

*PROGRESSIVE SERIES.*

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OSGOOD'S  
AMERICAN  
THIRD READER.

FOR

SCHOOLS AND FAMILIES.

BY

LUCIUS OSGOOD.

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## PREFACE.

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STEADY and easy progression is a prominent feature in this as well as the preceding books of this Series.

No word of more than two syllables is found in the spelling or reading lessons of the first forty pages; and, in the remainder of the book, no word of more than three syllables is used.

The *new* words in the reading lessons are kept within proper limits; not so many as to overtask and thereby discourage the pupil, nor too few to secure his constant advancement.

In the first part of the book, all of the *new* words are placed at the head of the reading lessons in which they occur for the first time; in the middle portion, a few easy words of one and two syllables are introduced into the reading lessons without being previously presented in a spelling exercise; and, in the last part, only those words that require definition are placed at the head of the reading lessons.

In addition to a spelling or defining lesson, there are exercises in articulation and pronunciation at the head of nearly every reading lesson. These exercises, if properly used, will be powerful aids in securing an easy and critical pronunciation, which is an indispensable requisite to good reading.

The selections in this book have been made from the very best juvenile literature of the present day, and cannot fail to produce a good and lasting impression upon the youthful mind.

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# PRINCIPLES OF READING.

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THE PRINCIPLES OF READING, to which attention is directed in these introductory pages, are PRONUNCIATION, EMPHASIS, and INFLECTION.

## PRONUNCIATION.

PRONUNCIATION is the utterance of words. It embraces Articulation and Accentuation.

PRONUNCIATION { **Articulation.**  
**Accentuation.**

**Correct Articulation** consists in an accurate and distinct utterance of the Elementary Sounds, either singly or in combination.

An **Elementary Sound** is a simple sound of the human voice.

There are forty-five Elementary Sounds in the English language.

Elementary Sounds are divided into three classes :  
**Vocals, Subvocals, and Aspirates.**

ELEMENTARY SOUNDS	{	<b>Vocals.</b>
		<b>Subvocals.</b>
		<b>Aspirates.</b>

**Vocals** consist of pure tone or vocality. They are twenty in number.

**Subvocals** are imperfect tones, being formed of pure tone and breath united. There are fifteen subvocals.

**Aspirates** have no tone or vocality, being formed of breath alone. They are ten in number.

Correct pronunciation is almost entirely dependent upon a just articulation, and without the former no one can hope to become an elegant speaker or reader. Correct articulation, therefore, lies at the very foundation of good delivery; it is the basis upon which all that is excellent and beautiful in reading and speaking rests.

To secure perfection in articulation it is necessary to master the TABLE OF ELEMENTARY SOUNDS, and the EXERCISES IN ARTICULATION which follow. Let a small portion of this table or of these exercises be practiced every day.

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### TABLE OF ELEMENTARY SOUNDS.

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THE elements in the following table must be uttered by the teacher first, and then by the class individually, or in concert. In order to give each element correctly, pronounce the word containing it distinctly



and forcibly, giving as much vocal prominence as possible to the element under consideration, and then utter the element alone; as **ā**pe, **ā**; **ā**rm, **ā**; **b**āt, **b**, &c. Let the practice upon this table be continued until every Elementary Sound can be uttered correctly and promptly.

VOCALS.

