

here explained can be applied with ease, if the previous practice has been enforced. All that is needed is that teacher and scholar shall study the form, the sense and whole tenor of the passage, and read the leading words, as in conversation we speak the leading words. Thus the following sentence, selected at random from page 209 of the 5th Reader, demands this emphasis on the italicized words: "*Charles* had been led to *move* his troops from their *former*, and as it should seem *preferable* position, owing to his *mis-conceiving* the purpose of some movements on the part of his *adversary*, and *now* had scarcely *time* to *arrange* his *army*, before the enemy made signs of *attacking* him."

Let us now proceed to consider that higher and more difficult emphasis which is not really necessary, but which is suggested by emotion, and is in fact its best interpreter and representative. Let us take for example the last three lines of "William Tell" page 499, of the 5th Reader.

"Gselser.—

For what
Hid you that arrow in your breast? Speak
slave.

Tell.—

To kill *THEE*, tyrant, had, I slain
my *boy*."

In this passage the emphasis of feeling or emotion is thrown upon "thee" while that of sense is given to "boy." But the cultivated reader would (1) pause before "thee"; he would next (2) raise the pitch of his voice as he gave the first sound of the word; (3) the inflection would be downward; and (4) the word be delivered slower than any other word of the passage, the voice swelling with intensity of power as it uttered the difficult expression.

Precisely the same process would be observed in the delivery of the word "stones" in the first, and the word "must" in the second of the following passages.

"But were I *Brutus*

And Brutus *Antony*, there were an Antony
would *ruffle* up your *spirits* and put a
tongue

In every wound of Cæsar that should
move

The STONES of Rome to *rise* and *mutiny*."

5th Book, page 480.

Portia Then *must* the Jew be *merciful*.

Shy. On what *compulsion* MUST I, tell
me that?

The italicized words in the above passages take emphasis of sense, that is, are rendered with greater force and longer time than the other words; but the distinction must not be too marked, or it will weaken the effect of the one leading word. For that word the vocal powers and the passion on high delivery are reserved, that it may be rendered with grandest effect, the highest oratorical force on "stones," the utmost defiance, savage hatred, and sense of power on "must."

It will thus be seen that four elements of elocutionary effort are required, to secure the emphasis of feeling. These elements are, (1) a PAUSE before and after the emphatic word; (2) an elevation of PITCH; (3) a DOWNWARD INFLECTION of more than ordinary compass; and (4) a prolongation of TIME. As a general rule, all emphasis of feeling is expressed with the downward inflection. But Dr. Rush has shewn, and experience confirms his views, that when the expression is to be one of admiration and astonishment, embracing doubt or earnest inquiry, or of a quick, a taunting, an indignant, or a mirthful interrogative, the rising inflection, moving through the compass of an octave, is natural and appropriate.

Thus when Shylock reproaches Antonio for the insults cast upon him, he uses the inflection on the words "dog" and "cur."

"Monies is your suit,

What should I say? Should I not say.—

Hath a *dog* money? Is it possible

A *cur* can lend three thousand ducats?"