quiet, and on a willingness to be criticised.

It is well in all recitation lessons to repeat these rules, because they play so great a part in subsequent work, and a pupil who keeps them in mind has won half of his battle.

Now, reciting, as it is here understood, is only the proper repetition of prose or verse without book and without conscious effort of memory. The first thing necessary, therefore, is that the prose or verse should be learnt.

The child's memory as a rule can bear any strain put on it, provided that the work to be remembered is understood. Many children can and do learn without understanding, but it is a practice not to be recommended. Therefore NO CHILD SHOULD BE SET TO LEARN BY HEART WHAT HE DOES NOT UNDERSTAND.

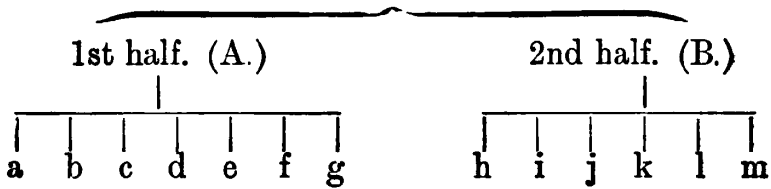
The piece need not and indeed should not be read over by the teacher; but all difficulties in it should

be explained and the general meaning of the piece given. It is quite immaterial whether the class learn the work at home or in school; but THE PIECE MUST BE KNOWN THOROUGHLY, so thoroughly that the speaker has no need to trouble himself about what is coming next. This result is only gained after constant repetitions.

Consequently, it is of the greatest importance that a stock of well-known pieces should always be kept on hand, and that these should be studied and re-studied until the words are burnt into the consciousness. These well-known pieces are not only guides to literature, but are aids to subsequent recitation study: for one piece thoroughly turned inside-out is worth a dozen long passages merely scamped.

The piece should be divided into paragraphs or sections, and each paragraph should be learnt as a separate piece. There is no need to try to say the words well while they are being learnt. They may be grumbled, gabbled, muttered, said fast or slow, and the speaker, if at home (dare I say, and possibly if at school also?), may walk about or stand still, and indeed use any trick which seems useful to him. All he has to do is to get the words into his head. He divides his paragraphs up, learns the first morsel, then the second; then he repeats first and second, learns the third, repeats second and third, and so on, in the following way:—

Piece to be learnt.



Learn a. Say a

„ b „ a+b

„ c „ b+c

„ a+b+c

„ d „ c+d

„ e „ d+e

„ c+d+e

„ a+b+c+d+e

„ f „ e+f

„ d+e+f

„ g „ f+g

„ d+e+f+g

„ A

Learn h. Say h

„ i „ h+i

„ f+g+h+i

„ j „ i+j

„ k „ i+j+k

„ l „ k+l

„ j+k+l

„ h+i+j+k+l

„ A+h...l

„ m „ l+m

„ j+k+l+m

„ B

„ A+B

And say A+B three or four times over.

Any mental links to fasten refractory pieces together may be used. Indeed, it is a rule—IN LEARNING BY HEART, USE LINKS.

If the class, as a whole, is to learn the piece in school, the same rules may be followed. It is little short of tyranny to insist on a piece being learnt silently, the elbows of the learner screwed to the desk. But the LEARNING OF THE PIECE WITH THE TEACHER WILL NOT DO. It is a most dangerous practice, and leads to imitation of intonation and to the stamping out of all individuality.

Given then that the memorising is over and that the class is ready, the first step is to treat the piece as a reading lesson, and to read it, in its various sections, aloud. Of course, CHILDREN ARE NEVER TO READ OR TO RECITE TOGETHER unless they are learning to grapple with hard words, or are simply seeing how far they know the mere lines. I do not think it is necessary to lay stress on this; but it is worth noting that the Board of Education has quite lately spoken on the practice with much reprobation (see pp. 151-161). There is no surer way of producing all that is not wanted in recitation than to let a class rise in the same way, stand in the same way, mouth in the same way; use their hands, heads, legs, in the same way; smile, wink, ogle, start, plunge, stamp, snort, sniff, yawn, stare, and fool, in the same way; and finally, smirk and sit down in the same way.

They cease to be a class; they are a hydra-headed automaton.

When the piece has been read once without comment, the books may be laid aside and the first attempt at reciting may begin.

There are few new rules to be discovered, as far as the voice is concerned: but, as soon as the first pupil rises, there is probably room for criticism. **STAND STILL.**

We are told in all the books that speakers cannot stand still. They bend forward and backward, shuffle the feet, rub, twist, and interlace the fingers before or behind them, turn body and head from side to side, draw imaginary sentences from their mouths with one hand, tap their heads as if to convince themselves of their sanity, wave arms and cast them to heaven as in dumb-bell exercises, pull at buttons, twiddle pencils, and generally offend against the simple rule. They have never even tried to **STAND STILL.**

An upright position at the outset is assured if the fingers be allowed to touch each other behind the back. It is a good position, and it gets rid of the sight of the hands: it brings the chest forward: it is easy: it is dignified, and above all, for the young student, it discourages gesture with the hands, confining it to his head—a most important advantage.

As soon as the speaker opens his mouth it will be found that all the reading rules will be wanted once

more. Well for the teacher if the reading lessons have been so well digested that the speaker is quiet, distinct, and natural. If not, the early recitation lessons may with profit be treated as reading lessons with the book omitted; for UNTIL THE SPEAKER IS QUITE DISTINCT AND NATURAL NO PROGRESS WILL BE MADE.

When the piece has been gone through once without comment, save for the rule 'STAND STILL,' it will be worth while for the teacher to GIVE A FEW EXAMPLES OF EXAGGERATION. Taking verses quite different from those in hand, he may pour any amount of good-natured fun and contempt, not on his class, nor on any member of his class, but on the imaginary 'Reciter.' It is a sacrilege to burlesque beautiful verse; but if the object of the burlesque is to MAKE THE CHILD SHUN ALL EXAGGERATION OF VOICE AND GESTURE AS VULGAR, the crime is atoned for. There is scarcely any limit to the number of ways in which the teacher, if he be a bit of an actor, can make use of this suggestion; only let him always at the last COME BACK TO QUIET AND TO DECENCY, by saying his short pieces without comment. The rule is clear: TO CHECK EXAGGERATION, BURLESQUE IT. People often repeat solemn pieces and exaggerate them foolishly by their very solemnity, but if this lesson of the burlesque has been learnt, they may feel for the first time in their lives that they have been exaggerating: and finding themselves an object of

ridicule unto themselves, they will tone down and improve.

The lesson may now be studied bit by bit, thought by thought. The very slightest gesture, a movement of an eyelid, a turn of a head one inch to right or left, a faint leaning forward, may be allowed; but IN THE EARLY STAGES OF RECITATION THERE SHOULD BE NO GESTURE TO SPEAK OF.

As the lesson proceeds, pupils will gather that A NATURAL VOICE IS REQUIRED, and that instead of gesture, face-distortion, or exaggeration, it is advisable that they should TELL THEIR PIECES, NOT RECITE THEM.

For this telling, as I have said above (see p. 76), the voice and manner of the *raconteur*, or rather of the *raconteuse*, is necessary. We must go back to the days of infancy, when mothers and sisters, and nannas, ignorant of elocutionary rules, held us entranced over quiet stories. The child has often retold such stories, with due but without exaggerated intonation, with an original manner, and with a perfect ecstasy of delight. He has *seen* Bluebeard's gallery; he has made his way through the briers that surround *La Belle au Bois Dormant*; he has discovered the footprint in the sand; he has danced with Redcap in the green ring, and has seen all that the moon saw; he knows the witch's tower; he has killed or befriended, captured or been captured by,

giants and ogres, gins, hobyahs, and trolls, gorgons and hydras and chimæras dire. And he can tell you all about it, and picture it as he goes on. Mr. Stead tells us that there are bold bad men who do not hesitate to blaspheme, pronouncing fairy tales to be pestilent stuff. It is refreshing, in face of this, to find Messrs. Longman editing *Fairy Tales* 'for the use of schools.' Yet if persons so different as Luther, Lord Lytton, Mr. John Morley, and Professor Clifford can praise the fairy tale, shall the 'bold bad men,' even though Dryasdusts, prevail or be heard? But if the boys and girls of our schools do not read fairy tales, and know nothing of Grimm, Andersen, Southey, Baring-Gould, Jacobs, Lang, Hauff, Wolff, Perrault, D'Aulnoy, Richter, Geldart, Galland, and a host of minor writers, then THE SOONER THAT FAIRY TALES ARE TOLD TO CHILDREN THE BETTER, and if it cannot be done at home, let it be done at school. For thus children are encouraged to hear their own voices as storytellers; they are introduced to the world of fancy; and the foundation is laid of a love of literature. The teacher of reading and reciting is the child's friend and protector against the Josiah Bounderbys and Thomas Gradgrinds who are still springing up on every side.

There is one more suggestion to be made at this stage, and it is this: as soon as children can appreciate

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their recitation work, they should be encouraged to keep Common-place Books in which all pieces learnt may be entered. The value of this practice cannot be overrated. If a piece be worth learning it is worth remembering, and if the book be kept going from the age of twelve to that of eighteen, a store of interesting and beautiful snatches will be found embedded in the memory. Very occasional revision will insure their not going where so much school-work goes—to the bed of Lethe.

The fuller explanation of rules, which have been briefly commented on, is reserved for the following chapter.

## CHAPTER VIII

### SPECIMEN LESSONS IN RECITATION

‘Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings (gallery); who, for the most part, are capable of nothing but inexplicable dumb show and noise: I would have such a fellow whipped for o’er-doing Termagant: it out-herods Herod: Pray you, avoid it.

‘Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action; with this special observance that you o’er-step not the modesty of nature.’—*Hamlet’s Advice to the Players.*

AN objection may be made to a good deal of what has gone before, viz., that all the suggestions are not suitable to young classes. But the teacher must pick and choose what appears to him to be reasonable; for if rules and suggestions were to be made (a) for children between eight and ten, (b) for children between ten and thirteen, and so on, it is clear that many books, not one, would have to be written.

In the same way the lessons in this chapter are in no sense guides to existing classes, nor are they all intended for children of the same age. They are merely examples of what lessons would be in case the methods suggested in this book should be adopted.