Element.					Element.				
1. <b>a</b> ,	as in	<b>ā</b> pe,	is marked	<b>ā</b>	11. <b>i</b> ,	as in	<b>ī</b> t,	is marked	<b>ī</b>
2. <b>a</b> ,	“	<b>ä</b> rm,	“	<b>ä</b>	12. <b>o</b> ,	“	<b>ō</b> ld,	“	<b>ō</b>
3. <b>a</b> ,	“	<b>a</b> ll,	“	<b>a</b>	13. <b>o</b> ,	“	<b>o</b> l,	“	<b>o</b>
4. <b>a</b> ,	“	<b>āt</b> ,	“	<b>ă</b>	14. <b>o</b> ,	“	<b>ō</b> n,	“	<b>ö</b>
5. <b>a</b> ,	“	<b>e</b> āre,	“	<b>â</b>	15. <b>u</b> ,	“	<b>m</b> ūte,	“	<b>ū</b>
6. <b>a</b> ,	“	<b>ā</b> sk	“	<b>á</b>	16. <b>u</b> ,	“	<b>ū</b> p,	“	<b>ǔ</b>
7. <b>e</b> ,	“	<b>m</b> ē	“	<b>ē</b>	17. <b>u</b> ,	“	<b>f</b> ūll,	“	<b>u</b>
8. <b>e</b> ,	“	<b>m</b> ēt	“	<b>ě</b>	18. <b>u</b> ,	“	<b>ū</b> rge,	“	<b>û</b>
9. <b>e</b> ,	“	<b>t</b> ērm,	“	<b>ẽ</b>	19. <b>oi</b> ,	“	<b>oi</b> l,	“	<b>oi</b>
10. <b>i</b> ,	“	<b>ī</b> çe,	“	<b>ī</b>	20. <b>ou</b> ,	“	<b>ou</b> t,	“	<b>ou</b>

SUBVOCALS.

Element.				Element.			
21. <b>b</b> ,	as in	<b>b</b> īb,	<b>b</b>	29. <b>v</b> ,	as in	<b>v</b> ān,	<b>v</b>
22. <b>d</b> ,	"	<b>d</b> īd,	<b>d</b>	30. <b>w</b> ,	"	<b>w</b> ē,	<b>w</b>
23. <b>g</b> ,	"	<b>g</b> āy,	<b>g</b>	31. <b>y</b> ,	"	<b>y</b> ēs,	<b>y</b>
24. <b>j</b> ,	"	<b>j</b> oy,	<b>j</b>	32. <b>z</b> ,	"	<b>z</b> ōne	<b>z</b>
25. <b>l</b> ,	"	<b>l</b> ād,	<b>l</b>	33. <b>z</b> ,	"	<b>ā</b> zure,	<b>zh</b>
26. <b>m</b> ,	"	<b>m</b> ān,	<b>m</b>	34. <b>th</b> ,	"	<b>th</b> ī,	<b>th</b>
27. <b>n</b> ,	"	<b>n</b> ō	<b>n</b>	35. <b>ng</b> ,	"	<b>s</b> ōng,	<b>ng</b>
28. <b>r</b> ,	"	<b>r</b> ūn	<b>r</b>				

## ASPIRATES.

Element.				Element.			
36. <b>p</b> ,	as in	<b>pin</b> ,	<b>p</b>	41. <b>f</b> ,	as in	<b>fan</b> ,	<b>f</b>
37. <b>s</b> ,	"	<b>sin</b> ,	<b>s</b>	42. <b>ch</b> ,	"	<b>chin</b> ,	<b>ch</b>
38. <b>t</b> ,	"	<b>tin</b> ,	<b>t</b>	43. <b>th</b> ,	"	<b>thin</b> ,	<b>th</b>
39. <b>k</b> ,	"	<b>kid</b> ,	<b>k</b>	44. <b>sh</b> ,	"	<b>shy</b> ,	<b>sh</b>
40. <b>h</b> ,	"	<b>his</b> ,	<b>h</b>	45. <b>wh</b> ,	"	<b>why</b> ,	<b>wh</b>

