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THE  
NATIONAL FOURTH READER.

## PART I.

## ELOCUTION.

ELOCUTION is the delivery of extemporaneous or written composition. Its more general divisions are ARTICULATION, SYLLABICATION, ACCENT, EMPHASIS, INFLECTION, MODULATION, and PAUSES.

## SECTION I.—ARTICULATION.

## DEFINITIONS.

1. ARTICULATION is the *distinct* utterance of the Oral Elements, in syllables and words.
2. ORAL ELEMENTS are the sounds that, uttered separately or in combination, form syllables and words.
3. ELEMENTS ARE PRODUCED by different positions of the organs of speech, in connection with the voice and the breath.
4. THE PRINCIPAL ORGANS OF SPEECH are the lips, teeth, tongue, and palate.
5. VOICE IS PRODUCED by the action of the breath upon the larynx.<sup>1</sup>
6. ELEMENTS ARE DIVIDED into three classes: *eighteen Tonics, fifteen Subtonics, and ten Atonics.*
7. TONICS are pure tones produced by the voice, with but slight use of the organs of speech.
8. SUBTONICS are tones produced by the voice, *modified* by the organs of speech.

<sup>1</sup> The larynx is the upper part of the trachea, or windpipe.

9. ATONICS are mere breathings, modified by the organs of speech.

10. VOWELS are the letters that usually represent the Tonic elements, and form syllables by themselves. They are *a, e, i, o, u*, and sometimes *y*.

11. A DIPHTHONG is the union of two vowels in one syllable; as, *oi* in *oil*, *ou* in *our*.

12. A DIGRAPH, or improper diphthong, is the union of two vowels in a syllable, one of which is silent; as, *oa* in *loaf*.

13. A TRIPHTHONG is the union of three vowels in one syllable; as, *eau* in *beau*, *ieu* in *adieu*.

14. CONSONANTS are the letters that usually represent either Subtonic or Atonic elements. They are of two kinds, single letters and combined, viz.: *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*; *fh* Subtonic, *th* Atonic, *ch, sh, wh, ng*.

The term Consonant, literally meaning *sounding with*, is applied to these letters and combinations, because they are rarely used in words without having a vowel connected with them in the same syllable, although their elements may be uttered separately, and without the aid of a vowel.

15. COGNATES are letters whose elements are produced by the same organs, in a similar manner: thus, *f* is a cognate of *v*; *k* of *g*, &c.

16. ALPHABETIC EQUIVALENTS are letters, or combinations of letters, that represent the same elements, or sounds; thus, *i* is an equivalent of *e*, in *pique*.

TABLE OF ORAL ELEMENTS.<sup>1</sup>

1. TONICS.		â, <sup>2</sup> as in <i>bâre, câre</i> .	
ā or à, as in <i>âge, âte</i> .		â, <sup>3</sup> “ <i>âsk, glâss</i> .	
ă or ă, “ <i>ât, lând</i> .		ē or ê, “ <i>hê, thêse</i> .	
â, “ <i>ârt, ârm</i> .		ě or ě, “ <i>ělk, ěnd</i> .	
á, “ <i>áll, báll</i> .		ĕ, <sup>4</sup> “ <i>hĕr, vĕrse</i> .	

<sup>1</sup> First require the pupils to utter an element by itself, then to pronounce distinctly the words that follow, uttering the element after each word—thus: *âge, â; âte, â; ât, â; lând, â, &c.* Exercise the class upon

ī or î, as in <i>ice, child</i> .	<i>r</i> , <sup>5</sup> as in <i>rake, bar</i> .
ĩ or ï, “ <i>ink, inch</i> .	<i>rh</i> , “ <i>rhis, rhifh</i> .
ō or ó, “ <i>òld, hòme</i> .	<i>v</i> , “ <i>vine, vice</i> .
õ or ô, “ <i>òn, bõnd</i> .	<i>w</i> , “ <i>wake, wise</i> .
õ, “ <i>dõ, prõve</i> .	<i>y</i> , “ <i>yard, yes</i> .
ū or ù, “ <i>cùbe, cùre</i> .	<i>z</i> , “ <i>zest, gaze</i> .
ũ or ũ, “ <i>bũd, hũsh</i> .	<i>z</i> , “ <i>azure, glazier</i> .
ũ, “ <i>fũll, pũsh</i> .	
<i>ou</i> , “ <i>our, house</i> .	