### A FABLE FROM ÆSOP.

(a) In all cases a repetition of the rules 'discovered' may precede the lesson, and a vigorous and comic burlesque of 'recitations' may be employed to show the class what is to be avoided.

(b) The verse or prose should be interesting, and should be thoroughly understood, imagined, pictured, and learnt by heart before the lesson begins. The class should be encouraged to recognise that, in its way, EACH PIECE LEARNT IS A GEM. In the present case, the age and the original language of the fable may be mentioned, along with the mysterious doubts about Master Æsop.

(c) In fable, tale, or prose of any sort, the teacher may ALTER THE TEXT. This is very important. A happy inspiration of teacher or class may make the work far easier. Textual scholarship is not for children. Of course there are limits to this rule, which merely amounts to this: The teacher of recitation in prose is not with children always bound to the *ipsissima verba* of the book.

## THE SUN AND THE WIND.

A dispute once arose between the Sun and the Wind which was the stronger of the two, and they agreed to count this as proof, that whichever made a traveller take off his cloak first should be held the most powerful. The Wind began, and blew with all his might and main a blast cold and fierce as a winter storm ; but the stronger he blew the closer the traveller wrapped his cloak about him, and the tighter he grasped it with his hands. Then broke out the Sun. With his welcome beams he chased away the vapour and the cold, and the traveller felt the pleasant warmth ; and as the Sun shone brighter and brighter, he sat down, overcome by the heat, and cast aside the cloak that all the blustering rage of the Wind could not compel him to lay down.

‘Learn from this,’ said the Sun to the Wind, ‘that soft and gentle means will often bring about what force and fury never can.’

The piece requires little explanation. ‘The vapour’ may be altered or omitted. If kept, it must be explained.

‘The Sun and the Wind.’ There are two pictures here, and the title is given thus: ‘The Sun—and the Wind.’

The ‘d’ of ‘and’ is not to be dropped, notwithstanding all the phoneticians in Europe. And the ‘d’ of ‘Wind’ must be heard.

It is well in recitation-work to give a title twice. Clergymen give out a text twice; the first attempt

being usually drowned in coughs and rustles. It is quite possible for a clergyman to give out a text three times without conveying it to all in the church.

REPEAT THE TITLE ALWAYS.

[With a class of very young children, it is quite enough that the tale should be retold, no great attempt being made to learn it by heart. The teacher will then come across wonderful things in the way of intonation and emphasis, and will note them down. I think the whole question of recitation by the very young needs inquiry. *It is open to doubt whether, when once they are off the track of nursery rhyme and easy tale, such recitation as we continually hear from them is not thoroughly harmful to the development of their taste and character.*]

‘A dispute once arose—between the Sun and the Wind—which was the stronger of the two—’

Natural voice; three pauses; ‘which’=hwich (a slight whistle).

Most people, young and old, lecturers or laymen, never think of beginning story, lecture, sermon, or poem, in the ordinary natural voice. They raise the voice a whole tone, or, in other words, they strain it. And they make it as hard for their audience to bear as for themselves; for the audience knows that the voice is false. The plea is, ‘Sir, the natural voice would never be heard at all’; and the rejoinder is, ‘Sir, try.’

‘And they agreed to count this as proof—that whichever made a traveller take off his cloak first—should be held the most powerful.’

Purists might object to ‘most.’ Æsop says ‘way-faring man’; but these are details.

The phrases here are rather long, but, as a class soon finds out, there is always a key-word to be emphasised. ‘Proof,’ ‘traveller,’ ‘first,’ ‘powerful,’ are key-words.

Some might stop at ‘that’ and at ‘traveller,’ but the picture is not of the traveller, it is of the traveller’s uncloaking. Besides, ‘made a traveller’ is nonsense.

THERE IS ALWAYS ONE AND THERE ARE SOMETIMES MORE KEY-WORDS IN AN ENGLISH PICTURE-PHRASE.

‘The Wind began—and blew with all his might and main—a blast—cold and fierce as a winter storm—’

The pauses are few and the key-words are clear: but probably the ‘all’ will be wrong. It has a long long vowel. Tennyson in showing how he wished the *Morte d’Arthur* to be read describes a man

‘Breathing out his hollow oes and aes,  
Deep-chested music.’

An agreeable diversion is here gained by asking the class to imitate the sound of the wind. It is not suggested that the imitation should be given in the story, but the result of the question will show which among the class have a good ear for imitation.

The wind is very well represented in *An African Ghost Story*, by Uncle Remus: 'Bizzy-bizzy-buz-zoooooooo . . .'

'but the stronger he blew—the closer the traveller wrapped his cloak about him—and the tighter he grasped it with his hands—'

Be careful of gras-p-d.

'Then broke out the Sun—With his welcome beams—he chased away the cold—and the traveller felt the pleasant warmth—'

The voice rises: the speaker is more cheerful along with the weather.

'Pleasant warmth' requires to be distinct.

'and—as the Sun shone brighter and brighter—he sat down—overcome by the heat—and cast aside his cloak—that all the blustering rage of the Wind—could not compel him to lay down.'

A class will soon understand that 'and' here is a mental picture (see page 81). The teacher cannot say, 'You must stop at "and."' Such a rule would be broken in the next phrase: but he may say that 'and' in this case adds something and prepares the audience for something new.

PAUSES HELP AN AUDIENCE TO UNDERSTAND. BE CAREFUL THEN ABOUT LITTLE WORDS, 'AND,' 'BUT,' 'THOUGH,' 'THAT,' 'WHO,' 'WHICH.' THEY OFTEN CONTAIN PICTURES.

The conclusion of the story is funny, and the voice will show it. The Wind was beaten.

Now the moral in the Greek runs as follows: 'The story shows—that persuasion—is often stronger than force—'

Æsop's stories very often end thus: 'The story shows'—an extremely pretty way of beginning the moral.

But the teacher will ask himself 'Shall we want the moral, or shall we get one in our own words?' Of course if the moral be there printed the class cannot be mistaken about it: but if the piece has been dictated, moral-hunting will be found to be amusing. It is most instructive to ask a class the meaning, the moral, of some story, every detail of which they know perfectly—the story of the Prodigal Son, for instance. I mention this for the sake of the next words. NEVER IMAGINE THAT YOUR CLASS HAS UNDERSTOOD.

If the moral be taken, it runs thus—very quietly and very slowly:

'Learn from this—said the Sun to the Wind—that soft and gentle means—will often bring about—what force and fury—never can—'

The emphasised words may be said very quietly: the voice is one with the thought.

The class will not quite understand the next rule, but it may go down for all that:—

THERE ARE MANY WAYS OF MAKING A WORD OR A THOUGHT STAND OUT—ONE IS BY SPEAKING IT VERY GENTLY.

The class cannot learn too soon that LOUDNESS IS NOT BEAUTY. Indeed, from a reader's point of view it is not even power, or a sign of power. Self-assertion is what all good readers have to guard against. They must sink themselves beneath the author; they must retire, their voices only being heard as interpretations of the author. It is the highest art in the reader to impress the thought of his excellence upon his hearers, and at the same time to make them forget him in the story or the poem.

If gesture is to be allowed at all in the piece it should be strictly limited to

1. 'blew'—a lifted hand and open eyes—the vowel oo prolonged.
2. 'the traveller wrapped his cloak'—a very slight shiver, the hands placed on the open coat.
3. 'cast aside'—a very slight reverse action of the preceding.
4. Hands behind the back while the 'moral' is said.

But the only thing that will cure the student of excessive, *i.e.* vulgar, gesture, is the study of gesture in life. From the very way in which the people stand you can judge whether the conversation is friendly or unfriendly: from the style of a bow (only a nod of the head or the raising of a hat) you may

draw fifty conclusions and all shall be right: of a figure leaning forward, but impassive, you may predicate grief, weariness, shame, cold. There is no end to the illustrations. Yet where is the gesture? where is the body bent double, the waved handkerchief, the arm tossed in a neighbour's face, the sweeps and curves of semi-detached limbs through the surrounding air? They are not. You have seen a quiet face with a wintry or summer smile; you have seen a grave and slow, or a saucy and swift, or an almost imperceptible head-movement; you have seen a seated figure bending forwards and death-still. That is all. Yet the gesture has been there. O'ERSTEP NOT THE MODESTY OF NATURE.

The selected Fables of Æsop cost one penny, and fifty copies may easily find a place in a school library. By reading and learning from books like this a child will often get his first liking for literature—one of the few pearls of great price. I may add that Æsop in his own language is far superior to most of his translators, and that there are four hundred stories to be drawn upon (*Fabulæ Æsopicæ*, ed. Halm: Teubner, 9d.), while the Æsop literature is immense.

#### A TALE: MASTER OF ALL MASTERS.

A girl once went to the fair to hire herself for servant. At last a funny-looking old gentleman engaged her and

took her home to his house. When she got there he told her that he had something to teach her, for that in his house he had his own names for things.

He said to her, 'What do you call me?'

'Master, or Mister, or whatever you please, sir,' says she.

He said, 'You must call me Master of all Masters.—And what would you call this?' pointing to the bed.

'Bed, or couch, or whatever you please, sir.'

'No, that's my barnacle.—And what do you call these?' said he, pointing to his pantaloons.

'Breeches, or trousers, or whatever you please, sir.'

'You must call them squibs and crackers.—And what do you call her?' pointing to the cat.

'Cat, or kit, or whatever you please, sir.'

'You must call her white-faced Simminy.—And this now, showing the fire, what would you call this?'

'Fire, or flame, or whatever you please, sir.'

'You must call it hot cockalorum.—And what this?' pointing to the water.

'Water, or wet, or whatever you please, sir.'

'No: pondalorum is its name.—And what do you call all this?' asked he, pointing to the house.

'House, or cottage, or whatever you please, sir.'

'You must call it high topper mountain.'

That very night the servant woke her master up in a fright and said, 'Master of all Masters, get out of your barnacle and put on your squibs and crackers, for white-faced Simminy has got a spark of hot cockalorum on its tail, and unless you get some pondalorum high topper mountain will be all on hot cockalorum. . . . That's all.'

Mr. Jacobs says that this story is spread all over England, and that once a lad was heard to tell it in a workhouse. So that at least one poor child had heard one story; it is to be hoped that it had not brought him where he was.

The rules about the dividing up of the piece into paragraphs for learning purposes are to be given as usual, and great stress must be laid on the principle of association. For this, though an excellent story, is difficult to get by heart.