## OCCASIONAL SOUNDS.

Element.				Element.			
<b>a</b>	as in	<b>what</b> ,	like <b>ō</b>	<b>ŷ</b>	as in	<b>mŷth</b> ,	like <b>ī</b>
<b>ê</b>	"	<b>thêre</b> ,	" <b>â</b>	<b>ç</b>	"	<b>çite</b> ,	" <b>s</b>
<b>e</b>	"	<b>prey</b> ,	" <b>ā</b>	<b>e</b>	"	<b>eāt</b> ,	" <b>k</b>
<b>ī</b>	"	<b>pīque</b> ,	" <b>ē</b>	<b>ġ</b>	"	<b>ġēt</b> ,	" <b>g</b>
<b>ĩ</b>	"	<b>gĩrl</b> ,	" <b>ẽ</b>	<b>ĝ</b>	"	<b>ĝēm</b> ,	" <b>j</b>
<b>ò</b>	"	<b>sòn</b> ,	" <b>ũ</b>	<b>s</b>	"	<b>hās</b> ,	" <b>z</b>
<b>o</b>	"	<b>wolf</b> ,	" <b>u</b>	<b>n</b>	"	<b>ĩnk</b> ,	" <b>ng</b>
<b>oo</b>	"	<b>mōon</b> ,	" <b>o</b>	<b>x</b>	"	<b>ẽxĩst</b> ,	" <b>gz</b>
<b>ōō</b>	"	<b>gōōd</b> ,	" <b>u</b>	<b>ch</b>	"	<b>chāise</b> ,	" <b>sh</b>
<b>u</b>	"	<b>rude</b> ,	" <b>o</b>	<b>ph</b>	"	<b>sŷlph</b> ,	" <b>f</b>
<b>ŷ</b>	"	<b>flŷ</b> ,	" <b>ī</b>	<b>qu</b>	"	<b>quill</b> ,	" <b>kw</b>

## EXERCISES IN ARTICULATION.

## COMBINATION OF A VOCAL AND A SUBVOCAL.

First, utter each combination, giving as much stress as possible to the subvocal; then, omitting the vocal, give to the subvocal precisely the same sound that it has in combination, thus: **bā**, **b**; **dā**, **d**, &c. Vary the exercise occasionally by spelling phonetically, which is done by uttering the exact sound

that each letter has in the combination, and not its name, and then pronouncing as usual, thus: **b**-ā, **bā**; **d**-ā, **dā**. Pursue the same course in the other exercises which follow this.

<b>bā,</b>	<b>dā,</b>	<b>gō.</b>	<b>nō,</b>	<b>rū,</b>	<b>vī.</b>	<b>zhū,ōth,ōng.</b>
<b>b,</b>	<b>d,</b>	<b>g,</b>	<b>n,</b>	<b>r,</b>	<b>v.</b>	<b>zh, th, ng.</b>
<b>jō,</b>	<b>lō,</b>	<b>mē.</b>	<b>wō,</b>	<b>yū,</b>	<b>zē.</b>	<b>ib, ōd, ěg.</b>
<b>j,</b>	<b>l,</b>	<b>m.</b>	<b>w,</b>	<b>y,</b>	<b>z.</b>	<b>b, d, g.</b>

#### COMBINATIONS OF AN ASPIRATE AND A VOCAL.

<b>pā,</b>	<b>sā,</b>	<b>tō.</b>	<b>chū,thā,shō.</b>	<b>ăt,</b>	<b>ēk,</b>	<b>ōf.</b>
<b>p,</b>	<b>s,</b>	<b>t.</b>	<b>ch, th, sh.</b>	<b>t,</b>	<b>k,</b>	<b>f.</b>
<b>kē,</b>	<b>hī,</b>	<b>fū.</b>	<b>whī,āp, iș</b>	<b>āch,</b>	<b>āth,</b>	<b>ăsh.</b>
<b>k,</b>	<b>h,</b>	<b>f.</b>	<b>wh, p, ș.</b>	<b>ch,</b>	<b>th,</b>	<b>sh.</b>

#### COMBINATIONS OF TWO SUBVOCALS WITH A VOCAL.

<b>blō,</b>	<b>brā.</b>	<b>ădz,</b>	<b>dwě.</b>	<b>āvd,</b>	<b>āzd.</b>
<b>bl,</b>	<b>br.</b>	<b>dz,</b>	<b>dw.</b>	<b>vd,</b>	<b>zd.</b>
<b>ōbd,</b>	<b>ōbz.</b>	<b>īdn,</b>	<b>ěgd.</b>	<b>glū,</b>	<b>grō.</b>
<b>bd,</b>	<b>bz.</b>	<b>dn,</b>	<b>gd.</b>	<b>gl,</b>	<b>gr.</b>
<b>ēlb,</b>	<b>arb.</b>	<b>ōld,</b>	<b>ārd.</b>	<b>ûrg,</b>	<b>ěgz.</b>
<b>lb,</b>	<b>rb.</b>	<b>ld,</b>	<b>rd.</b>	<b>rg,</b>	<b>gz.</b>
<b>drā,</b>	<b>īdl.</b>	<b>ënd,</b>	<b>āmd.</b>	<b>ŭlj,</b>	<b>īnj.</b>
<b>dr,</b>	<b>dl.</b>	<b>nd,</b>	<b>md.</b>	<b>lj,</b>	<b>nj</b>

