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SEGUNDO AÑO.

LECTURA CORRECTA.

I

ELEMENTOS DE PROSODIA.

Se presenta en seguida un breve tratado de prosodia inglesa para que los alumnos no solo perfeccionen sus principios de pronunciación y lectura, sino para que tengan ocasión de ejercitar con provecho sus conocimientos adquiridos en primer año.

Prosody treats of punctuation, utterance, figures, and versification.

1.—PUNCTUATION.

Punctuation is the art of dividing composition, by points, or stops, for the purpose of showing more clearly the sense and relation of the words, and of noting the different pauses and inflections required in reading.

The following are the principal points, or marks: the Comma (,), the Semicolon (;), the Colon (:), the Period (.), the Dash (—), the Note of Interrogation (?), the Note of Exclamation (!), and the Marks of Parenthesis—Curves () and Brackets []

RULES FOR PUNCTUATION.

COMMA.

The comma should be used to separate:

1. The simple clauses of a compound sentence, when they are not divided by a comma; as, "Art is long, and time is fleeting"
2. Dependent clauses when not used as modifications; as, "Columbus, who discovered America, was a great navigator."
3. Words and phrases in apposition; as, "He is dead, the beautiful youth."—"O my son Absalom, my son, my son Absalom!"
4. Phrases placed out of their natural order; as, "In everything to language, he was proficient."
5. Independent words and phrases; as, "John, bring me a book."—"The sun rising, darkness flees away."
6. A series of three or more words used in the same construction; as, "William, John, and Charles are good scholars."—"The horses turned, looked, and ran away."
7. Two connected words emphatically distinguished; as, "Charles, and not his brother, is in fault."

8. The subject when long and involved; as, "He who strives to injure others, will never enjoy peace of mind."

9. Parenthetical expressions; as, "Cultivate, I beg of you, purity, sincerity, and humility."—"A contract, to be valid, must be properly attested."

10. Words separated in construction by the omission of one or more words; as, "Labor brings pleasure; idleness, pain."

SEMICOLON.

The semicolon should be used to separate:

1. Simple clauses but slightly connected; as, "We love liberty; we respect the rights of man; we glory in independence."

2. Compound or complex clauses; as,

"There is a day of sunny rest
For every dark and troubled night;
And grief may bide an evening guest,
But joy shall come with early light."—*Bryant.*

COLON.

The colon should be used to separate:

1. The members of a compound sentence, when they are divided by semicolons; as,

"He sunk to repose where the red heaths are blended;
One dream of his childhood his fancy passed o'er:
But his battles are fought, and his march it is ended;
The sound of the bagpipe shall wake him no more."—*G.*

2. Quotations, examples, and enumerations; as, "Always strive to follow the golden rule: 'Do unto others as you would have others do unto you.'" "There are three cardinal virtues: faith, hope, and charity."

OBS.—When a quotation is short and simple, the comma may be used for the colon.

PERIOD.

The period should be used:

1. At the end of every sentence.
2. After an abbreviated word; as, "Jno. A. Smith."—"Gibbon's Hist., vol. ii., p. 155."

DASH.

The dash is used:

1. To denote an unexpected or abrupt pause; as, "Was there ever—but I scorn to boast."
2. Before a word repeated for emphasis; as, "Shall I—I who have fought so many battles, be compared to this strippling?"
3. To separate parenthetical expressions; as, "There are times—they only can understand who have known them—when our emotions are voiceless."
4. Before an enumeration; as, "She had studied the four great masters of English poetry—Chaucer, Spencer; Shakspeare, and Milton."

NOTE OF INTERROGATION.

The note of interrogation is used to denote a question; as, "Are friendship's pleasures to be sold?"

NOTE OF EXCLAMATION.

The note of exclamation is used to denote some strong or sudden emotion; as, "O! let me listen to the words of life!"

CURVES.

The curves, or marks of parenthesis, are used to enclosed parenthetical expressions; as,

"To others do (the law is not severe)
What to thyself thou wishest to be done."

BRACKETS.

The brackets, or crotchets, generally enclose some correction or explanation; as, "He [the speaker] was of a different opinion."

OTHER MARKS.

There are also other marks that are occasionally used for various purposes, as follow:—

1. (') The *Apostrophe* usually denotes either the possessive case of a noun, or the elision of one or more letters of a word; as, "The *girl's* regard for her *parents'* advice;"—'*gan*, *lov'd*, *e'en*, *thro'*, for *began*, *loved*, *even*, *through*.

