

a greater stress of voice upon them than we do upon the others. And it is surprising to observe how the sense of a phrase may be altered by varying the emphasis. The following example will serve as an illustration.

This short question, "Will you ride to town to-day?" may be understood in four different ways, and consequently, may receive four different answers, according to the placing of the emphasis.

If it be pronounced thus; Will *you* ride to town to-day? the answer may properly be, no; I shall send my son. If thus; Will you *ride* to town to-day? Answer, no; I intend to walk. Will you ride to *town* to-day? No; I shall ride into the country. Will you ride to town *to-day*? No; but I shall to-morrow.

This shows how necessary it is that a reader or speaker should know where to place his emphasis. And the only rule for this is, that he study to attain a just conception of the force and spirit of the sentiments which he delivers. There is as great a difference between one who lays his emphasis properly, and one who pays no regard to it, or places it wrong, as there is between one who plays on an instrument with a masterly hand, and the most bungling performer.

Cadence is the reverse of emphasis. It is a depression or lowering of the voice; and commonly falls upon the last syllable in a sentence. It is varied, however, according to the sense. When a question is asked, it seldom falls upon the last word; and many sentences require no cadence at all.

In addition to what has been said, it is of great importance to attend particularly to tones and gestures. To almost every sentiment we utter, more especially, to every strong emotion, nature has adapted some peculiar tone of voice. And we may observe, that every man, when he is much in earnest in common discourse, when he is speaking on some subject which interests him nearly, has an eloquent or persuasive tone and manner.

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