## COMBINATIONS OF TWO SUBVOCALS WITH A VOCAL.

<b>ûrj,</b>	<b>ělm.</b>	<b>āzl,</b>	<b>āmz.</b>	<b>ûrn,</b>	<b>ēvn.</b>
<b>rj,</b>	<b>lm.</b>	<b>zl,</b>	<b>mz.</b>	<b>rn,</b>	<b>vn.</b>
<b>aln,</b>	<b>ělv.</b>	<b>ärm,</b>	<b>ïzm.</b>	<b>ïzn,</b>	<b>ûrv.</b>
<b>ln,</b>	<b>lv.</b>	<b>rm,</b>	<b>zm.</b>	<b>zn,</b>	<b>rv.</b>
<b>îlz,</b>	<b>ûrl.</b>	<b>ěnv,</b>	<b>ōnz.</b>	<b>ōrz,</b>	<b>ēvz.</b>
<b>lz,</b>	<b>rl.</b>	<b>nv,</b>	<b>nz.</b>	<b>rz,</b>	<b>vz.</b>

COMBINATIONS OF SUBVOCALS AND ASPIRATES  
WITH A VOCAL.

<b>ěpt,</b>	<b>ăsp.</b>	<b>ōks,</b>	<b>ïfs.</b>	<b>ōpn,</b>	<b>ělp.</b>
<b>pt,</b>	<b>sp.</b>	<b>ks,</b>	<b>fs.</b>	<b>pn,</b>	<b>lp.</b>
<b>sfī,</b>	<b>ōst.</b>	<b>ōft,</b>	<b>ăkt.</b>	<b>ärp,</b>	<b>slō.</b>
<b>sf,</b>	<b>st.</b>	<b>ft,</b>	<b>kt.</b>	<b>rp,</b>	<b>sl.</b>
<b>ask,</b>	<b>ïts.</b>	<b>plā,</b>	<b>prā</b>	<b>smī,</b>	<b>snō.</b>
<b>sk,</b>	<b>ts.</b>	<b>pl,</b>	<b>pr.</b>	<b>sm,</b>	<b>sn.</b>

COMBINATIONS OF SUBVOCALS AND ASPIRATES  
WITH A VOCAL.

<b>swē,</b>	<b>ěls.</b>	<b>ïtl,</b>	<b>ōlt.</b>	<b>krō,</b>	<b>ākn.</b>
<b>sw,</b>	<b>ls.</b>	<b>tl,</b>	<b>lt.</b>	<b>kr,</b>	<b>kn.</b>
<b>ïns,</b>	<b>ôrs.</b>	<b>ămt,</b>	<b>ïnt.</b>	<b>ělk,</b>	<b>ärk.</b>
<b>ns,</b>	<b>rs.</b>	<b>mt,</b>	<b>nt.</b>	<b>lk,</b>	<b>rk.</b>
<b>trī,</b>	<b>twī.</b>	<b>ōrt,</b>	<b>klū.</b>	<b>flō,</b>	<b>frō.</b>
<b>tr,</b>	<b>tw.</b>	<b>rt,</b>	<b>kl.</b>	<b>fl,</b>	<b>fr.</b>

COMBINATIONS OF SUBVOCALS AND ASPIRATES  
WITH A VOCAL.