The piece is comic, and in pieces like this children may be now and then (and more than now and then) indulged. A little more excitement and gesture is allowable, but no extravagance.

‘A girl once went . . . own names for things.’

There are nine pauses in all. There is no comedy as yet, though a smile is possible at ‘funny-looking,’ one of the class giving the reason that ‘funny’ is such a funny word. And this possible, even probable, remark leads to a list of words which seem quaint, horrible, and beautiful by their very spelling. Such words are lit-tle, beau-ti-ful, beast-ly, ham-mer, nas-ty, loath-some, ro-ar, hurricane, stam-p, clang, clatter, bell, slippery, angry, wasp, bother, By Jove; along with all the onomatopœic words, gee-gee, moo-cow, puff-puff, frou-frou.

WORDS OFTEN SEEM TO SHOW THEIR MEANING BY THEIR FORM. THE READER MUST TAKE FULL ADVANTAGE OF THIS.

‘He said to her, “What will you call *me*?”’

Every one knows that ‘he said,’ ‘said he,’ ‘says he,’ ‘he says,’ are slight as compared with the story, and are therefore pronounced lightly. It will be noticed that the combination only occurs four times in the story, though, strictly speaking, it should be repeated sixteen times. With many people the repetition of ‘he said,’ ‘said he,’ etc., is almost a disease. It is one of the signs of vulgarity that the parodist and imitator fastens on first; and it is well to give a rule:—

AVOID CAREFULLY IN THE TELLING OF DIALOGUE A LARGE USE OF ‘SAID’ AND ‘SAYS.’

The place of these ‘saids’ and ‘says-es’ is taken of course by a slight head-movement and change of voice.

Beyond this, the slight turn of the head, there is no gesture till the last paragraph, and the hands are held behind the back.

‘Master, or Mister—or whatever you please, sir—says she—’

Very quiet and demure. The second phrase, a tag, is to be repeated in exactly the same tone, whenever it occurs. It goes thus:—‘whatever-you-please—sir,’ with a lifted voice on ‘please’ and is very funny.

‘What-would-you-call-this?’ All common questions and answers may be said quickly, as quickly as possible, provided they are distinct. People have heard them so often that slowness means tediousness.

All out-of-the-way words, *e.g.* ‘barnacle,’ ‘white-faced Simminy,’ need not be loud, but must be very clear indeed. A stop before the word emphasises the word well, and a rule may be given:—

ANOTHER WAY OF MAKING A WORD STAND OUT IS TO STOP *BEFORE* THE WORD.

There is nothing new now till the very end.

‘That very night’—said very quietly; for something is coming.

WHEN ANYTHING OUT-OF-THE-WAY IS TO BE SPOKEN OF, LOWER THE VOICE.

‘The servant woke her master up in a fright’—all in one breath (possibly all in one word, if clear)—‘and said’—a long pause. The rest is patter, and may be given very quickly if every syllable is distinct; but to do this will require practice. What a pity that serious singers, who are always inaudible, and whose words have to be supplied in print to their audiences, will not take a leaf from the book of comic singers, who are nothing if not wholly intelligible. ‘I am afraid he must be a very bad singer,’ remarked a non-musical doctor on hearing a modern tenor; ‘I heard what he said.’

Now the patter here must be heard, and preliminary patter practice is required.

(1) Patta patta patta patta patta patta . . .

(2) Tuppa, tuppa, tuppa, tuppa . . .

- (3) Willa willa willa willa willa . . .
- (4) Parry parry parry parry parry . . .
- (5) Tiparip tiparip tiparip tiparip tiparip . . .
- (6) Rikkitikki rikkitikki rikkitikki rikitikki . . .
- (7) And he tinkledy winkledy binkled a bell.
- (8) The hammer hammer hammer on the hard high road.
- (9) They may look till they are silly but they won't find Billy.
- (10) Peter Piper picked a peck of pepper.

Many examples may be found in Lear's nonsense-books, in the *Ingoldsby Legends*, and in modern comic songs.

This acquisition of patter-work is very useful. It means the rapid change of muscle and quickness of thought, which is unusual with the reader or speaker; and it promotes careful enunciation, especially of initial and final consonants. It may easily be practised without words, if the lip, tongue, and teeth position be correct.

'That's all' is to be said very demurely and with open eyes.

The speaker must not laugh, but he must not be solemn.

#### AS I LAYE A-THINKINGE.

This extremely musical verse may well be tried by a young class. It is an excellent introduction to the

study of voice music. Indeed, though here I only take one verse, the whole poem is worthy of being transferred to a child's Common-place Book.

As I laye a-thynkyng a-thynkyng a-thynkyng,  
Merrie sang the Birde as she sat upon the spraye.

There came a noble knyghte,  
With his hauberke shynynge bright,  
And his gallant heart was lyghte,  
Free and gaye.

As I laye a-thynkyng he rode upon his waye.

The indenting of the lines and the falsely-archaic spelling are left as in the printed copy; but the class should notice that both are wrong.

Quiet is necessary. The whole piece might almost be said in a whisper.

There is no pause in the first line; but the 'a-thynkyng' is as much like the tick of a clock as it can be made.

IF LINES ARE MUSICAL THEY MUST BE SAID MUSICALLY.

The importance of this grows on the student as he advances. The voice is a musical instrument, and though it uses words, it can, at a pinch, do without them entirely. It has a beauty without words, just as has the violin, the wind, the sea, the brook in the woods, the skylark's song, the grinding of pebbles on a beach far below us, the swish of barley heads in a

breeze, the 'peaceful noises of the farm,' or moving air, singing, lamenting, mocking through tiny crevices. It is true that we sometimes, perhaps always, unconsciously add thought to those sounds and so translate them into meaning; but we may do the same with the voice. It must be impressed on students that this music in the voice is to be cultivated. It lends dignity, pathos, to the most commonplace lines, and adds beauty to the most beautiful. It is well to practise saying a large number of musically-written lines, that the meaning and voice may help each other. A stock of them should be kept in a note-book.

1. The moan of doves in immemorial elms,  
And murmuring of innumerable bees.

2. Sweet and low, sweet and low,  
Wind of the western sea,  
Low, low, breathe and blow,  
Wind of the western sea.  
Over the rolling waters go,  
Come from the dying moon and blow,  
Blow him again to me,

While my little one, while my pretty one, sleeps.

3. But it flew away, away,  
Far over hill and dale,  
And instead of its sweet singing,  
He heard the convent bell  
Suddenly in the stillness ringing,  
For the service at noon-day.

4. And when I am forgotten, as I shall be,  
 And sleep in dull cold marble where no mention of me  
 More must be heard of—say, I taught thee.

5. (Some single lines)—

The league-long roller thundering on the reef . .  
 Lonely antagonists of Destiny . . .  
 For so he giveth his beloved sleep . . .  
 Listen and save . . .  
 The moving whisper of huge trees . . .  
 I, even I, only am left . . .

What sounds beautiful to one will be commonplace to another: and that is why every student should be provided with a note-book. No one will ever regret the time spent in studying the music in the single line. Sometimes the music is intentionally laid before the reader, and the poet has forged the delicate thing in long careful hours; at other times it seems accidental. From some it is always hidden; and if by any chance the student be one of this class, he had better take to gardening or glass-blowing, and leave reading alone. By others it is so well seen that they cannot resist making capital, even comic capital, out of the music of voice and words. One makes his congregation weep with 'Mesopotamia'; and another writes

'Of Agib, who amidst Tartaric scenes  
 Wrote a lot of ballet music in his teens

His gentle spirit rolls  
In the melody of souls,  
Which is pretty, but I don't know what it means.'

To go on:—In the second line there is no pause. A pause would spoil the music; besides, there is really only one picture. In the three following lines there is a slight pause at the close of each, but at the last the pause is very slight.

IN VERSE, PAUSE AT THE END OF ALL LINES; BUT WHEN THE SENSE RUNS STRAIGHT ON THE PAUSE MUST BE SCARCELY NOTICEABLE.

The piece is useful as an anti-gesture exercise. Would, could, anybody try to introduce gesture into it? *Absit omen.*

Here I take the liberty of printing almost verbatim a short passage from Mr. Saintsbury's *Rise of Allegory* to illustrate the effect of voice-music combined with word-music on the refined and educated ear, thought-music being kept in the background:—

'It would be possible to illustrate a complete dissertation on the methods of expression in serious poetry from the fifty-one lines of the *Dies Iræ*. Rhyme, alliteration, cadence, and adjustment of vocal and consonant values—all these things receive perfect expression in it. . . . The climax of verbal harmony is reached in

"Quærens me sedisti lassus  
Redemisti crucem passus  
Tantus labor non sit cassus!"

where the sudden change from the dominant e-sounds of the first two lines to the a's of the last is simply miraculous. . . . After the *Dies Iræ* no poet could say that any effect of poetry was, as far as sound goes, unattainable.'

Again, in the rhythm of Bernard the Englishman, translated as 'Jerusalem the golden,' the author 'avails himself of all these artifices of what may be called word-music, suggesting beauty by a running accompaniment of sound . . . he redoubles and redoubles again every possible artifice—sound repetition . . . alliteration . . . trills and roulades—

'Tunc nova gloria pectora sobria clarificabit . . .

Candida lilia, viva monilia sunt tibi sponsa . . .

Te peto, te colo, te flagro, te volo, canto, saluto."

' . . . The consequence is that the whole poem is accompanied by a sort of swirl and eddy of sound and cadence, constantly varying, constantly shifting its centres and systems, but always assisting the sense with grateful clash and murmur, according as it is loud or soft, of word-music.'

Parts of this rhythm are published (T. Hayes, Eaton Square, 1s.). Of it the author himself said: 'Unless the Spirit of wisdom and understanding had been with me, and flowed in upon so difficult a metre, I could not have composed so long a work.' No one who has read the verses can fail to sympathise with the enthusiasm which this word-music has awakened in every editor from Flacius Illyricus to Dean Trench, who in his *Sacred Latin Poetry* calls the rhythm 'a priceless acquisition.'

‘O bona Patria, num tua gaudia teque videbo ?  
O bona Patria, num tua præmia plena tenebo ?  
Dic mihi, flagito ; verbaque reddito, dicque—videbis.  
Spem solidam gero : remne tenens ero ? Dic—Retinebis.’