## 3. ATONICS.

2. SUBTONICS.		3. ATONICS.	
<i>b</i> , as in <i>babe, orb</i> .		<i>f</i> , as in <i>fame, fife</i> .	
<i>d</i> , “ <i>did, dim</i> .		<i>h</i> , “ <i>hark, harm</i> .	
<i>g</i> , “ <i>gag, gig</i> .		<i>k</i> , “ <i>kind, kiss</i> .	
<i>j</i> , “ <i>join, joint</i> .		<i>p</i> , “ <i>pipe, pump</i> .	
<i>l</i> , “ <i>lake, lane</i> .		<i>s</i> , “ <i>same, sense</i> .	
<i>m</i> , “ <i>mild, mind</i> .		<i>t</i> , “ <i>tart, toast</i> .	
<i>n</i> , “ <i>name, nine</i> .		<i>th</i> , “ <i>thank, youth</i> .	
<i>ng</i> , “ <i>gang, sang</i> .		<i>ch</i> , “ <i>chase, march</i> .	
		<i>sh</i> , “ <i>shade, shake</i> .	
		<i>wh</i> , “ <i>whale, white</i> .	

the above table, till each pupil can utter *consecutively* all the Oral elements. The attention of the class should be called to the fact that the first element, or sound, represented by each of the vowels, is usually indicated by a horizontal line placed over the letter, and the second sound by a curved line. After each pupil can utter *correctly* all the elements as arranged in the table, numerous class exercises may be formed by prefixing or affixing Subtonics or Atonics to the Tonics, in the following order: *Bâ, bâ, bâ, bá, bá, bá; bē, bē, bē; bí, bí; bô, bô, bô; bù, bù, bù; bou: âb, âb, âb, âb, &c.* These exercises will be found of great value, to improve the organs of speech and the voice, as well as to familiarize the pupil with different combinations of sounds.

<sup>2</sup> The *fifth* element, or sound, represented by *a*, is its *first* or *Alphabetic* sound, modified or softened by *r*.

<sup>3</sup> The *sixth* element represented by *a*, is a sound intermediate between *r*, as heard in *at, ash*, and *a*, as in *arm, art*.

<sup>4</sup> The *third* element represented by *e*, is *e* as heard in *end*, modified or softened by *r*. It is also represented by *i, o, u*, and *y*; as in *bird, word, burn, myrrh*.

<sup>5</sup> *R* may be trilled before a vowel. In that case, the tip of the tongue is made rapidly to vibrate.

## COGNATES.

First require the pupil to pronounce distinctly the word containing the Atonic element, then the Subtonic Cognate, uttering the element after each word—thus: *lip, p; orb, b, &c.* The attention of the pupil should be called to the fact that Cognates are produced by the same organs, in a similar manner, and only differ in one being an undertone and the other a whisper.

ATONICS.	SUBTONICS.
<i>lip, p.</i> . . . . .	<i>orb, b.</i>
<i>five, f.</i> . . . . .	<i>vase, v.</i>
<i>white, wh.</i> . . . . .	<i>wise, w.</i>
<i>save, s.</i> . . . . .	<i>zeal, z.</i>
<i>shade, sh.</i> . . . . .	<i>azure, z.</i>
<i>charm, ch.</i> . . . . .	<i>join, j.</i>
<i>tart, t.</i> . . . . .	<i>did, d.</i>
<i>thing, th.</i> . . . . .	<i>this, th.</i>
<i>kink, k.</i> . . . . .	<i>gig, g.</i>

## ALPHABETIC EQUIVALENTS.

## 1. TONIC ELEMENTS.

For à, *aa, ai, au, ay, e, ee, ea, ei, ey;* as in *Aaron, gain, gauge, stray, melec', great, vein, they.*

For â, *ai, ua;* as in *plaid, guaranty.*

For â, *au, e, ea, ua;* as in *haunt, sergeant, heart, guard.*

For â, *au, av, eo, o, oa, ou;* as in *fault, hawk, George, cork, broad, bought.*

For â, *ai, e, ea, ei;* as in *chair, there, swear, heir.*

For è, *ea, ee, ei, eo, ey, i, ie;* as in *read, deep, ceil, people, key, valise, field.*

For è, *a, ai, ay, ea, ei, eo, ie, u, ue;* as in *any, said, says, head, heifer, leopard, friend, bury, guess.*

For è, *ea, i, o, ou, u, ue, y;* as in *earth, girl, word, scourge, burn, guerdon, myrrh.*