2. (-) The *Hyphen* connects the parts of compound words; as, *everliving*, *four-footed*. Placed at the end of a line, it shows that one or more syllables of a word are carried forward to the next line.
3. (¨) The *Dieresis*, placed over the latter of two vowels shows that they are not a diphthong; as, *aërial*.
4. (/) The *Acute Accent* marks the syllable which requires the principal stress in pronunciation; as, *equal equal'ity*. It is sometimes used in opposition to the grave accent, to distinguish a close or short vowel, or to denote the rising inflection of the voice.
5. (/) The *Grave Accent* is used, in opposition to the acute, to distinguish an open or long vowel, or to denote the falling inflection of the voice.
6. (^) The *Circumflex* generally denotes either the broad sound of *a*, or an unusual and long sound given to some other vowel; as, in *âir*, *câre*, *êre*, *thêre*, *hêir*, *ûrn*, *burn*.
7. (~) The *Breve* is used to denote either a close vowel or a syllable of short quantity; as *râven* to devour.
8. (-) The *Macron* is used to denote either an open vowel or a syllable of long quantity; as, *râven*. a bird.
9. (—) or (****) The *Ellipsis* denotes the omission of some letters or words; as, *K—g* for *king*.
10. (^) The *Caret* shows where to insert words that have been accidentally omitted.
11. (}) The *Brace* serves to unite a triplet, or to connect several terms with something to which they are all related.
12. (§) The *Section* marks the smaller divisions of a book or chapter; and, with the help of numbers, serves to abridge references.
13. (¶) The *Paragraph* (chiefly used in the Bible) de-

notes the commencement of a new subject. The parts of discourse which are called paragraphs, are, in general, sufficiently distinguished, by beginning a new line, and carrying the first word a little forward or backward.

14. (" ") The *Quotation Points* distinguish words that are taken from some other author or speaker. A quotation within a quotation is marked with single points; which, when both are employed, are placed within the others.

15. (✎) The *Index*, or *Hand*, points out something remarkable.

16. (*) The *Asterisk*, (†) the *Obelisk*, (‡) the *Double Dagger*, and (||) the *Parallels*, refer to marginal notes. The *letters* of the alphabet, or the numerical *figures*, may be used for the same purpose.

17. (* *) The *Asterism*, or *Three Stars*, a sign not very often used, is placed before a long or general note, to mark it as a note, without giving it a particular reference.

18. (ç) The *Cedilla* is a mark which is sometimes set under a letter to show that its sound, in the given word, is soft; as *façade*, where the *c* sounds as *s*.

II.—UTTERANCE.

Utterance is the art of vocal expression. It includes the principles of pronunciation and elocution.

PRONUNCIATION.

Pronunciation, as distinguished from elocution, is the utterance of words taken separately.

Pronunciation requires a knowledge of the just powers of the letters in all their combinations, and of the force and seat of the accent.

1. The Just Powers of the letters are those sounds which are given to them by the best speakers and readers.

2. Accent is the peculiar stress which we lay upon some particular syllable of a word, whereby that syllable is distinguished from and above the rest; as *gram'-mar*, *gram-ma'-ri-an*.

Every word of more than one syllable, has one of its syllables accented.

When the word is long, for the sake of harmony or distinctness, we often give a secondary, or less forcible accent, to another syllable; as, to the last of *tem'-per-a-ture*, and to the second of *in-dem'-ni-fi-ca'-tion*.

A full and open pronunciation of the long vowel sounds, a clear articulation of the consonants, a forcible and well-placed accent, and a distinct utterance of the unaccented syllables, distinguish the elegant speaker.

ELOCUTION.

Elocution is the utterance of words that are arranged into sentences, and that form discourse.

Elocution requires a knowledge, and right application, of emphasis, pauses, inflections, and tones.

1. Emphasis is the peculiar stress which we lay upon some particular word or words in a sentence, which are thereby distinguished from the rest as being especially significant.

2. Pauses are cessations in utterance, which serve equally to relieve the speaker, and to render language intelligible and pleasing. The duration of the pauses should be proportionate to the degree of connection between the parts of the discourse.

3. Inflections are those peculiar variations of the human voice, by which a continuous sound is made to pass from one note, key, or pitch, into another. The passage of the voice from a lower to a higher or shriller note, is called the *rising inflection*;—the passage of the voice from a higher to a lower or graver note, is called the *falling inflection*.

These two opposite inflections may be heard in the following examples: 1. *The rising*, "Do you mean to go?"—2. *The falling*, "When will you go?"