#### A PART OF A PARABLE.

I was an hungred—and ye · gave me meat—I was thirsty—and ye · gave me drink—I was a stranger—and ye · took me in—naked—and ye · clothed me—I was sick—and ye · visited me—I was in prison—and ye · came unto me—’

It is not at all desirable that the Bible or the collects of the Prayer-Book, or favourite Hymns, should be excluded from recitation-work. Indeed, the Bible is the most valuable of all books, for this reason, that it is not to be shouted or grimaced over or in any way staged. Good Bible-reading spells good general reading. Moreover, children often hear the Bible read badly in church, chapel, home, and Sunday-school, and may easily become critical when they have two styles of reading set before them ; for they continually hear the Bible read well in the very places where a short time before, perhaps only a few hours before, its most beautiful passages have been mauled, muttered, stumbled over, and strangled. I am not speaking of the clergy alone ; it is well known that many excellent readers are discernible in their ranks. I am

speaking of the great class whose business it is regularly or occasionally to read the Bible to others. An acknowledged authority, Canon Fleming, takes his whip in his hand and tells the truth about Bible-reading (*The Art of Reading and Speaking*, Arnold, 1895, 2s. 6d.).

In this passage there are twelve pauses, and six very slight pauses (marked by dots). The word *ye* is very slightly emphasised. All is quiet and natural. It is quite likely that the class will be able to make out for themselves a Bible-reading rule, though not in these very words.

BIBLE-READING AND RECITING IS TO BE VERY QUIET AND DISTINCT, BUT NEVER EMOTIONAL OR SANCTIMONIOUS. IT ALLOWS OF NO GESTURE, AND THE VOICE MUST BE LEVEL.

Probably this rule will meet with criticism from my readers. But 'level' does not mean monotonous, for a level voice admits not of many notes, it is true, but of every shade of quiet intonation and every quality of cadence. I may, perhaps, make my meaning clear by the representation of a voice at work on a verse. The voice had to deal with the following passage:—

‘Think ye that these Galilæans were sinners above all the Galilæans which dwelt at Jerusalem? I tell you, Nay : but, except ye repent, ye shall all likewise perish.’

Properly given, the passage would run thus:—

Think ye that these Galilæans were sinners above all the Galilæans  
which dwelt at Jerusalem? I tell you Nay: but except ye repent  
ye shall all likewise perish.

What actually was heard may be written down as follows:—

Think ye that these Galilæans were sinners  
(very clear.)

byaw Galilæesh dwel jrooslm?  
(all lost and rising to a squeal.)

I tell you Nay but except ye repent  
(very clear—but in lower notes deep and sinking to unintelligible chest-growl.)

shllawlikewipeish.  
(all lost and rising to a squeal.)

This is a bad instance of a dozen notes being used where two would have done; of a violently rapid and

unintelligible finish ; of unequal work, and of a gross burlesque of words which are generally read and heard at least with decorum.

I mention now, but do not take in detail, part of one of Hamlet's Speeches :—

### WHAT A PIECE OF WORK IS A MAN.

What a piece of work is a man—how noble in reason—how infinite in faculty—in form and moving—how express and admirable—in action—how like an angel—in apprehension—how like a god—the beauty of the world—the paragon of animals.

As this wonderful passage occurs in *Hamlet*, it is well that the student should pause to read once more Hamlet's advice to the players, and to systematise it as follows :—

1. 'If you mouth it, as many of our players do, I had as lief the town-crier spoke my lines.' (NO RANTING.)

2. 'Do not saw the air too much with your hand, thus ;' (NO EXCESS OF GESTURE.)

3. 'but use all gently.' (NO VULGARITY.)

4. 'Be not too tame neither, but let your own discretion be your tutor ;' (USE COMMON SENSE.)

5. 'suit the action to the word, the word to the action.'

6. 'O'erstep not the modesty of nature.'

(STUDY LIVING GESTURE, AND DO NOT EXAGGERATE.)

Any one wishing to become a good reader might take these texts and hang them in his bedroom, and attend to them every day. *Nocturna versate manu, versate diurna.*

In this piece, a clear explanation, and even a paraphrase, will be useful before the reader begins. The lines are one long interjection, the speaker being apparently overawed by the picture which he has created. The voice is level till the climax is reached in 'beauty' and 'paragon.'

It is perhaps enough to have outlined a few lessons and to have 'discovered' rules. It need scarcely be said that it is for the class to study the several pieces, and if possible to evolve the rules for themselves. All individuality of interpretation is to be encouraged, all formalism and stereotyped similarity to be checked. THERE ARE MANY WAYS OF DOING ANY PIECE, and the most that can be said of these lessons is that they show one way. But, though the student may imitate the competent teacher in pronunciation and in the avoidance of singularities of speech, never should he imitate in recitation. Let him preserve, in his way of reading and reciting, his own personality: and, as he proceeds, he will progress.

## CHAPTER IX

### ON THE HIGHER STUDY OF READING AND SPEAKING

THE present chapter will gather up the suggestions already made, and will deal with the subject in a way that is suitable to advanced work. The student's first question to himself when he begins the more severe study of speaking, reading, lecturing, or reciting, must be, What sort of a voice have I in common with my parents, brothers, and sisters?—for inherited or copied his voice will be, whether he likes the thought or not, and if any one should retort that in this case the voice cannot show the character, for the characters in a family are diverse, the rejoinder is that voice has several meanings, and that grace of speaking, pitch of speaking, pronunciation, peculiarity of cadence, and the like, are acquired by constant imitation or by inheritance, and may, if necessary, be unlearned; but that the governing expression, the habitual tone, is one of the outward signs of character, and alters with character. The intelligent actor possesses his own voice, which he has trained to do any work that he requires of it, but which

is recognisable through all his and its disguises; but his own character he overlays with that of his *rôles*, and there is no guessing it. He lives in other people's passions, hopes, and despairs; and his voice, his assumed voice, is the interpreter.

When the voice has been catalogued, and this may be done by the help of a friend or a few friends, who are nothing if not critical, the student begins his work. And he is, in this instance, *not* to imitate the famous M. Legouvé, who was dismal for a whole morning because some one had called his voice 'sepulchral.'

There is rarely any reason to despair. All advice given by singers, doctors, and voice-trainers amounts to this :—Raise a low voice, lower a high voice, govern a medium voice, by singing, speaking, and reciting on the level. There is no need for students of reading to trouble themselves about head and chest voices. All good reading voices are head voices, and the chest voices must disappear. A few bars to be sung for a fixed time every day, a short five minutes' reading aloud every day, will give the student what he wants—command over his voice. A sixpenny whistle which will go into the smallest pocket will give him the key he has set himself to speak in: it is less expensive more trustworthy, less bulky, and less noisy than any tuning-fork. Gymnastics, especially chest and lung gymnastics, loud singing in the wind, even in the ascent of hills, and correct breathing, will tend to mastery

over the squeakiness and the harshness which may for many years have troubled him. What is mainly required is PAINS and TIME, and this is precisely what is not given.

Besides, as I have said before, *most people who are said to have a bad and unpleasing voice possess a second hidden away*: a soft and gentle voice, detected and revealed only in moments of caution or grief or intense feeling. This good side of the voice (I speak from a reader's point of view) has to be hunted for, as the actress hunted for the high note while she was riding, dressing, and tressing (*coiffant*); finding it at last, running it to earth in one of her little slippers.

I have spoken at length on the Child-voice. Its recovery is impossible for the adult, and would be useless; but a very great deal may be learnt if we will only consent to STUDY CHILDREN. Not when they are set up, clean and conceited, before their parents and relations, and other admiring enemies, to mimic men and women; but when they are themselves, in games, at lessons, and in moments when the student becomes the confidant. It is not without an acute sense of debt that I dedicate this study of the beautiful in speech to little children.

What a good thing it is for the student to master his own voice. And if that student be a teacher, how important it is. He knows how to produce it, and therefore need not shout and bray. Often the

child feels but cannot say, 'What are you yelling at me for? Why can't you say it quietly? I should listen twice as well.' He knows how to be heard, and therefore need not repeat himself, nor by extraordinary emphasis spur the flagging attention of the unhearing victims. They listen: not because they are commanded so to do, but because he makes them listen by being audible. 'He's so easy to listen to' is their mental comment and compliment. He knows where the beauty of his voice lies, playing on it and on them with it, as the orator upon the House of Commons, 'just as if it were an old fiddle.' Thus he saves himself; he knows nothing of clergyman's sore-throat; he gains attention and he teaches well.

But not without hard work is it all done. Intonations which sound so natural, effects which seem so artless, the thrills and whispers which come and go as if by magic, but which last perhaps in the mind of the hearer for years, bringing forth fruit, thirty-fold, sixty-fold, a hundred-fold; all these may be, often are, the results of hours of conscious or unconscious study. For while we are not consciously training the voice we are by reading acquainting ourselves with the shades of thought which it is the province of the voice to express to others. Beyond all doubt, wide reading in literature is one of the surest helps to the voice-student. At the risk of being termed pedantic, I insist once more on the use of the Common-place

book, and venture to set down for the general student a list of books and memory-pieces which will be found most useful to him. They are taken from many literatures: the passages may be learnt and burnt into the memory in their own language or in translations; and in these days, when every facility is offered for acquisition of at least a moderate amount of Latin, French, and German, to say nothing of poor despised Greek, without which Europe would be a continent of clever savages, there is no reason why the student, if he be worth the name, should not commit to memory a good deal that has been written in foreign tongues. 'Behind the mountains there are people.'

## THE MEMORY-WORK OF A STUDENT OF READING AND SPEAKING.

### (a) GREEK.

*Æschylus*—The Battle of Salamis; The Chorus, 540-590, 850-890 (Persae); Ode, 89-125; Defiance to Zeus, 907-970, 1080-1094 (Prom. Vinc.); Sanctuary (Eumen. 236)—Swanwick's translation.

*Æsop* passim.

*Anthology and Collections*—Golden Treasury of Greek Prose and Verse (Wright), 2 vols.; Anglice Reddenda (Jerram); Ediscenda (Wood).

*Ariphron*—Hymn to Health.

*Aristophanes*—Hoopoe's Song (Birds); War and Peace (Acharnians)—Frere's translation.

*Aristotle*—Characters in Books 2 and 3 of Ethics.

*Aurelius*—Autobiography (Meditations, secs. 1-17); Generations change not (Book 3. 32); Morning Prayer (Book 5. 14).