For î, *ai, ei, eye, ie, oi, ui, uy, y, ye;* as in *aisle, sleight, eye, die, choir, guide, buy, my, rye.*

For î, *ai, e, ee, ie, o, oi, u, ui, y;* as in *captain, pretty, been, sieve, women, tortoise, busy, build, hymn.*

For ò, *au, eau, eo, ew, oa, oe, oo, ou, ow;* as in *haut-boy, beau, yeoman, sew, coal, foe, door, soul, blow.*

For ò, *a, ou, ow;* as in *what, hough, knowledge.*

For ò, *ew, oe, oo, ou, u, ui;* as in *grew, shoe, spoon, soup, rude, fruit.*

For ù, *au, eu, ew, ieu, uew, ue, ui;* as in *beauty, feud, new, adieu, view, hue, juice.*

For ù, *o, oe, oo, ou;* as in *love, does, blood, young.*

For ù, *o, oo, ou;* as in *wolf, book, could.*

For ou, *ow;* as in *now.*

For oi (âi), *oy;* as in *boy.*

## 2. SUBTONIC AND ATONIC ELEMENTS.

For f, *gh, ph;* as in *cough, nymph.*

For j, *g;* as in *gem, gin.*

For k, *c, ch, gh, q;* as in *cole, conch, lough, etiquette.*

For s, *c;* as in *cell.*

For t, *d, th, phth;* as in *danced, Thames, phthisic.*

For v, *f, ph;* as in *of, Stephen.*

For y, *i;* as in *pinion.*

For z, *c, s, x;* as in *suffice, rose, xebec.*

For z, *g, s;* as in *rouge, osier.*

For ng, *n;* as in *anger, bank.*

For ch, *t;* as in *fustian.*

For sh, *c, ch, s, ss, t;* as in *ocean, chaise, sure, assure, martial.*

## SPELLING BY SOUNDS.

The following words are arranged for an exercise in Spelling, by sounds. The names of the letters are not to be given; but the elements are to be produced separately, and then pronounced in connection, thus: *vâst*, pronounced *vast*; *ârm*—*arm*; *hòst*—*host*; *mòv*—*move*, &c. The attention of the pupil should be especially directed to *silent letters*, or those that are not sounded in words where they occur. In the following exercise they appear in *italics*. We would impress it *especially* upon

the teacher, that the best way to secure a distinct and forcible articulation is to give the pupil a daily exercise of this kind.

sàve,	wàve,	fât,	mân,	ârm,	pârt.
háll,	wârm,	pâre,	târe,	grâss,	vâst.
scène,	glêbe,	têst,	dêbt,	hêr,	fêrn.
pine,	bide,	lîmb,	ring,	gôld,	hòst.
grôt,	bônd,	môve,	prôve,	mûte,	pûre.
dûmb,	hûnt,	fûll,	pûsh,	loud,	house.
blâze,	blând,	glide,	glimpse,	brâss,	brânc.
drouth,	grând,	grânt,	skûlk,	spârk,	spênd
stârt,	stâre,	flâsh,	flêsh,	plûm,	slide.
frâme,	print,	trâmp,	smâsh,	strând,	swârm
vein,	cork,	heir,	said,	girl,	word.
been,	beau,	what,	blood,	wolf,	prow

#### ERRORS IN ARTICULATION.

ERRORS IN ARTICULATION arise chiefly,

1. From the omission of one or more *elements* in a word; as,

an'	for	and.	swâ'm	for	swârm.
frien's	"	friends.	wâ'm	"	wârm.
fiel's	"	fields.	s'rewd	"	shrewd.
wil's	"	wilds.	s'rill	"	shrill.
còl'ly	"	còldly.	w'irl	"	whirl.
kin'ly	"	kindly.	w'is per	"	whis per.
blin'ness	"	blindness.	be in'	"	be ing.
fac's	"	facts.	sing in'	"	sing ing
raf's	"	rafts.	chick'n	"	chick en.
sof'ly	"	sofly.	kitch'n	"	kitch en.
bòl's	"	bòlts.	trav'l	"	trav el.
cen's	"	cents.	nov'l	"	nov el.
ac cep's	"	ac cepts.	learn'd	"	learn ed.
at temp's	"	at tempts.	wing'd	"	wing ed.
pòs's	"	pòsts.	his t'ry	"	his to ry.
sto'm	"	storm.	cor p'ral	"	cor po ral.