Obs.—*Questions* that may be answered by *yes* or *no*, require the rising inflection: those that demand any other answer, must be uttered with the falling inflection.

4. Tones are those modulations of the voice, which depend upon the feelings of the speaker. They are what Sheridan denominates "the language of emotions." And it is of the utmost importance that they be natural, unaffected, and rightly adapted to the subject and to the occasion; for upon them, in a great measure, depends all that is pleasing or interesting in elocution.

III.—FIGURES.

A figure is an intentional deviation from the ordinary spelling, formation, construction, or application of words.

There are, therefore, figures of Orthography, of Etymology, of Syntax, and of Rhetoric.

IV.—VERSIFICATION.

Versification is the art of arranging words into lines of correspondent length, so as to produce harmony by the regular alternation of syllables differing in quantity.

II

TROZOS ESCOGIDOS EN PROSA.

THE TWO ROADS.

It was New Year's night. An aged man was standing at a window. He mournfully raised his eyes towards the deep blue sky, where the stars were floating like white lilies on the surface of a clear, calm lake. Then he cast them on the earth, where few more helpless beings than himself were moving towards their inevitable goal—the tomb. Already he had passed sixty of the stages which lead to it, and he had brought from his journey nothing but errors and remorse. His health was destroyed, his mind unfurnished, his heart sorrowful, and his old age devoid of comfort.

The days of his youth rose up in a vision before him; and he recalled the solemn moment when his father had placed him at the entrance of two roads, one leading into a peaceful, sunny land, covered with a fertile harvest, and resounding with soft, sweet songs; while the other conducted the wanderer into a deep, dark cave, whence there was no issue, where poison flowed instead of water, and where serpents hissed and crawled.

He looked towards the sky, and cried out in his anguish, "O, youth, return! O, my father, place me once more at the crossway of life, that I may choose the better road!" But the days of his youth had passed away, and his parents were with

the departed. He saw wandering lights float over dark marshes and then disappear. "Such," he said, "were the days of my wasteful life!" He saw a star shoot from Heaven, and vanish in darkness athwart the church-yard. "Behold an emblem of myself!" he exclaimed; and the sharp arrows of unavailing remorse struck him to the heart.

Then he remembered his early companions, who had entered life with him, but who, having trod the paths of virtue and industry, were now happy and honored on this New Year's night. The clock in the high church-tower struck, and the sound, falling on his ear, recalled the many tokens of the love of his parents for him, their erring son; the lesson they had taught him; the prayers they had offered up in his behalf. Overwhelmed with shame and grief, he dared no longer look towards that, Heaven where they dwelt. His darkened eyes dropped tears, and with one despairing effort, he cried aloud, "Come back, my early days! Come back!"

And his youth *did* return; for all this had been but a dream, visiting his slumbers on New Year's night. He was still young; his errors only were no dream. He thanked God fervently that time was still his own; that he had not yet entered the deep, dark cavern, but that he was free to tread the road leading to the peaceful land where sunny harvests wave.

Ye who still linger on the threshold of life, doubting which path to choose, remember that when years shall be passed, and your feet shall stumble on the dark mountain, you will cry bitterly; but cry in vain, "O, youth, return! O, give me back my early days!"

HUMANITY OF ROBERT BRUCE.

One morning the English and their Irish auxiliaries were pressing hard upon King Robert Bruce, who had given his army orders to continue a hasty retreat; for to have risked a battle with a much more numerous army, and in the midst of a country which favored his enemies, would have been extremely imprudent. On a sudden, just as King Robert was

about to mount his horse, he heard a woman shrieking in despair. "What is the matter?" said the king; and he was informed by his attendants that a poor woman, a laundress or washerwoman, mother of an infant who had just been born, was about to be left behind the army; as being too weak to travel.

The mother was shrieking for fear of falling into the hands of the Irish, who were accounted very cruel, and there were no carriages or means of sending the woman and her infant on in safety. They must needs be abandoned if the army retreated. King Robert was silent for a moment when he heard this story, being divided betwixt the feelings of humanity, occasioned by the poor woman's distress, and the danger to which a halt would expose his army. At last he looked round on his officers, with eyes which kindled like fire.

"Ah, gentlemen," he said, "let it never be said that a man who was born of a woman, and nursed by a woman's tenderness, should leave a mother and an infant to the mercy of barbarians. In the name of God, let the odds and the risk be what they will, I will fight Edmund Butler rather than leave these poor creatures behind me. Let the army, therefore, draw up in line of battle, instead of retreating."

