

lic mind for measures which they will not, and should not accept, unless "cause is shewn." Yet this Model Council—the *creme la creme* of deliberative bodies, issues its regulations with all the dignity of a "pronunciamento," the whole subject being summed up in the "terse" imperative word ORDERED.

We do hope for the dignity and useful-

ness of the Council itself, that the order to exclude the "Press" will be cancelled, and that the only surviving specimen of that hoary institution called a "Star Chamber" will be "ordered" to take its place amongst those other institutions of the past, which modern thought declares can be well dispensed with.

READING AS AN ART.

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Paper V.

EMPHASIS. The greatest confusion, and if I may be excused for the use of so hard a term, the greatest ignorance exists on the subject of emphasis. It is generally defined as *force* thrown upon one word to give it a special distinction; and sometimes is regarded as another name for accent. Emphasis is not accent; it demands other qualities besides mere force of voice, and it is applied as much to phrases and clauses of sentences as to single words. Its final purpose is *expression*, and mere shouting or loudness of voice will never truly express the deep feeling which finds its relief in emphatic utterance. There are two peculiarities which mark uncultivated delivery. The one presents an unvarying regularity of tone, not the slightest distinction being made in the reading of one word from another. The other causes emphasis to be given almost to every word. School reading is chiefly marked by the first defect; and the second is often heard in the ambitious recitations given by the best readers at school examinations, and other similar exhibitions. But the defects do not cease with the school practices. They are heard in courts of law and in the pulpit. In the latter place the monotony of the school reading is repeated, and the sublimest pas-

sages of the Bible, all the rich poetry of the Psalms and the Prophecies, or of sacred lyrics, are read in one flat, unvarying, and utterly inexpressive tone, without the slightest regard to the thought of the passage. Sometimes the reader declaims the passages he has to read, and then every part of speech is pressed into prominence; prepositions, conjunctions and adverbs, receive as much distinction as the nouns and verbs. It is a bouncing, leaping, thundering monotony. Every word is emphasised, and the delivery is worse,—less intelligible, and more destructive of the sense of the passage than the tamest and most inanimate reading; for the latter if it have no expression, is at least free from the deformity of hideous noise.

True emphasis, however, is the economy of power; the logical application of force and supported by proper inflection it becomes an admirable interpretation of the composition, and gives it beauty, power and reality. Writers on elocution usually divide emphasis into two sections: *Emphasis of sense* and *emphasis of feeling*. The emphasis of sense is that which gives distinction to the leading words of the clause, and especially to the *nouns* and *verbs* which should generally have more force than rela-