lib'ral	for	lib er al.	dàng'rous	for	dàn ger ous.
won d'ring	"	won der ing.	min'ral	"	min er al.
of'ring	"	of fer ing.	mem'ry	"	mem o ry.
av'rice	"	av a rice.	bois t'rous	"	bois ter ous

2. From uttering one or more *elements* that should not be sounded; as,

driv en	for	driv'n.	tòk en	for	tòk'n.
èv en	"	èv'n.	shàk en	"	shàk'n.
heav en	"	heav'n.	driv el	"	driv'l.
tàk en	"	tàk'n.	grov el	"	grov'l.
sick en	"	sick'n.	rav el	"	rav'l.
brok en	"	brok'n.	shov el	"	shov'l.
sev en	"	sev'n.	shriv el	"	shriv'l.
sof't en	"	sof'n.	sniv el	"	sniv'l.

3. From substituting one *element* for another; as,

sèt	for	sit.	cârse	for	course (còrs).
sènce	"	since.	re pàrt	"	re pòrt.
shèt	"	shùt.	tròf fy	"	trò phy.
gît	"	gêt.	pà rent	"	pâr ent.
for gît	"	for gêt.	bûn net	"	bôn net.
hêrth	"	hearth (hârth).	chil drum	"	chil dren
bên	"	been (bîn).	sûl lar	"	cêl lar.
a gàn	"	a gain (agên).	mel ler	"	mel lòw.
a gànst	"	a gainst (agênst).	pil ler	"	pil lòw.
câre,	"	câre.	wil ler	"	wil lòw.
dânce	"	dânce.	yel ler	"	yel lòw.
pâst	"	pâst.	mo munt	"	mo ment.
âsk	"	âsk.	treat munt	"	treat ment.
lâst	"	lâst.	harm liss	"	harm less.
grâss	"	grâss.	home liss	"	home less.
drâft	"	drâft.	kind niss	"	kind ness.
stâff	"	stâff.	harsh niss	"	harsh ness.

## EXERCISES IN ARTICULATION.

For a further exercise in ARTICULATION, let the pupils, separately and in concert, read each of the following sentences several times, uttering the Elements in *italics* with force and distinctness.

1. He accepts the office, and attempts by his acts to conceal his faults.
2. The bold, blustering boys broke bolts and bars.
3. He trod boldly the halls of his ancestors.
4. These acts of government will result in a general and great increase of crime.
5. There are rags, figs, and drugs in these bags.
6. He was attacked with spasms and died miserably by the road side.
7. He longs to sling the tongs with all his strength.
8. Regardless of troubles and wrongs, he curb'd the anger of that disturb'd rabble.
9. He reads the acts of the government, and expects to learn the facts in the case.
10. If he reflect, he will take prompt means to secure their clubs and save his ribs.
11. Death ravaged for months throughout the whole length and breadth of the land.
12. For the hundredth time, he spoke of lengths, breadths, widths, and depths.
13. Whispers of revenge passed silently around among the troops.
14. He laughs, and quaffs his ale, knowing that the rafts and skiffs are on the reefs near the cliffs.
15. What thou wouldst highly that thou wouldst holily.
16. Your false friends aim, by stealth, to secure the wealth for which you delv'd, and lost your health.
17. As the water gush'd forth, he wish'd he had push'd the dog from the path, and hush'd the child.
18. Her faults were aggravated, and held up to universal scorn and reproach.
19. The ragged madman, in his ramble, did madly ransack every pantry in the parish.