The story had a singular conclusion; for the English general, seeing that Robert the Bruce halted and offered him battle, and knowing that the Scottish king was one of the best generals then living, conceived that he must have received some large supply of forces, and was afraid to attack him. And thus Bruce had an opportunity to send off the poor woman and her child, and then to retreat at his leisure, without suffering any inconvenience from the halt.

THE CAVERN BY THE SEA.

There is a cavern in the island of Hoonga, one of the Tonga islands, in the South Pacific Ocean, which can be entered only by diving in to the sea, and has no other light than what is reflected from the bottom of the water. A young

chief discovered it accidentally while diving after a turtle, and the use which he made of his discovery will probably be sung in more than one European language, so beautifully is it adapted for a tale in verse.

There was a tyrannical governor at Vavaoo, against whom one of the chiefs formed a plan of insurrection; it was betrayed, and the chief, with all his family and kin, was ordered to be destroyed. He had a beautiful daughter, betrothed to a chief of high rank, and she also was included in the sentence. The youth who had found the cavern, and kept the secret to himself, loved this damsel; he told her the danger in time, and persuaded her to trust herself to him. They got into a canoe; the place of her retreat was described to her on the way to it. These women swim like mermaids. She dived after him, rose in the cavern. In the widest part it is about fifty feet and its medium height is guessed at the same; the roof is hung with stalactites.

Here he brought her the choicest food, the finest clothing, mats for her bed, and sandal-wood oil to perfume herself; here he visited her as often as was consistent with prudence; and here, as may be imagined, this Tonga Leander wooed and won the maid, whom, to make the interest complete, he had long loved in secret, when he had no hope. Meantime he prepared, with all his dependants, male and female, to emigrate in secret to the Fiji islands.

The intention was so well concealed, that they embarked in safety. and his people asked him, at the point of their departure, if he would not take with him a Tonga wife; and accordingly, to their great astonishment, having steered close to a rock, he desired them to wait while he went into the sea to fetch her, jumped overboard, and, just as they were beginning to be seriously alarmed at his long disappearance, he rose with his mistress from the water. This story is not deficient in that which all such stories should have to be perfectly delightful,—a fortunate conclusion. The party remained at the Fijis till the oppressor died, and then returned to Vavaoo, where they enjoyed a long and happy life. This is related as an authentic tradition.

COLUMBUS AND HIS DISCOVERY.

In the latest quarter of the fifteenth century, an Italian mariner, a citizen of the little republic of Genoa, who had hitherto gained a livelihood as a pilot in the commercial service of different countries, made his appearance successively at various courts in the south and west of Europe, soliciting patronage and aid for a bold and novel project in navigation. The idea of reaching the *East* by a voyage around the African continent had begun to assume consistency; but the vastly more significant idea, that the earth is a globe, and capable of being circumnavigated, had by no means become incorporated into the general intelligence of the age.

And thus to reach the *East* by sailing in a western direction—this was a conception which no human being is known to have formed before Columbus, and which he proposed to the governments of Italy, of Spain, of Portugal, and of England, and for a long time without success. The state of science was not such as to enable men to discriminate between the improbable and the absurd. They looked upon Columbus as we did thirty years ago upon Captain Symmes. But the illustrious adventurer persevered. Sorrow and disappointment clouded his spirits, but did not shake his faith nor subdue his will. His well-instructed imagination had taken firm hold of the idea that the earth is a sphere.

What seemed to the multitude even of the educated of that day doubtful and somewhat mystical theory,—what appeared to the uninformed mass a monstrous paradox, contradicted by every step we take upon the broad, flat earth which we daily tread beneath our feet,—that great and fruitful truth revealed itself to the serene intelligence of Columbus as a practical fact, on which he was willing to stake all he had,—character and life. And it deserves ever to be borne in mind, as the most illustrious example of the connection of scientific theory with great practical results, that the discovery of America, with all its momentous conse-

quences to mankind, is owing to his distinct conception of the single scientific proposition,—the terraqueous earth is a sphere.

After years of fruitless and heart-sick solicitation, after offering in effect to this monarch and to that monarch the gift of a hemisphere, the great discoverer touches upon a partial success. He succeeds, not in enlisting the sympathy of his countrymen at Genoa and Venice for a brave brother sailor; not in giving a new direction to the spirit of maritime adventure which had so long prevailed in Portugal, not in stimulating the commercial thrift of Henry the Seventh, or the pious ambition of the Catholic King. His sorrowful perseverance touched the heart of a noble princess, worthy the throne which she adorned. The *New World*, which was just escaping the subtle kingcraft of Ferdinand, was saved to Spain by the womanly compassion of Isabella.