*Euripides*—Alcestis' Dying Words (252); Admetus' Farewell (328); A Servant's Praise (150, Alcestis); Morning at the Temple (Ion 83); Hippolytus' Hymn (Hipp. 78); Invective against Women (Hipp. 815)—(Morley's Shilling Translations).

*Herodotus*—Cleobis and Biton, 1. 31; The tragical story of Adrastus, 1. 34; The Discovery of Cyrus, 1. 114; The Tomb of Nitocris, 1. 187; The Ring of Polycrates, 3. 40; Salamis, 8. 87; The Child Gorgo, 5. 50; Thermopylæ, 7. 207—(Bohn's translation).

*Hesiod*—The Invisible Watchers (Works and Days, 248).

*Homer*—Achilles' Shield (Il. 18. 478); The Burial of Hector (Il. 24. 720); Nausicaa (Od. 6); The Underworld (Od. 11); Argus the Dog (Od. 17. 291).

*Lucian*—Dialogues of the Dead (18. 26); A True History (1. 11).

Mottoes, Epigrams, Proverbs, and Short Quotations, met with in ordinary reading.

*Pindar*—the Three Fragments on Death (though possibly not authentic)—Myers' translation.

*Plato*—Myths of the Underworld (Gorgias, 79 ; Republic, 10 *sub fin.*) ; Before the Judges (Apology, 29) ; Death of Socrates (Phaedo, 64) ; Anamnesis (Meno, 14).

*Plutarch*—Pericles, 38 ; Alexander, 9 ; the tract on Education *passim*.

*Simonides*—‘Of those that fell in Thermopylæ,’ and the Danae Lament.

*Sophocles*—The Power of Man (Antig. 332) ; Conquering Love (787, Antig.) ; Last Prayer of Ajax (Ajax, 815) ; The changeless Gods (607) ; Thou hast come to the Land (668) ; The End of Œdipus (O. Col. 1579) ; Choral Hymn (O. Tyr. 863)—Plumptre’s translation.

*Swallow Song*.

*Theocritus*—Idyl 2 ; Helen’s Bridal Song ; (Idyl 18) ; The Lament for Adonis (Bion)—Lang’s translation.

*Theophrastus*—Characters—Jebb’s translation.

*Thucydides*—The Plague, 2. 53 ; The Escape from Plataea, 3. 22 ; The Speech over the Dead, 2. 35.

*Xenophon*—Choice of Herakles (Memorab. 2. 1) ; Persian Education (Cyrop. 2. 1-8).

### (b) LATIN.

*Anthology and Collections*—Specimens of Roman Literature (Cruttwell) ; Anglice Reddenda (Jerram) ; Ediscenda (Wood).

*Apuleius*—Cupid and Psyche.

*Catullus*—An Aged Ship (4); Wedding Song (59).

*Hadrian*—Verses attributed to.

*Horace*—1 Od. 1, 2, 3, 4, 5, 7, 9, 11, 14, 22, 24, 28, 34, 37; 2 Od. 3, 7, 14, 16, 18, 20; 3 Od. 1, 2, 3, 4, 5, 6, 13, 16, 21, 30; 4 Od. 4.

*Juvenal*—Prayer, 10. 346; Ambition, 10. 147.

*Livy*—Hannibal, 31. 4; and many character pieces.

*Lucretius*—Uselessness of Sacrifice, 5. 1183; Sweet it is to stand upon the Shore, 2. 1; The Weariness of Life, 3. 1050-1094—(Munro's translation).

*Ovid*—Anna Perenna.

*Pliny*—A hard-working Old Man, Epp. 3. 5; Persecution of Christians, 10. 96.

*Propertius*—Lament of a Dead Wife, 4. 11.

*Sallust*—A Contrast (Catil. 53. 31); His reason for writing (Jug. 1).

*Seneca*—God, Ep. 4. 12.

*Tacitus*—A Guilty Conscience (Ann. 6. 5); Galba (Hist. 1. 49)

*Tibullus*—Content. 1. 78.

*Virgil*—The Underworld (6); A Prophecy (Ecl. 4); and the whole of Aen. 4.

No doubt exception will be taken to the omission of pieces from Cicero, Demosthenes, Plautus, Terence,

and many other great writers: but for the special purpose of memory-work they do not contain pre-eminently suitable 'bits.' The orators, however, were a good deal memorised fifty years ago, if we may trust biographies; and Burton's *Anatomy of Melancholy* is a revelation in the way of Greek and Latin memory-work.

(c) FRENCH

*Boileau*—Les embarras de Paris.

*Bossuet*—The funeral oration on le Grand Condé.

*Chateaubriand*—Les Francs marchant au combat.

*Corneille*—Le Cid, 1. 3; 4. 3, the battle with the Moors;

Horace—Scene between Horace and Camille ending with the *imprécations*; Cinna, 5. 1, Prends un siège, Cinna.

*Delavigne*—La mort de Jeanne d'Arc.

*Delille*—Les Catacombes de Rome.

*Hugo*—La conscience.

*La Fontaine*—Fables: La cigale et la fourmi; Le corbeau et le renard; Le chêne et le roseau; Les deux pigeons; Les animaux malades de la peste; Le rat de ville et le rat des champs; Le savetier et le financier; Le vieillard et ses enfants; Le renard et la cigogne.

*Lamartine*—Le lac; Prière.

*Madame de Sévigné*—Letter 122; *La mort de Turenne*;  
*La mort de Vatel*.

*Malherbe*—Consolation à Du Périer.

*Molière*—*Le Misanthrope*—the sonnet *Si le roi m'avait donné*; *Le Tartufe*, 1. 5 and 6; *Cléante on true religion*; *L'Avare*, 4. 7, *Au voleur*.

*Musset*—*Chanson de Fortunio*.

*Racine*—*Athalie*—*Le songe*; *Phèdre*—*La mort d'Hippolyte*.

*Voltaire*—*La mort de Coligny*.

This list of pieces (known, I am assured, by all Frenchmen) is kept short purposely.

(d) GERMAN.

*Arndt*—*Was ist des Deutschen Vaterland?*; *Was blasen die Trompeten?*

*Goethe*—*Tischlied*; *Die Teilung der Erde*; *ich habe geliebt*; *der Sänger*; *das Blümlein*; *der Handschuh*; *in einem Thal*; *der Schatzgräber*; *Herz mein Herz*; *Wer nie sein Brod*; *Sah ein Knab' ein Röslein*; *der Erlkönig*. From *Faust*: *Habe nun ach! Philosophie, etc.*; *Christ ist erstanden*; *Es war ein König*; *Mein' Ruh' ist hin*; *Wie anders, Gretchen*; *Was stegt an dem Boden?* *Ueber allen Gipfeln ist Ruh'.*

*Heine*—*Mädchen mit dem roten Schwange*; *Du bist wie eine Blume*; *ich weiss nicht*; *Im wunderschönen Monat Mai*; *Du liebst mich nicht*; *Ein Jüngling liebt*

ein Mädchen ; Hundert tausend Teufel ; Mein Kind ;  
Was will die ewig Thräne ?

*Körner*—Vater, ich rufe Dich ; Was glänzt doch vom  
Walde ? ; das Schwertlied.

*Luther*—Ein feste Burg.

*Schiller*—Ring des Polycrates ; Ibycus ; der Taucher ; Song  
in Wallenstein ; Kampf mit dem Drachen ; Kinder-  
mörderin ; Hat der alte Hexenmeister ; der Ratten-  
fänger ; An die Freude ; Auch ich war in Arcadien  
geboren ; Die Hoffnung ; Ritter Toggenburg ; Die  
Bürgschaft ; Cassandra ; Die Glocke ; Der Graf von  
Hapsburg ; der Gang nach dem Eisenhammer.

*Uhland*—Es zogen drei Burschen ; ich hatt' einen Kame-  
raden ; Singe wem Gesang.

Die Wacht am Rhein ; O Strassburg ; Deutschland über  
alles.

This list of pieces (known, I am assured, by all  
Germans) is purposely kept short.

The foregoing lists (French and German) are not  
intended as anything but introductions to those parts  
of their literatures which French and German people  
have decided to know by heart. No Englishman  
can make a selection from foreign literatures for this  
purpose, and no foreigner can do it for English  
literature.

(e) ENGLISH.

a. *The English Bible.*

Exodus : The Song of Moses.

Numbers 23, 24.

Judges : The Song of Deborah.

Ruth 1.

2 Samuel 1.

1 Kings 19.

Job 29, 38, 39.

Psalms 1, 2, 8, 19, 22, 23, 24, 27, 29, 37, 42, 45,  
46, 51, 63, 65, 67, 90, 95, 98, 103, 104, 107,  
110, 121, 130, 137. [Note Ruskin's remarks  
in *Fors Clavigera* on his being taught by his  
mother Ps. 119.]

Ecclesiastes 1, 2, 3, 4, 11, 12.

1 Esdras 2, 3, 4.

Wisdom 5.

Isaiah 53, 54.

Jonah : The hymn.

Gospel of S. Matthew 5, 6, 7.

All the Parables.

Acts 26.

Romans 8.

1 Corinthians 13, 15.

Epistle of S. James.

Hebrews 11.

Revelation 1, 2.

It may seem impertinent to offer a list of Bible

passages: but readers may find it interesting, if only as a comparison with their own Bible memory-work.

b. *English Literature.*

*Anon.*—The Nut-browne Maid; The Twa Corbies; Helen of Kirkconnell.

*Addison*—Cato's Soliloquy.

*Alexander*—Burial of Moses.

*Arnold, E.*—Passages from 'Light of Asia.'

*Arnold, M.*—Empedocles on Etna; Resignation; Requiescat; Rugby Chapel; Forsaken Merman.

*Aytoun*—Hermotimus; Montrose.

*Barbauld*—Life.

*Barham*—Jackdaw of Rheims; Last lines.

*Blake*—Tiger.

*Bowles*—Tread softly.

*Browne*—Selections from Religio and from Christian Morals.

*Browning*—Ghent to Aix; Mesmerism; Rabbi ben Ezra; Gift of Trithemius; Pied Piper; Hervé Riel; Grammarian's Funeral.

*Browning, Mrs.*—Cry of the Children; Swan's Nest.

*Bryant*—Forest hymn.

*Burke*—Marie Antoinette.

