

tonics of *l, m, n, ng, r, th, v,* and *z*; and five, with the atonics of *f, h, s, th,* and *sh*.

3. Commencing with vocal laughter, the instructor will first utter a tonic, and then, prefixing the oral element of *h*, and accompanied by the class, he will produce the syllable continuously, subject only to the interruptions that are incidental to inhalations and bursts of laughter; as, *ā, hā, hā, hā, hā, hā, hā, etc.,*—*ă, hă, hă, hă, hă,* etc.

4. The attention of the students will be called to the most agreeable kinds of laughter, and they will be taught to pass naturally and easily from one variety to another.

II. SYLLABICATION.

I.

DEFINITIONS.

A SYLLABLE is a word, or part of a word, uttered by a single impulse of the voice.

2. *A Monosyllable* is a word of *one* syllable; as, *home*.

3. *A Dissyllable* is a word of *two* syllables; as, *homeless*.

4. *A Trisyllable* is a word of *three* syllables; as, *confinement*.

5. *A Polysyllable* is a word of *four* or *more* syllables; as, *in-no-cen-cy, un-in-tel-li-gi-bil-i-ty*.

6. *The Ultimate* is the *last* syllable of a word; as, *ful*, in *peace-ful*.

7. *The Penult*, or penultimate, is the last syllable but *one* of a word; as, *māk*, in *peace-mak-er*.

8. *The Antepenult*, or antepenultimate, is the last syllable but *two* of a word; as *ta*, in *spon-ta-ne-ous*.

9. *The Preantepenult*, or preantepenultimate, is the last syllable but *three* of a word; as *cab*, in *vo-cab-u-la-ry*.

II.

RULES IN SYLLABICATION.

I NITIAL CONSONANTS.—The elements of consonants that commence words should be uttered distinctly, but should not be much prolonged.

2. *Final Consonants*.—Elements that are represented by final consonants should be dwelt upon, and uttered with great distinctness; as,

He *accepts* the office, and *attempts* by his *acts* to conceal his faults.

3. *When one word of a sentence ends* and the next begins with the same consonant, or another that is hard to produce after it, a difficulty in utterance arises that should be obviated by *dwelling* on the final consonant, and then taking up the one at the beginning of the next word, in a second impulse of the voice, without pausing between them; as,

It will pain *nobody*, if the *sad dangler* regain *neither* rope.

4. *Final Cognates*.—In uttering the elements of the final cognates, *b, p, d, t, g,* and *k*, the organs of speech should not remain closed at the several *pauses* of discourse, but should be smartly separated by a kind of *echo*; as,

I took down my hat-*t*, and put it upon my head-*d*.

5. *Unaccented Syllables* should be pronounced as distinctly as those which are accented; they should merely have less force of voice and less prolongation; as,

The *thoughtless, helpless, homeless* girl did not resent his *rudeness* and *harshness*.

Very many of the prevailing faults of articulation result from a neglect of these rules, especially the second, the third, and the last. He who gives a full and definite sound to final consonants and to unaccented vowels, if he does it without stiffness or formality, can hardly fail to articulate well.

EXERCISE IN SYLLABICATION.¹

1. THIRTY years ago, Marseilles² lay burning in the sun, one day. A blazing sun, upon a fierce August day, was (*wōz*) no greater rarity in Southern France then, than at any other time, before or since.

2. Every thing in Marseilles, and about Marseilles, had stared at the fervid sky, and been stared at in return, until a staring habit had become universal there.

3. Strangers were stared out of countenance by staring white houses, staring white walls, staring white streets, staring tracts of arid road, staring hills from which verdure was burnt away.

4. The only things to be seen not fixedly staring and glaring were the vines drooping under their load of grapes. These did occasionally wink a little, as the hot air moved their faint leaves.

5. There was no wind to make a ripple on the foul water within the harbor, or on the beautiful sea without. The line of demarkation between the two colors, black and blue, showed the point which the pure sea would not pass; but it lay as quiet as the abominable pool, with which it never mixed.

6. Boats without awnings were too hot to touch; ships blistered at their moorings; the stones of the quays (*kēz*) had not cooled for months.

7. The universal stare made the eyes ache. Toward the distant line of Italian (*i tāl' yān*) coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea; but it softened nowhere else.

8. Far away the staring roads, deep in dust, stared from the hillside, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky.

9. So, too, drooped the horses with drowsy bells, in long files of carts, creeping slowly toward the interior; so did their recum-

¹ Direction.—Students will give the number and names of the syllables, in words of more than one syllable, and tell what rule for the formation of syllables each letter that appears in *Italics*, in this exercise, is designed to illustrate.

² Marseilles (*mār sālz'*).

bent drivers, when they were *awake*, which rarely happened; so did the exhausted laborers in the fields.