It is truly melancholy, however, to contemplate the wretched equipment for which the most powerful princess in Christendom was ready to pledge her jewels. Three small vessels—one of which was without a deck, and no one of them probably exceeded the capacity of a pilot boat, and even these impressed into the public service—composed the expedition fitted out under royal patronage, to realize that magnificent conception in which the creative mind of Columbus had planted the germs of a *New World*. No chapter of romance equals the interest of this expedition.

The departure from Palos, where, a few years before, he had begged a morsel of bread and a cup of water for his wayworn child; his final farewell to the *Old World* at the *Canaries*; his entrance upon the trade-winds, which then for the first time filled a European sail; the portentous variation of the needle, never before observed; the fearful course westward and westward, day after day and night after night, over the unknown ocean; the mutinous and ill-appeased crew; at length the tokens of land; the cloud-banks on the western horizon, the logs of drift-wood; the fresh shrub floating with its leaves and berries;—the flocks of land-birds, the shoals of fish that inhabit shallow water; the indescribable smell of the shore; the mysterious presentiment that ever goes before a great

event; and, finally, on that ever-memorable night of the 12th of October, 1492, the moving light seen by the sleepless eye of the great discoverer himself from the deck of the *Santa Maria*, and in the morning the real, undoubted land, swelling up from the bosom of the deep, with its plains, and hills, and forests, and rocks, and streams, and strange new races of men,—these are incidents in which the authentic history of the discovery of our continent excels the specious wonders of romance, as much as gold excels tinsel, or the sun in the heavens outshines the flickering taper.

THE BEST KIND OF REVENGE.

Some years ago, a warehouseman in Manchester, England, published a scurrilous pamphlet, in which he endeavored to hold up the house of Grant Brothers to ridicule. William Grant remarked upon the occurrence that the man would live to repent what he had done; and this was conveyed by some tale-bearer to the libeller, who said, "O, I suppose he thinks I shall some time or other be in his debt; but I will take good care of that."—It happens, however, that a man in business cannot always choose who shall be his creditors. The pamphleteer became a bankrupt, and the brothers held an acceptance of his which had been endorsed to them by the drawer, who had also become a bankrupt.

The wantonly-libelled men had thus become creditors of the libeller! They now had it in their power to make him repent of his audacity. He could not obtain his certificate without their signature, and without it he could not enter into business again. He had obtained the number of signatures required by the bankrupt law, except one. It seemed folly to hope that the firm of "the brothers" would supply the deficiency. What! they, who had cruelly been made the laughing-stocks of the public, forget the wrong, and favor the wrong-doer? He despaired. But the claims of a wife and of children forced him at last to make the application. Hum-

bled by misery, he presented himself at the counting-house of the wronged.

Mr. William Grant was there alone, and his first words to the delinquent were, "Shut the door, sir!"—sternly uttered. The door was shut, and the libeller stood trembling before the libelled. He told his tale, and produced his certificate, which was instantly clutched by the injured merchant. "You wrote a pamphlet against us once!" exclaimed Mr. Grant. The supplicant expected to see his parchment thrown into the fire. But this was not its destination. Mr. Grant took a pen, and writing something upon the document, handed it back to the bankrupt. He, poor wretch, expected to see "rogue, scoundrel, libeller," inscribed; but there was, in fair round characters, the signature of the firm.

"We make it a rule," said Mr. Grant, "never to refuse signing the certificate of an honest tradesman, and we have never heard that you were any thing else." The tears started into the poor man's eyes. "Ah," said Mr. Grant, "my saying was true! I said you would live to repent writing that pamphlet. I did not mean it as a threat. I only meant that some day you would know us better, and be sorry you had tried to injure us. I see you repent of it now."—"I do, I do!" said the grateful man, "I bitterly repent it."—"Well, well, my dear fellow, you know us now. How do you get on? What are you going to do?" The poor man stated that he had friends who could assist him when his certificate was obtained.—"But how are you off in the mean time?"

And the answer was, that, having given up every farthing to his creditors, he had been compelled to stint his family of even common necessities, that he might be enabled to pay the cost of his certificate. "My dear fellow, this will not do; your family must not suffer. Be kind enough to take this ten-pound note to your wife from me. There, there, my dear fellow! Nay don't cry; it will be all well with you yet. Keep up your spirits, set to work like a man, and you will raise your head among us yet." The overpowered man endeavored in vain to express his thanks: the swelling in his throat forbade words. He put his handkerchief to his face, and went out of the door crying like a child.