

other word the meaning will be either darkened or changed. Thus in the third verse of "The Burial of Sir John Moore" (p. 274), the poet means to show that he was buried like a *warrior* in his military dress. Hence the emphatic words in the first two lines are *coffin*, *sheet*, and *shroud*, and in the next two lines *warrior* and *martial cloak*. The first three words are emphatic by contrast with the last three, and the word of all these that at once explains the manner of his burial and that takes the strongest emphasis is *warrior*. Now transfer the emphasis from these words and give it to *useless*, or *lies*, or *breast*, or *him*, etc., and the whole sense is changed and the idea destroyed. Hence, to investigate a passage in order to find its emphatic word or words is to investigate its entire meaning. This must be done if good reading is to be obtained.

## TIME.

We must read fast or slowly according to the nature of the composition. If we read fast, we must take care that every word is perfectly uttered, that every letter or combination of letters used in each word is distinctly and correctly sounded. Hence it is a good exercise occasionally to read very fast, but with finished correctness. If we read slowly, we must not drag the words along. Slow reading must not be dull or heavy; it must be animated, and often marked by greater force than fast reading. Words expressive of light, gay, and happy thoughts are read faster than those expressive of deep emotions of solemnity or awe. "The Highland Gathering" must be read fast; "A Psalm of Life," slowly. Sentences and parts of sentences vary their time, for uniformity in reading is wearisome. Thus, in "The Burial of Sir John Moore," the first verse expresses hurry, and is read faster than the last, which represents a lingering over the grave. Subordinate sentences and phrases are read faster than the principal ones. Parenthetical clauses, if more important than the principal, are read slower; if less important, faster. Similes are read faster or slower, according to their nature, than the literal parts. Slow reading is accomplished by prolonging the quantity or sound of long vowels and liquids when it can be done without a disagreeable dragging. Sometimes a slight tremor thrown into a word will prolong it and give it the necessary force.

## EXPRESSION.

It has been said that passages must be investigated in order to find the emphatic part. This should be the rule for reading any passage, and for all the purposes of expression. What is the main object of the composition? Is there some great principle, truth, feeling, or other purpose, to be brought out? If so, how is it done? Which are the sentences, which the words, that best fulfil this object? And, finally, how, according to the principles of elocution, shall these thoughts, these feelings, these words, be spoken? In many instances — especially in the animated descriptions of history or conceptions of poetry — the imagination must be awakened and excited so as to realize to the mind by its own efforts what the author has written. Thus, in reading "The Charge of the Light Brigade," the reader must try to picture the whole terrible scene, to enter into it, to charge forward, to attack, to retreat. Every effort of this kind strengthens the imaginative or poetical powers of the student, and gives stronger and truer expression to his reading. Rules are necessary to correct and guide, but without the feeling and the imagination to conceive and understand the passages we read, the rules are worthless, and the reading will be useless and uninteresting.