20. Directly after these accidents, numerous attempts were made to emigrate.
21. The peevish, feeble freeman feebly fought for freedom.
22. It will pain nobody, if the sad dangler regain neither rope.
23. Fame, fortune, and friends favor the fair.
24. Theodore Thickthong thrust three thousand thistles through the thick of his thumb.
25. Beneath the boofh, I found bafhs, lafhs, clofhs, mofhs, pafhs, sheaths, and wreaths.
26. Prifhee, blifhe youth, do not moufh your words when you wreathe your face with smiles.
27. The best defenders of liberty do not commonly vociferate most loudly in its praise.
28. That fellow shot a minnow on a willow, in the narrow meadow, near the yellow house.
29. The rival robbers rode round and round the rough and rugged rocks that rear their hoary heads high in the air.
30. Amidst the mists and coldest frosts, with barest wrists and stoutest boasts, he thrusts his fists against (agēnst) the posts, and still insists he sees the ghosts.
31. The thoughtless, helpless, homeless girl did not resent his rudeness and harshness.
32. That blessed and learned man says that that winged thing is striped or streaked.
33. For thee are the chaplets of chainless charity and the chalice of childlike cheerfulness. Change can not change thee: from childhood to the charnel-house, from our first childish chirpings to the chills of the church-yard, thou art our chēery, changeless chieftainess.
34. What whim led White Whitney to whittle, whistle, whisper, and whimper near the wharf, where a floundering whale might wheel and whirl?
35. With horrid howls, he heaved the heavens above.
36. He has prints of an ice-house, an ocean, and wastes and deserts.
37. Thou laid'st down and slept'st.
38. As thou found'st, so thou keep'st me.
39. He said ceaseeth, approacheth, rejoiceth; fall'n, hur'l'st,

*curv'dst; barb'dst, swerv'dst, muzzl'dst; hard'n'dst, black'n'dst, mangl'dst.*

40. She *authoritatively* led us, and *disinterestedly* labored for us, and we *unhesitatingly* admitted her reasonableness.

41. A storm *ariseth* on the sea. A model vessel is *struggling* amidst the war of elements, quivering and *shivering*, *shrinking* and *batling* like a *thinking* being. The merciless, racking *whirlwinds*, like *frightful fiends*, *howl*, and *moan*, and *send sharp, shrill, shrieks* through the creaking cordage, snapping the *sheets* and *masts*. The sturdy sailors *stand* to their tasks, and weather the severest storm of the season.

## SECTION II.—SYLLABICATION.

1. 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, *home-less*.

4. A TRISYLLABLE is a word of *three* syllables; as, *con-fine-ment*.

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 *peace*, in *peace-mak-er*.

9. THE PREANTEPENULT, or preantepenultimate, is the last syllable but *three* of a word; as *mat*, in *mat-ri-mo-ny*.

## FORMATION OF SYLLABLES.

In combining the oral elements into syllables, the following rules should be carefully observed:

1st. The elements of consonants that commence words should be uttered distinctly, but should not be much prolonged.<sup>1</sup>

2d. Elements that are represented by final consonants should be dwelt upon, and uttered with great distinctness.

3d. In uttering the elements that are represented by the final consonants *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*.

4th. Unaccented syllables should be pronounced as distinctly as those which are accented: they should merely have less force of voice and less prolongation.

Very many of the prevailing faults of articulation result from a neglect of these rules, especially the second 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.

In the following lesson, let the pupils 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 is designed to illustrate.

## ECONOMY AND AVARICE.

1. In a little village a few *kind-hearted* citizens once went round from *house* to *house*, to procure contributions for a number of the poor inhabitants.

2. Early one *morning*, they came to the estate of a *wealthy* farmer. They found him *standing* before the *stable*, and *heard*, as they drew near, that he was *scolding* one of his men, because he had *left* the ropes, with which they tied their *horses*, in the *rain* all night, instead of *putting* them away in a *dry* place.

3. "Ah! we shall get *vēry* little here," said one to the other;

<sup>1</sup> On this point, Dr. Rush mentions the error of a distinguished actor, who, in order to give force to his articulation, dwelt on the initial letters, as marked in the following lines:

"Canst thou not *m*-inister to a *m*-ind diseased,  
*Pl*-uck from the *m*-emory a *r*-ooted sorrow?"

Such mouthing defeats its object.

"that man is very close." "We will at least try," said another, and they approached.

4. The gentleman received the strangers in a friendly manner, and as he was taking them into the house, they made known to him the object of their visit. How great was their astonishment to find, that he willingly gave them a large present in money, and, besides that, promised to give them the same amount every year, at about the same period!

5. The citizens were so grateful for this gift, that they felt it their duty to confess to the benevolent man, that his generosity was altogether unexpected, as the scolding, which he gave one of his men on account of a mere trifle, had induced them to suppose that he must be very close.

6. "My dear friends," was his answer, "the reason why I am so fortunate as to be able to be benevolent, is, because I have at all times been careful of what I have."

7. Do not be ashamed of economy, and do not imagine that it is avarice: of real avarice you should always be ashamed. Again, never refuse to be benevolent, because you falsely consider that benevolence is extravagance. But be benevolent in the right place, and therefore, in dispensing your favors, always do it with care and observation.