*Burns*—Daisy; Mouse; To Mary in Heaven; Tam o' Shanter; parts of the Cottar; Scots wha hae; John Anderson.

*Byron*—The Ocean; The Wreck; The Isles of Greece; The Gladiator's Death; Waterloo; Sennacherib; My

Days are in the Yellow Leaf ; Childe Harold's Farewell ; She walks in Beauty ; Know ye the Land ? Haidée's Death ; There be none of Beauty's Daughters ; He who hath bent him o'er the dead.

*Campbell*—Lord Ullin's Daughter ; Ye Mariners ; Hohenlinden ; Lochiel's Warning ; Battle of the Baltic ; The Soldier's Dream.

*Carew*—Ask me no more ; He that loves a rosy cheek.

*Chevy Chase*.

*Clough*—parts of the Bothie ; Fight on ; The New Decalogue.

*Coleridge*—Ancient Mariner.

*Congreve*—Now all is hushed (Mourning Bride).

*Cowper*—Boadicea ; John Gilpin ; My Mother's Picture.

*Cunningham*—A Wet Sheet.

*Daniel*—Care-charmer Sleep.

*Dekker*—Sweet Content.

*Dibdin*—Tom Bowling.

*Dickens*—The Chimes ; Boots at the Holly Tree ; Christmas Carol ; Death in the Marshalsea (Pickwick) ; Doctor Marigold ; and see Forster's Life for list of readings chosen by Dickens himself.

*Drayton*—Agincourt.

*Dryden*—Alexander's Feast ; Zimri ; Three Poets.

*Dunbar*—Lament for the Makars.

*Dyer*—My mind to me a kingdom is.

*Edwards*—*Amantium Iræ*.

*Eliot*—O might I join the Choir invisible.

*Fitzgerald*—Omar, passages.

*Folk Tales* and *Fairy Tales* are to be found in abundance in the collections of Lang, Jacobs, Yeats, Grimm, Andersen; in the French collection, *Popular Literatures of the World*; in the Children's Library (Fisher Unwin); and in the more expensive works dealing with the Folklore of separate countries.

*Goldsmith*—parts of *She Stoops to Conquer*; *Sweet Arden*; *The Traveller*; *When lovely Woman*.

*Graham of Gartmore*—If doughty deeds.

*Gray*—*Elegy*; *Awake, Æolian Harp*; *Daughter of Jove*.

*Hemans*—*Graves of a Household*; *Casabianca*; *Better Land*; *Treasures of the Deep*.

*Henley*—*Coming up from Richmond*; *England, my England*.

*Herbert*—*Sweet Day*.

*Herrick*—*Rosebuds*; *To Anthea*; *Fair Daffodils*; *Litany of the Holy Spirit*; *To Blossoms*; *Only a little more*.

*Holmes*—*The Deacon's Masterpiece*.

*Hood*—*Ruth*; *Bridge of Sighs*; selections from *Miss Kilmansegg*; *Faithless Nelly Gray*; *Ben Battle*; *I remember*; *Eugene Aram*; *Song of the Shirt*; *Domestic Asides*; *Parental Ode*; *Ode to Clapham Academy*; *We watched her breathing*.

*Hunt*—*The Glove and the Lions*; *Abou ben Adhem*.

*Ingelow*—*The High Tide*.

*Jonson*—Underneath this sable hearse ; Still to be neat ;  
It is not growing like a tree ; Queen and Huntress ;  
Drink to me only—lines in the 1623 folio.

*Keats*—Nightingale ; Greek Urn ; parts of Eve of St. Agnes ;  
Hyperion (1-200) ; Robin Hood.

*Kennedy*—Between Whiles (Greek and Latin Translations).

*Kinglake*—The Sphynx.

*Kingsley*—My dearest child ; Lorraine ; The merry brown  
hares ; O Mary, go and call ; Three Fishers ; Sappho ;  
O that we two were Maying : The Knight's Leap.

*Kipling*—Ford of Cabul River ; Jubilee Hymn.

*Lamb*—The Old Familiar Faces.

*Lockhart*—Passages from the Spanish Ballads.

*Longfellow*—Monk Felix ; King Robert of Sicily ; Chil-  
dren's Hour ; Psalm of Life ; Legend Beautiful ;  
Torquemada ; Birds of Killingworth ; Norman Baron ;  
Village Blacksmith ; Reaper and Flowers ; Slave's  
Dream ; Excelsior ; Paul Revere's Ride ; Hesperus ;  
Carmilhan ; Coplas.

*Lovelace*—Tell me not, sweet ; To Althaea.

*Lydgate*—London Lackpenny.

*Macaulay*—Acquittal of the Bishops ; Trial of Warren  
Hastings ; all the Lays ; Ivry ; Armada, and the  
Fragments of Verse.

*Mackay*—Tubal Cain.

*Mallock*—Ride of the Dead.

*Marlowe*—Come, live with me ; Is this the face ? (Faustus).

*Marvell*—Nymph to her Faun ; In a garden ; The Ber-  
mudas.

*Milton*—Passages from *Paradise Lost* ; *L'Allegro* ; *Il Penseroso* ; On his Blindness ; To his Wife ; Avenge, O Lord ; O Nightingale ; Captain and Colonel ; How soon hath Time ; Comus (The star that bids ; Two such I saw ; Sweet Echo ; Virgin, daughter of Locrine) ; Lycidas ; Samson (God of our Fathers) ; Hymn of the Nativity.

*Montgomery, J.*—Arnold Winkelried.

*Moore*—The Last Rose ; Minstrel Boy ; The Harp that once ; How dear to me the Hour ; Oft in the stilly Night.

*Nairne, Lady*—I'm wearin awa'.

*Oldys*—Busy, curious, thirsting Fly.

*Patmore*—selections from the Unknown Eros, and from the Angel in the House.

*Phillips*—Marpessa.

*Poe*—Bells ; Raven.

*Pope*—Dying Christian ; Happy the Man ; Universal Prayer.

*Q.*—The Splendid Spur (verses).

*Quincey, De*—Our Ladies of Sorrow ; Joan of Arc ; parts of The Mail Coach ; 'O Oxford Street.'

*Raleigh*—Resurgam ; If that the World and Love were Young ; The Lie.

*Rossetti*—The Blessed Damozel ; Staff and Scrip ; Sister Helen.

*Scott*—Prelude to Roderick; Death of Marmion; Lives there a man; Lochinvar; Waken, lords and ladies gay; O hush thee; Jock o' Hazeldean; Bonnie Dundee; Moor, moor the barge; Woman's faith and woman's trust; Proud Maisie; Melrose Abbey; The way was long; He is gone on the mountain.

*Shakespeare*—the great speeches from the Tempest, Julius Cæsar, King John, The Merchant, As You Like It, Macbeth, Hamlet, King Lear, Midsummer Night's Dream; most of the Songs and at least fifteen Sonnets. But here the student can alone be a guide to himself; and many comic scenes and snatches of beautiful verse will be added.

*Shelley*—The Cloud; Night; The West Wind; Skylark; parts of the Witch of Atlas; The flower that smiles to-day.

*Shirley*—The glories of our blood and state.

*Skelton*—Philip Sparrow.

*Songs*—selection from old English Songs. (Novello, Scott and others have published collections.)

*Southey*—Inchcape Rock; The Three Bears; Well of St. Keyne; Blenheim; Lodore.

*Southwell*—The Burning Babe.

*Spencer*—Beth Gelert.

*Spenser*—Dedication to the Faerie Queene; passages from the Faerie Queene; Epithalamion.

*Stevenson*—Land of Counterpane; Epitaph.

*Still*—I cannot eat but little meat.

*Swift*—The City Shower; his Epitaph.

*Swinburne*—Dedication of Poems and Ballads.

*Suckling*—Why so pale and wan ; Ballad on a Wedding.

*Tennyson*.—Dedication to the Idylls ; Of old sat Freedom ;  
    Lucretius ; CEnone ; passages from the Idylls ; pass-  
    ages from In Memoriam ; Revenge ; Songs from the  
    Princess.

*Thackeray*—King Canute ; Little Billee.

*Thomson*—Rule Britannia.

*Vaughan, H.*—They are gone into the World of Light ;  
    The Retreat.

*Vaux*.—The Aged Lover.

*Waller*—Go, Lovely Rose.

*Wedderburn*—Leave me not.

*White (Blanco)*—Night.

*Whittier*—Among the Hills ; The Prayer-seeker ; Maud  
    Muller ; Barbara Fritchie.

*Willis*—Absalom ; The Leper.

*Wolfe*—Burial of Sir John Moore.

*Wordsworth*—Intimations of Immortality ; We are Seven ;  
    There never breathed a man ; Two Voices are there ;  
    Westminster Bridge ; She dwelt ; The Rainbow ;  
    Venice.

*Wyatt*—And wilt thou leave me thus ? ; Blame not my  
    lute.

*Young*—Look Nature through.

This long memorising seems endless: and it is endless; but if begun and carried on regularly, it is astonishing how much can be got through in a year by a busy man. But IT MUST BE WRITTEN DOWN AND LEARNT, and CONTINUALLY REVISED. Of its value to the lecturer, the writer, the teacher of advanced work, it is unnecessary to speak. He cannot afford to do without literature: it is the legacy of the world to him. Is he to look at it, admire it, and wrap it up in a napkin?

Now a great number of the pieces referred to above are, for recitation purposes, hackneyed; but for all that, they must be known and learnt. Yet, unless the student has something fresh to tell in saying them, HACKNEYED PIECES SHOULD NOT BE GIVEN TO AUDIENCES. The audiences know them; they have seen them wounded and left for dead; they have formed their opinions on them and on the reciters of them. There is, however, a large mass of extracts which audiences have never heard, which it will do them good to hear; and the speaking of which will raise audiences to the highest level of which their literary instincts are capable. These try.