<b>ōfn,</b>	<b>ēlf</b>	<b>ūlbz,</b>	<b>ārbđ.</b>	<b>ārdz,</b>	<b>ūrld.</b>
<b>fn,</b>	<b>lf.</b>	<b>lbz,</b>	<b>rbd.</b>	<b>rdz,</b>	<b>rld.</b>
<b>īnf,</b>	<b>ūrf</b>	<b>ārbz,</b>	<b>ārch.</b>	<b>ārmđ,</b>	<b>ērnd.</b>
<b>nf,</b>	<b>rf.</b>	<b>rbz,</b>	<b>rch.</b>	<b>rmd,</b>	<b>rnd.</b>
<b>ūbld,</b>	<b>ūblz.</b>	<b>ērth,</b>	<b>ārsh.</b>	<b>ūrvd,</b>	<b>ūrvz.</b>
<b>bld,</b>	<b>blz.</b>	<b>rth</b>	<b>rsh.</b>	<b>rvd,</b>	<b>rvz.</b>

COMBINATIONS OF SUBVOCALS AND ASPIRATES  
WITH A VOCAL.

<b>ūrst,</b>	<b>ārks.</b>	<b>ēlvz,</b>	<b>ēlks.</b>	<b>ūnth,</b>	<b>ūnthš.</b>
<b>rst,</b>	<b>rks.</b>	<b>lvz,</b>	<b>lks.</b>	<b>nth,</b>	<b>nthš.</b>
<b>ārmz,</b>	<b>ūrgz.</b>	<b>ēmpt,</b>	<b>īneh.</b>	<b>īngz,</b>	<b>īngks.</b>
<b>rmz,</b>	<b>rgz.</b>	<b>mpt,</b>	<b>neh.</b>	<b>ngz,</b>	<b>ngks.</b>
<b>ēglz,</b>	<b>ēlmz.</b>	<b>ēnth,</b>	<b>ēndz.</b>	<b>ēnts,</b>	<b>īngkld.</b>
<b>glz,</b>	<b>lmz.</b>	<b>nth,</b>	<b>ndz.</b>	<b>nts,</b>	<b>ngkld.</b>

COMBINATIONS OF SUBVOCALS AND ASPIRATES  
WITH A VOCAL.

<b>ivnd,</b>	<b>ēvlz.</b>	<b>āzlz,</b>	<b>ōthz.</b>	<b>skwē,</b>	<b>sprā.</b>
<b>vnd,</b>	<b>vlz.</b>	<b>zlz,</b>	<b>thz.</b>	<b>skw,</b>	<b>spr.</b>
<b>ēvld,</b>	<b>ēvnth.</b>	<b>ōthđ,</b>	<b>thrō.</b>	<b>strā,</b>	<b>ōsts.</b>
<b>vld,</b>	<b>vnth.</b>	<b>thđ,</b>	<b>thr.</b>	<b>str,</b>	<b>sts.</b>
<b>āzld,</b>	<b>āznd.</b>	<b>ētlz,</b>	<b>āskst.</b>	<b>īdst,</b>	<b>īksth.</b>
<b>zld,</b>	<b>znd.</b>	<b>tlz,</b>	<b>skst.</b>	<b>dst,</b>	<b>ksth.</b>

COMBINATIONS OF SUBVOCALS AND ASPIRATES  
WITH A VOCAL.

r <b>ō</b> bdst,	l <b>ä</b> gdst.	b <b>ū</b> ljst,	h <b>ī</b> njst.
b <b>ā</b> dst,	g <b>ā</b> dst.	l <b>ī</b> jst,	n <b>ī</b> jst.
w <b>ā</b> jdst,	r <b>ō</b> rdst.	ū <b>ī</b> rst,	l <b>ī</b> blst.
j <b>ā</b> dst,	r <b>ā</b> dst.	r <b>ī</b> jst,	b <b>ī</b> lst.
l <b>ū</b> vdst,	g <b>ā</b> zdst.	s <b>ī</b> dlst,	ō <b>ī</b> glst.
v <b>ā</b> dst,	z <b>ā</b> dst.	d <b>ī</b> lst,	g <b>ī</b> lst.
b <b>ū</b> lbst,	b <b>ā</b> rbst.	h <b>ū</b> rlst.	l <b>ē</b> vlst.
l <b>ā</b> bst,	r <b>ā</b> bst.	r <b>ī</b> lst,	v <b>ī</b> lst.

EXAMPLES OF DIFFICULT ARTICULATION.