### SECTION III.—ACCENT.

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

2. A mark like this ' is often used to show which syllable is accented; as, read'ing, eat'ing, re ward', com pel', mis'chievous, vi o lin', fire'-eat'er.

3. 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*.

4. A mark like this ` is sometimes used to indicate secondary accent: as, ed' u ca' tion, ed' u cate', mul' ti pli ca' tion.

In words of more than one syllable, let the pupils tell on what syllables primary and secondary accents fall, in the following

#### EXAMPLES.

1. When the weary seaman, on the dreary deep, sees a beacon gleaming on the seashore, he is eager for the seaside.
2. If the marine force besiege the fort, we will march to its relief, when your friends can make a sortie and retrieve their loss.
3. The brigadier, cavalier, chevalier, grenadier, and volunteer were armed cap-a-pie.
4. On that momentous occasion, the majestic polemic made a pathetic speech for the prevention of oppression.
5. If you make an amicable arrangement with your adversary, he will be an admirable ac'cessary to the felony.
6. The aristocratic ecclesiastic addressed the people of that municipality in enthusiastic strains.
7. Impenetrability and indestructibility are two essential properties of matter.
8. The incommunicability and incomprehensibility of the ways of Providence are no obstacles to the eye of faith.

#### 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.

#### EXAMPLES.

1. Why does your ab'sent friend absent' himself?
2. Did he abstract' an ab'stract of your speech from the desk?
3. Note the mark of ac'cent, and accent' the right syllable.
4. Buy some cen'ent, and cement' the glass.
5. Desert' us not in the des'ert.
6. If that proj'ect fail, he will project' another.
7. My in'crease is taken to increase' your wealth.
8. Perfume' the room with rich per'fume.

#### 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 must *in*'crease, but I must *de*'crease.
2. He did not say a new *ad*'dition, but a new *e*'dition.
3. Consider well what you have done, and what you have 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.

## SECTION IV.—EMPHASIS.

1. EMPHASIS is the peculiar force given to one or more words of a sentence.
2. To give a word emphasis, means to pronounce it in a loud or *forcible* manner. Intense emphasis may often be expressed, even by a whisper.
3. Emphatic words are often printed in *italics*; those more emphatic, in small CAPITALS; and those that receive the greatest force, in large CAPITALS.
4. By the proper use of emphasis, we are enabled to impart animation and interest to conversation and reading. Its importance can not be over-estimated, as the meaning of a sentence often depends upon the proper placing of the emphasis. If readers have a desire to produce an impression on hearers, and read what they *understand* and *FEEL*, they will generally place emphasis on the right words. Pupils, however, should be required to observe carefully the following

## RULES FOR THE USE OF EMPHASIS.

1. Words and phrases peculiarly significant, or important in meaning, are emphatic; as, *Whence* and *what* art thou, execrable shape! My first reason for the adoption of this measure is, *the people demand it*; my second reason is, *THE PEOPLE DEMAND IT*.
2. Words and phrases that contrast, or point out a difference,

are emphatic; as, I did not say a *better* soldier, but an *elder*. *Take courage!* let your motto be, "*Ever onward,*" not "*Never constant.*"

3. The repetition of an emphatic word usually requires an *increased* force of utterance; as, *You* injured my child, you, sir.

4. A *succession* of important words usually requires a gradual increase of emphatic force, though emphasis sometimes falls on the last word of a series only; as, His *disappointment*, his *AN-GUISH*, his *DEATH*, were caused by your carelessness. These misfortunes are the same to the poor, the ignorant, and the *weak*, as to the rich, the wise, and the *powerful*.

Require pupils to tell which of the preceding rules is illustrated by each of the following

## EXAMPLES.

1. Speak *little* and *well*, if you wish to be considered as possessing *mērit*.
2. *Boisterous* in speech, in action *prōmpt* and *bold*.
3. He buys, he *sells*,—he *STEALS*, he *KILLS* for gold.
4. But here I stand for *right*, for *ROMAN* right.
5. I shall know but *one* country. I was *born* an *Amērican*; I *live* an *Amērican*; I shall *die* an *Amērican*.
6. I shall sing the praises of *October*, as the *loveliest* of months.
7. A good man loves *HIMSELF* too well to *lose* an estate by gaming, and his *NEIGHBOR* too well to *win* one.
8. The *GOOD* man is *honored*, but the *EVIL* man is *despised*.
9. The *young* are slaves to *novelty*: the *old*, to *custom*: the *middle-aged*, to *both*: the *dead*, to *nēither*.
10. The *wicked* flee when no man *pursueth*; but the *righteous* are bold as a lion.
11. *They come!* to *arms!* TO ARMS! TO ARMS!
12. None but the *brave*, none but the *BRAVE*, none but the *BRAVE* deserve the fair.
13. A *day*, an *hour*, of *virtuous liberty*, is worth a whole *ETERNITY* in bondage.
14. It is my *living* sentiment, and, by the blessing of *Gōd*, it shall be my *dying* sentiment—*independence now*, and *independence FOREVER*.