10. Every thing that lived or grew was oppressed by the glare; except the lizard, passing swiftly over rough stone walls, and the cicada, chirping his dry hot chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself were panting.

11. Blinds, shutters, curtains, awnings, were all closed to keep out the stare. Grant it but a chink or keyhole, and it shot in like a white-hot arrow.

12. The churches were freest from it. To come out of the twilight of pillars and arches—dreamily dotted with winking lamps, dreamily peopled with kneeling shadows and the cool pallor of saints in marble—was to plunge into a fiery river, and swim for life to the nearest strip of shade.

13. So, with people lounging and lying wherever shade was, with but little hum of tongues or barking of dogs, with occasional jangling of discordant church bells, and rattling of vicious drums, Marseilles, a fact to be strongly smelt and tasted, lay broiling in the sun one day.

14. Shall I be left, forgotten in the dust,

When Fate, relenting, lets the flower revive?

Shall Nature's voice, to Man alone unjust,

Bid him, though doomed to perish, hope to live?

III. ACCENT.

I.

DEFINITIONS.

ACCENT is the peculiar force given to one or more syllables of a word.

2. In many trisyllables and polysyllables, of two syllables accented, one is uttered with greater force than the other. The more forcible accent is called *primary*, and the less forcible, *secondary*; as, *hab-i-TA-tion*.

Accent { Primary
Secondary

3. *The Mark of Acute Accent* ['], *heavy*, is used to indicate *primary* accent; *light*, ['] *secondary* accent: also, the rising inflection; as,

Lily, or lil'y. Ig'nomin'ious. If he húnger, give him bread.

4. *The Mark of Grave Accent* ['] is used to indicate, that the vowel over which it is placed forms a separate syllable; that the vowel is not an alphabetic equivalent, but represents one of its usual oral elements; and, the falling inflection; as,

A learnèd man caught that wingèd thing. Her goodnèss [not goodniss] moved the roughèst [not roughist]. Act wisely.

The pupil will be required to give the office of each *mark* in the following

EXERCISES IN ACCENT.

1. Hónèst stúdènts lèarn the gréatnèss of hu'mil'ity.
2. Ve'rac'ity first of all, and for'ev'er.
3. That bléssèd and belóvèd child loves évèry wingèd thing.
4. Hunting mèn, not béasts, shall be his game.
5. A fòol with júdges; among fòols, a júdge.
6. The agree'able ar'tisan' made an ad'mirable pàr'asól' for that beau'tiful Russian (rúsh'an) la'dy.
7. No'tice the marks of ae'cent and al'ways accent' corrèct'ly words that should have but one ac'cent, as in *sen'sible*, *vaga'ry*, *cir'cumstances*, *dif'ficulty*, *in'teresting*, etc.
8. Costúme, mánnèrs, ríchès, civ'ilizátió, have no pérmanènt ínterèst for him.—His héedlèssnèss offénds his trúest friends.
9. In a crówdèd life, on a stage of nátións, or in the obscurèst hámlèt, the same bléssèd élémènts óffer the same rich chóicès to each new cómer.

II.

WORDS DISTINGUISHED BY ACCENT.

MANY words, or parts of speech, having the same form, are distinguished by accent alone. Nouns and adjectives are often thus distinguished from verbs, and, in a few dissyllables, from each other.

EXAMPLES.

1. Note the mark of *ac'cent*, and *accent'* the right syllable.
2. *Perfume'* the room with rich *per'fume*.
3. My *in'crease* is taken to *increase'* your wealth.
4. *Desert'* us not in the *des'ert*.
5. If they *reprimand'* that officer, he will not regard their *rep'rimand*.
6. Buy some *cem'ent* and *cement'* the glass.
7. If that *proj'ect* fail, he will *project'* another.
8. If they *rebel'*, and *overthrow'* the government, even the *reb'els* can not justify the *o'verthrow*.
9. In *Au'gust*, the *august'* writer entered into a *com'pact* to prepare a *compact'* discourse.
10. Within a *min'ute* I will find a *minute'* piece of gold.
11. *In'stinct*, not reason, rendered the herd *instinct'* with spirit.

III.

ACCENT CHANGED BY CONTRAST.

THE *ordinary accent of words* is sometimes changed by a contrast in sense, or to express opposition of thought.

EXAMPLES.

1. He did not say a new *ad'dition*, but a new *e'dition*.
2. He must *in'crease*, but I must *de'crease*.
3. Consider well what is done, and what is left *un'done*.
4. I said that she will *sus'pect* the truth of the story, not that she will *ex'pect* it.
5. He that *de'scended* is also the same that *as'cended*.
6. This corruptible must put on *in'corruption*; and this mortal must put on *im'mortality*.