1. Trou**bl'**d, tr**ū**bl'dst, pr**ō**b'dst, h**ā**rd'nd, h**ā**rd'n'dst.
2. C**ū**r'b'dst, h**ū**rl'dst, f**ō**rm'dst, b**ū**rn'dst, e**ū**rv'dst.
3. H**ā**rp'dst, s**ē**tl'dst, b**ū**ckl'dst, bl**ā**ck'n'dst, d**ē**af'n'dst.
4. H**ē**lp'dst, l**ū**rk'dst, ōp'n'dst, tr**ī**fl'dst, l**ē**ngth'n'dst.
5. Thou h**ū**rl'dst h**ī**m fr**ō**m a l**ō**fty tower, b**ū**t thou h**ā**rm'dst h**ī**m n**ō**t.
6. Round the r**ū**gged r**ō**cks thr**ē**e r**ū**de ānd r**ā**gged r**ā**scals r**ā**n.
7. A tw**ī**ster, tw**ī**sting a tw**ī**st, d**ō**th thr**ē**e tw**ī**nes īntw**ī**st,  
B**ū**t īf ōne ōf the tw**ī**nes ōf the tw**ī**st d**ō**th untw**ī**st,  
The tw**ī**ne th**āt** untw**ī**steth, untw**ī**steth the tw**ī**st.
8. The sw**ī**mming sw**ā**n sw**ī**ftly sw**ē**pt the sw**ī**nging sw**ē**p.
9. N**ō** sh**ē**et n**ō**r shroud enshr**ī**ned th**ō**se shr**ē**ds ōf shr**ī**vel'd el**ā**y.

## ACCENTUATION.

**Accentuation** is the act of applying accents in reading and speaking.

**Accent** is that stress of voice applied to a certain syllable, which distinguishes it from other syllables of the same word.

All words of more than one syllable have one syllable distinguished by accent, which is indicated by this mark ( ' ) ; as, *mod'-ern*.

Words of more than three syllables often receive two accents of different degrees of force, called *primary accent* and *secondary accent*.

**Primary Accent** is the greater stress of voice.

**Secondary Accent** is the less stress of voice.

When a word has both accents, the primary may be indicated by one mark ( ' ), and the secondary by two marks ( " ) ; as, *lu'-mi-na"-tion*.

## RULES FOR PRONUNCIATION.

**RULE I.**—*O* and *u* ending unaccented syllables have their first sounds, though somewhat shortened.

This rule is frequently violated by omitting the sound of *o* or *u*.

### EXAMPLES.

Mem'-ry	for	mem'-o-ry.	Sing'-lar	for	sin'-gu-lar.
Hist'-ry	"	his'-to-ry.	Cal'-clate	"	cal'-cu-late.
Vi'-lence	"	vi'-o-lence.	Turb'-lent	"	tur'-bu-lent.

It is also violated by substituting other sounds.

## EXAMPLES.

Mem'-er-y	for	mem'-o-ry.	Cal'-ker-late	for	cal'-cu-late.
Per-ta'-ter	"	po-ta'-to.	Ig'-nur-ant	"	ig'-no-rant.
Hick'-er-y	"	hick'-o-ry.	Ar'-gy-ment	"	ar'-gu-ment.

RULE II.—*E*, *i*, and *y*, ending an unaccented syllable, have the first sound of *e* shortened.

## EXAMPLES.

Du'-ty	pronounced	du'te.	La'-dy	pronounced	la'-de.
La'-bi-al	"	la'-be-al.	Ev'-i-dent	"	ev'-e-dent.
Mock'-e-ry	"	mock'-e-re.	Ob'-sti-nate	"	ob'-ste-nate.

This rule is violated by omission and by substitution.

## EXAMPLES.

Dest'-ny	for	des-ti'-ny.	In'-dug-o	for	in'-de-go.
Comp'-tent	"	com-pe'-tent.	Sim'-ul-ar	"	sim'-e-lar.
Jog'-ra-phy	"	ge-og'-ra-phy.	Ob'-stun-ate	"	ob'-ste-nate.

GENERAL RULE.—Do not pervert, nor omit without *good* authority, the sound of any letter or syllable of a word.