15. The *thunders of heaven* are sometimes heard to *roll* in the voice of a united people.

16. Let us fight for *our country*, OUR WHOLE COUNTRY, and NOTHING BUT OUR COUNTRY.

17. Son of night, RETIRE; call thy winds and *fly*. WHY dost thou come to my presence with thy shadowy arms? Do I FEAR thy *gloomy form*, dismal spirit of Loda? WEAK is thy shield of clouds; FEEBLE is that meteor, thy *sword*.

18. Speak the speech, I pray you, as I pronounce it to you: trippingly on the tongue; but if you *mouth* it, as many of our players do, I had as lief the town-crier spake my lines. Nor do not saw the air too much with your hand *thus*, but use all *gently*; for in the very torrent, *tempest*, and (as I may say) WHIRLWIND of your passion, you must acquire and begot a *temperance* that will give it *smoothness*.

19. O, now you *weep*; and I perceive you feel the dint of PITY: these are *gracious* drops. *Kind souls!* What, weep you when you but behold our Cæsar's *vesture* wounded? Look ye here! Here is HIMSELF, MARRED, as you see, by TRAITORS.

20. As Cæsar *loved* me, I *weep* for him: as he was *fortunate*, I *rejoice* at it: as he was *valiant*, I *honor* him; but as he was *ambitious*, I *slew* him. There is *tears* for his love, *joy* for his fortune, *honor* for his valor, and *DEATH* for his *ambition*.

#### SECTION V.—INFLECTIONS.

1. INFLECTIONS are the bends or slides of the voice, used in reading and speaking.

There are three inflections or slides of the voice: the RISING INFLECTION, the FALLING INFLECTION, and the CIRCUMFLEX. A mark inclining to the right ' is sometimes used to indicate the Rising Inflection; a mark inclining to the left, ^ the Falling Inflection. When the Circumflex commences with a *rising* and ends with a *falling* slide of the voice, it is indicated thus, ^; but when it commences with a *falling* and ends with a *rising* slide, it is indicated thus, ^, which the pupil will perceive is the same mark inverted.

Though each of the above marks always indicates an inflection of the same *kind*, yet the slides differ greatly in the *degree*, or *extent of their rise or fall*. In some the voice has a very slight, and in others, a very marked upward or downward movement, depending on the *nature* of what is expressed. We do not give *definite* rules touching these shades of difference in the *degree* of inflection, as they would rather perplex than aid the learner. In a few examples, however, this difference is indicated by the use of *italics* and CAPITAL LETTERS.

2. THE RISING INFLECTION is the upward bend or slide of the voice; as, Do you love your *home*'?

3. THE FALLING INFLECTION is the downward bend or slide of the voice; as, When will you go *home*'?

The *rising* inflection carries the voice upwards *from the general pitch*, and suspends it on the highest tone required; while the *falling* inflection commences *above the general pitch*, and

falls down to it; as, Did you say *ball* or *fall*? At the end, or final close, of a declarative sentence, when the falling slide commences on the *general pitch*, and falls below the key, it is sometimes called the *Cadence*, or falling slide of termination; as, God is *Love*.

4. THE CIRCUMFLEX is the union of the two inflections of the voice on the same syllable or word, either commencing with the *rising* and ending with the *falling*, or commencing with the *falling* and ending with the *rising*, thus producing a slight wave of the voice; as, Mother, *yôu* have *mÿ* father much offended.

Inflection, or the slide, is one of the most important divisions of elocution, because all speech is made up of slides, and because the right or wrong formation of these gives a pervading character to the whole delivery. It is to the graceful formation of the slides that we are chiefly indebted for that easy and refined utterance which prevails in polished society; while the coarse and rustic tones of the vulgar are commonly owing to some early and erroneous habit in this respect. Most of the schoolboy