When the principles of Recitation are grasped the road is easy. Long extracts are only short pieces multiplied in number; and they present no difficulties which have not been already touched on. It is true that the style required in dealing with lyrics is

not that required for epic ; nor, again, is impassioned prose to be treated in the same way as philosophical, descriptive, or allegorical prose ; nor is theatrical dialogue what ordinary dialogue is, nor is it even the same as monologue. The thorough investigation of the reciter's art would require a volume which should deal with the art of acting and oratory, on the fringes of which recitation stands. Such a volume, however, would be useless to the student who had no well-stocked memory. The acquaintance with the great literatures must come first ; and when once that is gained, progress should be easy along the lines which alone are worth following. For the very study of the great thoughts of the world makes the reader only more anxious day by day to translate them into convincing speech, encourages him to self-forgetfulness, sympathy, and enthusiasm, and teaches him what is present in and what is possible to that marvellous instrument on which we are all such poor, poor players. That instrument, the speaking human voice, is the interpreter of literature, the trumpet-call to what is high and noble ; it is one of the great civilising forces of the world.

The whole of the book *Die Kunst des Vortrags* is, even for English work, rich in suggestions. But the chapter on the Reading Society in a German village is so excellent that a short summary is here

given, with the permission of the publishers. Dr. Palleske, in brief, says as follows :—

‘I had been giving a reading of Shakespeare’s *Winter Tale*, when one of the guests at my host’s house told me of a Village Reading Society, framed on the same lines as the great Reading Societies in Germany. “The head and soul of it,” said he, “is the schoolmaster, who has had the education of the villagers in his hands. They read ballads, dialect pieces, Shakespeare. They come in the winter months, tramping from far in the dark nights through snow and rain, simply drawn by a love of the beautiful and the refined. In Norway, the parsons read good literature to the peasants in the village schools ; but here the peasants read one to another, naturally, with great intelligence and with infinite zeal. The founder BEGAN BY FORMING A LIBRARY OF GOOD BOOKS, not German books only, but classical books in translations. The Library was in existence sixteen years before the Reading Society was formed.”

‘I went and visited the place ; saw the founder of the Society, his house, his study—the home of an enthusiast ; and I felt on leaving the little room as if I had visited a sanctuary. Later, on the 10th March 1880, I was present at one of the evening Readings.

‘First came the “Ring of Polycrates” and a discussion on the thought underlying the poem. Then followed an excellent dialect-poem. But the event of the evening was the reading of the last three acts of Shakespeare’s *Othello*. The characters were in good hands, and excellently por

trayed. Those who did not read listened most carefully. No stage representation of this drama ever moved me so much as the reading of it by these men. The discussion which followed gave the other members the opportunity of expressing their opinions, till the clock separated us. As I went home with some of them under the star-lit sky, I was very silent, for the evening had given me much to think about.'

It is quite certain that there are hundreds of Reading Societies in England. But can we find them in our villages? And when we do find them, are they led by men who have been at the trouble to get together a Reading Library of the masterpieces of the world's literature? Are our Reading Societies ever disposed to turn their attention to the grand simplicity of *Œdipus the king*, or to the pathos of *Alcestis*, or to the roll and thunder of the *Odyssey*? Do we, in our turn, know anything, except what we have painfully learned at school and lightly forgotten, of the great names of German literature? Have we indeed, as a nation, the slightest pretension to knowing our own literature?

It may be that we are better than we think; for a true Englishman likes to be humble in such matters. But my readers will agree with me that the work of the schoolmaster in this German village, a work which drew from Dr. Palleske such admiration twenty

years ago, may also make us 'very silent, for it gives us much to think about.'

I add a short list of useful books, and with permission I print two circulars on Reading sent out by the Board of Education. By far the greater part of this book was written before the circulars came into my hands; and I print them not to show coincidence of opinion, but merely to emphasise the importance of Clear Speaking and Good Reading.

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## APPENDIX I

### LIST OF AUTHORITIES CONSULTED AND OF USEFUL BOOKS

#### General—

Hygiene of the Vocal Organs. Sir Morell Mackenzie.  
3s. 6d.

Voice, Song, and Speech. Dr. Lennox-Browne and  
Emil Behnke. 5s.

Lectures on Elocution. C. J. Plumptre. 15s.

#### French Books on Reading—

L'art de lire. Legouvé. 3s. 6d.

La lecture en action. Legouvé. 3s. 6d.

L'art de bien dire. Dupont-Vernon. 3s. 6d.

La prononciation française. Cauvet. 1s. 6d.

L'art de dire le monologue. Coquelin. 3s. 6d.

#### German Books on Reading—

Die Schule des Redens. Alberti. 5s.

Der mündliche Vortrag. 3 parts. Benedix. 8s.

Die Kunst der Rede. Calmberg. 3s.

Die Vortragsübungen in der Volksschule. Hass-  
heider. 1s.

## German Books on Reading—

Die Kunst des Vortrags. Palleske. 4s.

Kontik, Rhetorik und Stilistik. Wackernagel. 9s.

## Gymnastics—

Physical Education. Maclaren. 8s. 6d. net.

Strength, and how to Obtain it. Sandow. 2s. 6d.  
net.

Manuel d'Exercices Gymnastiques (official). 1s. 6d.

|                                             |                             |
|---------------------------------------------|-----------------------------|
| Haus-Gymnastik für Ge-<br>sunde und Kranke. | } Angerstein. 2s. 6d. each. |
| Haus-Gymnastik für Mäd-<br>chen und Frauen. |                             |

Sound Bodies for our Boys and Girls. Blaikie. 2s. 6d.

## Phonetics—

A Primer of Spoken English. Sweet. 3s. 6d

A Primer of Phonetics. Sweet. 3s. 6d.

Les sons français. Passy. 1s. 6d.

The Teacher's Manual. Ed. Professor Vietor. 4s. 6d.

## Reading, Reciting, etc.—

|                          |                                       |
|--------------------------|---------------------------------------|
| Reading made Easy.       | } Snell. 1s. (G. Philip and<br>Sons.) |
| Introduction to Reading. |                                       |

Method of Learning to Read. (Sonnenschein.)

Reading and Recitation. Rooper and Lott. 9d. (A.  
Brown and Sons.)

Recitation. Burrell. 3s. 6d. (Griffith and Farran.)

Original Songs. Miss Rooper. (Griffith and Farran.)

Art of Acting. Garcia. 10s. 6d.

Grammar of Elocution. Millard. 3s. 6d. (Longmans.)

Public Speaking. Holyoake. 3s. 6d. (Unwin.)

Selections for Reading and Recitation, volumes containing  
(see also pp. 134-140)—

[*Note.*—The books well known to every one are not named here.]

Stead's Books for the Bairns. 25 numbers. 1d. each.

Tanglewood Tales. Hawthorne.

Wonder Book. Hawthorne.

Fairy Tales. Dent. 1s. each.

Arabian Nights. Dent. 2 parts. 5s. each.

Mrs. Ewing's books. 1s. each.

Longmans' Fairy Tale Readers. 6d. to 1s. 4d. each.

French Unseens. (Blackie.) 3d. each.

German Unseens. (Blackie.) 3d. each.

Children's Garland of Verse. Edited by Coventry  
Patmore. 2s. 6d. net.

Eugene Field's Poems.

The Children's Hymn-book. 1d.

English Singing Games. Mrs. Gomme. 2 vols. 3s. 6d.  
each.

Harper's Young People, S. Nicholas, Chums, Boy's  
Own Paper, have many good pieces and stories.

The Temple Reader. E. E. Speight. 1s. 6d.

Blackie's and Collins' cheap editions of well-known  
writers. 2d., 3d., and 6d. each.

Jacobs' Collections of Fairy Tales. 6s. or 3s. 6d. each.

Bracebridge Hall and Old Christmas.

Eothen. 1s. net.

Golden Treasury of Verse. Edited by Coventry  
Patmore. 2s. 6d. net.

Lyra Heroica. Edited by W. E. Henley. 2s

Selections for Reading and Recitation, volumes containing—

Early English Poetry. 1s. (Scott.)

Selections made by Bell, Baynham, Turner, Miles, Isbister, Blackman.

Foliorum Silvula. 3 parts.

Meynell's Anthology. 6s.

Bowdler's Family Shakespeare. In one volume, 14s.; or in six volumes, 21s. (A splendid piece of patient, useful work, notwithstanding all that has been written against it.)

Voice—

Anatomy of the Head. Furneaux. 2s. 6d. (G. Philip and Son.)

The Voice. Holmes. 1s.

Larynx, Models of. £1 or £1, 5s. each. Obtained from Baillière, Tindal, and Co., King William Street, Strand. The best models come from Paris and Leipzig.

How to Develop Vocal Power. Sandlands. 1s.

Vocal and Physical Training. Monroe. 3s. 6d. (Philadelphia.)

Sing- und Sprech-Gymnastik. Weiss. 6s. 6d. (Paetel, Berlin.)

Art of Breathing. Hooper Dixon. 2s 6d.

Voice Production. Mrs. Behnke.

## APPENDIX II

### CIRCULARS ON READING, ETC., LATELY PUBLISHED BY THE EDUCATION DEPARTMENT

Circular 407.

Circular to H.M. Inspectors.

*Reading in Schools.*

EDUCATION DEPARTMENT,

WHITEHALL, LONDON, S.W.

13th December 1897.

SIR,

The teaching of reading aloud in elementary schools is so often unsatisfactory, that it seems desirable to invite the special attention of H.M. Inspectors to the subject.

The main object to be attained by the teaching of reading aloud seems to be the cultivation of, first, audibility of speech, and, secondly, intelligent expression. Intelligent expression may be taken to mean such modulation of the voice as correctly interprets the meaning of a writer for a hearer. It is sometimes called shortly 'intelligence,' an abbreviation which has been at once the cause and the effect of a good deal of confused and futile teaching.

It is generally admitted that the reading in schools and the teaching of reading are unsatisfactory; nor are the reasons far to seek. They are, probably,

- (1) *The largeness of classes and the presence of many classes in one room.*—It is obviously impossible to give sufficient individual practice in classes consisting of forty, fifty, or of even a greater number of children; or any practice worthy of the name in the midst of confusion and clatter. The least of the evils for which this vicious organisation affords an excuse are the generally harmful, because slovenly, practice of simultaneous reading, and the neglect of individuals; the commonest and the worst result is the cultivation of a slipshod indistinctness of utterance, and the production of a monotonous or sing-song intonation which is clearly recognisable as the effect of unison practice in a primary school.

And even in learning to recognise the printed symbol, the children of primary schools are slower than they would be if teachers did not frequently fall back on the device of the collective or simultaneous exercise, which encourages unthinking uniformity and represses individual effort.