## EXAMPLES.

Gît	for	get.	Liv'-in	for	liv'-ing.
Hæv	"	have.	Amst	"	armdst.
Crit'-er	"	creat'-ure.	Gen'-ral	"	gen'-er-al.
Hun'-durd	"	hund'-red.	Dif'-frence	"	dif'-fer-ence.



## EMPHASIS.

**Emphasis** is that stress of voice, applied to a certain word, which distinguishes it from other words in the same sentence.

Emphatic words are sometimes indicated by italic letters, though it is generally left to the reader to determine where emphasis should be placed. When different degrees of emphasis are applied to words in the same connection, the least emphasis may be denoted by *italics*, the next by SMALL CAPITALS, and the most emphatic by LARGE CAPITALS.

EMPHASIS may be divided into Antithetic, Absolute, and Cumulative.

EMPHASIS	{	<b>Antithetic Emphasis,</b> <b>Absolute Emphasis,</b> <b>Cumulative Emphasis.</b>
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## ANTITHETIC EMPHASIS.

**Antithetic Emphasis** is that which is applied to the contrasted words of an antithesis.

Antithesis, from which this division of emphasis derives its name, may be defined a phrase or sentence in which words are contrasted with each other.

**RULE I.**—The contrasted words of an antithesis must be emphasized.

### EXAMPLES.

1. I *go*; but I *return*.
2. Thus do I *live*, thus will I *die*.
3. It is more blessed to *give* than to *receive*.

B

4. It is my *living* sentiment; and, by the blessing of God, it shall be my *dying* sentiment.

NOTE.—The above are examples of *single* antithetic emphasis. The following are examples of *double* antithetic emphasis:

1. To *err* is *human*; to *forgive*, *divine*.
  2. *Business* sweetens *pleasure*, as *labor* sweetens *rest*.
  3. *Without* were *fightings*, *within* were *fears*.
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### ABSOLUTE EMPHASIS.

**Absolute Emphasis** is that which is applied to words that are in themselves important, or that do not derive their claim to vocal prominence from antithesis expressed or implied.

RULE II.—Words of command, words serving to express any important idea, whether exclamatory or not, must be made emphatic.

#### EXAMPLES.

1. *Stand!* the ground's your own, my braves!
2. *Look!* how his temples flutter.
3. Jacob's heart *fainted*, for he believed them not.
4. I *love* it! I *love* it! And who shall dare  
To chide me for loving that old arm-chair?
5. I feel of this dull sickness at my heart, *afraid*.
6. Here I stand and *scoff* you! Here I fling *hatred*  
and *defiance* in your teeth.

### CUMULATIVE EMPHASIS.

**Cumulative Emphasis** is that which is applied with gradually increasing force to a succession of emphatic words, the last receiving the greatest.

**RULE III.**—Cumulative Emphasis is generally applied to a succession of emphatic words.

#### EXAMPLES.

1. *On!* **ON!** you noble English.
2. *To arms!* to **ARMS!** ye braves!
3. *To arms!* to **ARMS!** to **ARMS!** they cry!
4. *Hence!* **HOME,** you idle creatures, get you **HOME!**
5. *Hurra* for bright water! **HURRA! HURRA!**

### INFLECTION.

**Inflection** is a bend or slide of the voice upward or downward.

There are two inflections,—the **Rising Inflection** and the **Falling Inflection**.

INFLECTION { **Rising Inflection,**  
                  **Falling Inflection.**

The **Rising Inflection** is a bend or slide of the voice upward.

The **Falling Inflection** is a bend or slide of the voice downward.

This mark (') indicates the *rising inflection*; and this (˘), the *falling inflection*.

## EXAMPLES.

1. Did you say oh'?
2. Did you say rope'?
3. Did you say moment'?
4. Where shall we go'?
5. When will he come'?
6. Did you say oh', or ah'?
7. Did you say rope', or hope'?
8. Did you say moment', or potent'?

NOTE.—The movements of the voice in reading these examples may be represented thus:—

Did you say **o—h?**

Did you say **rope?**

Did you say **moment?**

Where shall we **g—o?**

When will he **come?**

Did you say **o—h,** or **a—h?**

Did you say **rope,** or **hope?**

Did you say **moment,** or **potent?**