

We now come to the last essential in the art of expression, of which we will speak, namely *Emphasis*.

"The voice all modes of passion can express,  
That marks the proper word with proper stress;  
Up to the face the quick sensation flies,  
And darts its meaning from the speaking eyes;  
Love, transport, madness, anger, scorn, despair,  
And all the passions, all the soul is there."

In determining which words require emphasis the taste of the pupil is constantly called into active exercise. Hence this branch of the subject is, as far as mental culture goes, the most important, and deserving of the most attention on the part of the teacher. A discriminating knowledge of the sense of the composition is of course the constant guide to the words to be emphasized. It cannot be expected that this knowledge will be possessed by the pupil unaided by the teacher, nor will it be attained by the command to study the reading lesson, or "get up," or learn the reading lesson, but rather by kind criticism and explanation during the reading hour, interspersed with questions after the Socratic method of instruction—questions which simulate inquiry and assist the powers of observation and reflection. It is evident that a pupil cannot read a piece well until he understands it, but to say that he should never read it until he thoroughly understands it reminds us of the remark of the genius who declared he never could get on his boots until he had worn them a few times. Here again we are reminded of the wonderful assistance of example in aid of precept. The teacher must not only point out the way, but frequently go a little distance of that way himself. Perhaps the pupil fails in emphasis and modulation because he reads too rapidly. The teacher may then, (always in as kindly and interesting a manner as possible,) place by example the right and the wrong in marked contrast. The work of the teacher must comprise much explanation of the nature of the

composition to be sent, of the style in which it should be read, and of the effect of a good articulation, modulation and emphasis. And a noble work it is. For subject matter take for example the poetry of the fourth and fifth Readers. The *Clarion* lays of Macaulay in "*Horatius at the Bridge*"—a specimen of Aytoun's *Songs of the Scottish Cavaliers* in "*Edinburgh after Tiodden*"—history concentrated in the touching pathos of Bell's lines, "*Mary Queen of Scots*"—labor ennobled in Whittier's "*Shipbuilders*;" what a multitude of historical, biographical, and otherwise instructive allusions and explanations all these suggest.

The pupil by these not only reads with increased interest, but is assisted to that intelligent comprehension of the sentiment, so essential to successful reading.

Expression has been called the soul of elocution; emphasis is certainly the soul of expression. The emphasized words are the lights of the picture—the centers of interest upon which the attention of the hearers is fixed, and around which cluster thoughts full of meaning. Without emphasis successful oratory is out of the question. Although each effective public speaker has his own individual style of delivery, yet with all, emphasis is usually the keystone of the arch. The great Earl of Chatham, who added to a finished education the advantages of much learning, and a powerful presence, owed much of the magic of his oratory to his manner of speaking the important words of his discourses. Henry Clay, one of the noblest of American statesmen, whose dulcet tones had power both to convince and charm, was remarkable also for this. During the Irish famine of 1847 an immense meeting was held at the Exchange in New Orleans to adopt measures of relief. Mr. Clay was one of the speakers. One who had the pleasure of hearing him says that in an address which was marked as well by the beauty of its delivery as by the philan-