- (2) *A premature and ill-judged regard for 'expression';* and the consequent neglect of those mechanical parts of the reading exercise which are well within the range of the young pupils' power of achievement. Teachers are naturally anxious to impart a fluent modulation which shall indicate the comprehension of shades of thought and phrasing, and in pursuit of this complex and all but unattainable end they leave the attainable and simpler

physical excellences unsecured. With ordinary care, children can be made to read with all due attention to the precise rendering of final *consonants*—of the highest importance in a language which throws its accents back and persistently slurs its final *vowels*—and can be made to produce their vowels *ore rotundo*. But to cultivate modulation and intonation by setting a short pattern to be imitated is to encourage a kind of hypocrisy that exposes itself in an unprepared passage at once and unmistakably.

Under most circumstances *short* 'pattern reading' is of doubtful value, though special justification is claimed for it in those parts of the country where the popular speech is a droning monotone. If given by a teacher to children before they have themselves tried a passage, it discourages the effort to get naturally at the right rendering through a 'first-hand' comprehension of the meaning. When 'pattern reading' is considered necessary, it is best to choose a passage which the class is *not* on this occasion about to read; and the passage worked out by the children under the direction of the teacher may be read aloud by the teacher, or by a bright pupil, at or towards the end of the lesson, serving a purpose like that of a 'fair copy' of a written exercise or of a properly corrected and worked sum.

(3) *Neglect to insist on careful articulation at all times.—*

Many teachers reserve such attention as they

bestow on articulation for the reading lesson, whereas it should be obvious that success in securing precision depends on the cultivation of a good habit of speech at all times. Truncated and 'woolly' enunciation should be permitted in no circumstances; no answer to a question should be accepted from a child (unless he is conspicuously lacking in self-confidence) which is not clearly heard by every member of the class; and children should be encouraged to acquire the power of continuous audible speech by the exaction of reasonably long descriptions, *résumés* of lessons heard, and careful recitation. Nor is it necessary that in a reading lesson a book should lie open before every member of the class. Variation in procedure is valuable in every part of the school curriculum, but in the reading exercises perhaps more than any other. A practice full of profit to every member of a class (including the teacher) is to make each in turn read exclusively to the *ears* of his comrades, and not, as is usually the case, to their *eyes* alone.

- (4) *Confusion of an Expository or Information Lesson with Practice in Reading aloud.*—Any lesson in which books are used may serve the purpose of 'cultivating intelligence,' and it is not the reading lesson alone that gives fit opportunities for varied illustrations. But teachers too commonly overload themselves in a reading lesson with materials and

information in order to make it interesting ; and then try to communicate or evoke all sorts of knowledge, stopping occasionally by the way to hear the children read and to correct mistakes in the rendering. This is satisfactory neither to the teacher, whose resources it wastes, nor to the class, whose attention it weakens and dissipates. Teachers do best to divide reading lessons into two separate parts, and to determine in what order these shall receive chief (not necessarily all) attention, according to the attainments of the class and the character of the passage to be read. Attention should be continuously given, at the one time, chiefly to the matter read, and at the other, chiefly to the manner of reading.

Children should not usually be asked to read a passage aloud until they have had sufficient time to master its general meaning by silent study. Until they have been allowed to do this, it is neither fair nor profitable, nor even reasonable, to expect them to read with 'intelligence.' It is a peculiar and marked defect of our common primary school practice to give the children so little at any time and in any subject to 'get up' for themselves ; they suffer from lack of what has been called 'a little wholesome neglect' ; the teacher too often tells or 'elicits' all that they are expected to know. There is, therefore, too little intellectual activity, readiness, discursiveness, or originality, in some of the best of our schools ; and, in consequence, there

are too few signs in reading aloud of the individuality of expression which we call 'intelligence.'—  
I have the honour to be, Sir, your obedient  
Servant,

G. W. KEKEWICH.

**Circular 408**

**Circular to Training Colleges and  
Pupil-Teacher Centres.**

*The Teaching of Reading.*

EDUCATION DEPARTMENT,  
WHITEHALL, LONDON, S.W.,  
13th December 1897.

**SIR,**

My Lords have thought it desirable to direct the special attention of Her Majesty's Inspectors in a Circular (Circular 407), of which a copy is enclosed, to the unsatisfactory teaching of reading aloud in elementary schools. They feel, however, that the best hope of remedy lies in the improvement and methodising of the teaching of reading at Pupil-Teacher Centres, and in Training Colleges.

If the system followed in the training of those who are to be teachers is on lines similar to the practice ordinarily followed in the primary school, we cannot hope to see any great ultimate improvement. In many Training Colleges, however, very remarkable progress is being made, and in a sufficiently short time to show that the first and most important steps are not difficult to take. Pupil-teachers, on the other hand, are still, for the greater part, taught

either indifferently or not at all. A large number of Centres have hitherto made little or no provision for the teaching of reading; in most Centres pupils are *heard to read*, but are not often *taught reading*; and in the preparation of the passage to be recited before Her Majesty's Inspector, they are mostly left to their own devices altogether.

As there has sometimes been a disposition to underrate the importance of the subject, it may be worth while to set forth reasons for regarding reading, for teachers if for no others, as of the first importance:—

- (1) A teacher cannot teach well unless easily understood. Distinctness of utterance implies audibility; an easy and pleasant-sounding speech secures the attention of those whom shouting and stridency distract and tire.
- (2) Good reading is an exercise in voice-economy, and voice-economy is useful in all degrees. It is always a saving of physical effort; at the least it is a protection against common forms of throat disease to which those who live by talking are prone; and at the best it is an admirable and health-giving gymnastic. It is a most painful fact that a substantial number of our teachers suffer from more or less developed and recognisable forms of throat disease which a little exact knowledge and careful practice in the earlier stages might have cured, if not avoided. And experiments have satisfactorily shown that even in cases of advanced

deterioration carefully graduated exercises have gone far to mitigate the mischief already done.

- (3) The best reading is evidence of many good physical and mental qualities which are capable of cultivation, though rarely communicable by mere pattern-giving.

It is not necessary that the instruction in reading at Pupil-Teacher Centres and Training Colleges should be given by a voice specialist; it is not every specialist, indeed, who is discreet enough to recognise the limits set to the time available for a special study by the claims of other subjects. But proper exercises for effectually training the organs of breathing and speech do not suggest themselves by the unaided light of nature; they need at least explaining by the laws of acoustics and physiology, and must be used in careful moderation. It follows that instructors of large bodies of pupil-teachers or students in Training Colleges do well to obtain specialist training for themselves in order that they may select from the exercises set those which they know will be useful to their own pupils. Some of the best lessons given in Training Colleges are given under conditions such as these with admirable results.

The ordinary stages of teaching may be set forth thus:—

1. The first step is to see that students recognise the value of (a) easy audibility, for the effectual teaching of a class, and (b) voice-economy, for the

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preservation of the health and vigour of the teacher.

2. The instructor next discovers idiosyncrasies and provincialisms, and invites reasonable conformity to the standard of pronunciation and intonation common amongst people of fair cultivation. No one can pretend to lay down the limits of divergence from this standard permissible in a primary school; it is obvious that in many parts of the country large allowances should be made. But teachers should be invited to range themselves with other liberally educated persons, not merely because they are themselves to be exemplars, but also because provinciality and inaccuracy of accent carry with them certain social disadvantages which lower the average acceptability of teachers.
3. The third step is to devise exercises in breathing, in the management of the lungs, throat, mouth, and lips, so as to get the maximum work out of them with the minimum of exertion, and the most unconstrained use of every available organ. These exercises are, of course, to be carefully graduated, and should be taken at appropriate stages for a short time before every reading lesson.
4. It is now possible to take every consonant and every vowel separately, and give careful drill in accurate production. If at this point the instructor is competent, as he should be, to compare allied

sounds in another language—French is best—the lesson in phonetics is of far greater practical value. But English reading and, it may be added, English speaking, fail in audibility mostly through want of precision in the consonantal sounds, and particularly because of the carelessness which allows the final consonants to be corrupted by or assimilated to the initial consonants of other words.

5. The final stage is to put these lessons into combined practice ; to cultivate proper pace, which, in the first stages, should always be very slow ; to secure intelligent phrasing, not by pedantic rules depending on punctuation (which serves as a guide to the eye as well as to the voice, and is therefore untrustworthy), but according to the limits of a completed idea or image. Indeed, more than one good purpose can be served by the occasional practice of reading an *unpointed* passage, prose or poetry ; though in the latter case particular vigilance is needed to make the reader mark, if ever so lightly, the regularity of verse rhythm. If the reader comprehends the relations of the constituent clauses of a sentence, and the relations of the constituent sentences of a paragraph, has a fairly flexible voice properly used, and is encouraged to render the passage in phrases produced distinctly, as it would be naturally spoken when meant to serve as information, the instructor can at this stage do little more.

It is desirable to follow a like method in the teaching of recitation, which is particularly valuable, because, *if well taught*, it serves as a chart or compendium of the points which the pupil must observe in order to acquire the power of easily audible and acceptable speech. No doubt recitation permits, perhaps even requires, a declamatory emphasis which is quite inappropriate in ordinary reading; but it is easy to overdo this device, for recitation, it should be remembered, is not always necessarily dramatic, even though it be the rendering of a passage from a drama. What is appropriate enough coming from the stage may be disagreeable and embarrassing to an auditor in a lecture-room, where circumstances require more moderation and reserve. Recitation and acting are quite different things, and a strained attempt to unite the two in uncongenial circumstances produces a very ungainly effect.

It should be noted that although in the accompanying Circular (No. 407) the use of 'pattern reading' has been deprecated, a distinction must be made between hearing copious good reading and hearing a short pattern set for imitation. To hear a good reader reading at length is as stimulating to a student of the art of reading as it is helpful to a young teacher to see plenty of fine teaching. In both cases it is the copiousness that makes the excellent pattern profitable, because it leaves less room for parrot-like imitation.—I have the honour to be, Sir, your obedient Servant,

G. W. KEKEWICH.

der  $\sqrt{p}$  - Methode  
 wird die  $\sqrt{p}$  - Methode  
 nicht mehr anzuwenden  
 ist.

10. 11.

11. 11.  
 12. 11.  
 13. 11.  
 14. 11.  
 15. 11.  
 16. 11.  
 17. 11.  
 18. 11.  
 19. 11.  
 20. 11.

21. 11.  
 22. 11.  
 23. 11.  
 24. 11.  
 25. 11.

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