

tional words, as prepositions, conjunctions, &c. This emphasis is secured by an increase of *force* and of *time* in the delivery of the passage, and when there are antithetical expressions in the reading, the application of these qualities at once, with great beauty of effect, marks the contrast. The following passages present illustrations of this kind of emphasis. When the italicized words are read with a slight increase of force and of time, that is of slowness, the due emphasis is given. The passages, however, are antithetical, and the inflections must be carefully observed, to give due effect to the contrast.

"*Anger* may *glance* into the hearts of the *wise*, but *rests* only in the bosom of *fools*."

Here the contrast lies between *glance* and *rests*, *wise* and *fools*, which receive greater force; but as *anger* is the subject, it demands the same distinction. The reader must, however, diminish the force in reading the other words to give due force to the leading words.

"Man never *is*, but always *to be* blest."

He raised a *mortal* to the skies,
She drew an *angel* down."

It is by the use of this emphasis that we give the meaning to a passage and hence its name. Thus in the question

"Do you leave Toronto to-morrow?"

A different sense is given to the question according as we give the force to each word in succession.

The chief rule to be attached to the right practice of this emphasis, is that it will correct the two defects of reading without emphasis, and of giving undue emphasis to every word. In some respects, it is really more important than the emphasis of feeling. The latter is the highly wrought emphasis of oratory and poetry; but the former gives interest and meaning to the commonest paragraph of a newspaper or even

the dull speeches of civic councillors. But as the teacher is to be the great Reformer, it ought to commence with the simple lessons of the First Reader. Let the class read such a simple passage as the following in the usual school way of emphasizing every word, and then read it with the emphasis only on the italicized words, and the advantage will be manifest; while if the pupils be as regularly and carefully trained to give the emphasis of the sense to every passage read, as they are trained to pronounce the words correctly, the ear will be cultivated in the music of expression and the first steps to the study of Reading as an Art secured.

"This fine ship—the PEARL—was on its way to *New York*, when it was caught in a *great storm*. For *two days* and *nights*, by *hard work*, the men kept it from the *shore*. They had to *furl* all the sails, but they still *thought* they might get through the *gale*. Their bark *flew*, like a *bird*, with the *wind*. The *third* night, they heard the *mate*, pass the word, for *all* to *pray*, that *God* would *curb* the *storm*, and *save* them. It was now so *dark*, and they could not *see*, which way to *steer*, but soon they heard the deep *boom* of the *surf*, as it beat on the *shore*. Then they knew that *all* was *lost*, and that their *last hour*, had *come*. The gale was so *strong*, as to twirl the great ship about, like a bit of *light bark*. So on it ran, upon the *rocks*, and the men were *cast* into the *sea*. The waves *beat* them about, and *all*, but *eight*, *sank* to *rise no more*"

This extract is punctuated rhetorically so as to indicate where the pauses should be.

It would also be of service occasionally, to vary the book reading, by writing such sentences as "Can you write a letter," "Can you lift ten pounds?" and so forth, on the black-board, moving the emphasis from one word to another and explaining or asking the class to explain the change made in the sense by the variation. In the reading of the more advanced classes, the principles