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Spanish pronunciation
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Spanish Pronunciation

ADAPTED TO COPIOUS
ORAL EXERCISES

BY
RALPH E. BASSETT
UNIVERSITY OF CINCINNATI



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SPANISH PRONUNCIATION

By R. E. Bassett (University of Cincinnati)

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*with author's
complement*

A comprehensive handbook of the sounds and signs of the language in speech and writing. Holding a practical aim in view it employs no special phonetic notation, but relies on copious exercises for oral drill according to a carefully graded arrangement that advances step by step.

It comprises nine classified lessons intended to serve as a forerunner to the grammar study proper, designed on the principle that a good pronunciation is the key to effective language study and that its rudiments should be acquired intelligibly, by some sort of systematic training, before the grammar is regularly taken up.

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RALPH EMERSON BASSETT



Preface

The present volume is an outcome of the author's experience that a good pronunciation is the corner-stone of all effective foreign language study, and that its acquisition is the first stage prescribed in this study. It is the prime factor in any proficiency worthy of the name. There can be no genuine progress with lasting results until after the elements of pronunciation have been fixed clearly and unmistakably at the very outset, to the end that subsequent grammar study with its copious demonstration exercises be pursued with undivided attention. Words and inflections leave no clear impression on the learner's mind and fail to become fixed in his memory when disguised in his study experience by boggled or mutilated speech sounds. As long as the learner is hampered by such a handicap the ground he may cover in the grammar is virtually valueless as a measure of actual progress. On the other hand, once he vitalizes his study processes by forming reputable habits of pronunciation he has conquered half the task toward mastery of the language.

It follows, then, that the pronunciation of a new language is a subject important enough to deserve some special preoccupation—far too important to be left for the learner to pick up or to stumble into along with the study of the grammar, or to be dismissed in a few perfunctory, carefully guarded directions that only disconcert and mystify him. Few people are able to do more than one thing at a time and do it well: to expect of the beginner an intelligent grasp of language sounds and forms at the same time is to defeat any practical results in either line and, at best, to provoke only fatal habits of superficiality.

There is no more ruinous fallacy than the notion that a bad pronunciation does not matter, that significant distinctions of sound are negligible. The fact that Spanish pronunciation is less perplexing than that of other modern languages is no excuse whatever for condoning in it careless, slovenly habits—on the theory, apparently, that a boggling, bungling pronunciation does little harm in the simpler language, altho

such laxness could never be tolerated in a language of really difficult pronunciation, such as French or English. Rather, habits of precision in all details are quite as much needed by the simpler language in order to counteract the insidious temptation to carelessness, on the learner's part, because of the fewer obstacles to be overcome. The question at issue is the businesslike proposition of getting the utmost out of superior natural advantages—such as Spanish offers in its nearly phonetic spelling—instead of making them the excuse for neglect and waste.

We conceive, therefore, that the more profitable arrangement is to postpone grammar until the learner can pronounce intelligibly—and consciously so—what he is trying to learn: time thus spent at the outset is richly repaid in the end by the sense of confidence the learner early acquires, by freedom from the sense of permanent structural weakness in his knowledge that a poor pronunciation always leaves behind it. The present volume is offered as an agency to this end, serving as an introductory preparation for the study of grammar proper, setting forth the main sounds of the language in terms as simple as is consistent with precision of definition, and fixing each sound by means of abundant ORAL exercises as an indispensable factor in an accomplishment whose very essence lies in the coöperation of the living voice. The volume takes a broad and comprehensive view of its task, and touches upon everything of practical importance concerning the sounds and signs of the language, written and printed as well as spoken.

In the furtherance of his purpose, the author has held in view the needs of his special constituency of learners untrained in phonetic science and easily distracted by a multiplicity of fine-spun distinctions set before them as the first claim on their attention, or by overscrupulous vagueness that provides nothing tangible to work upon. Holding a strictly practical purpose in view, he frankly disavows any affectation of being "scientific" in a sense that would defeat this purpose by bewildering and discouraging the average beginner rather than helping him. On the theory that a workable, intelligible pronunciation is far better than none at all, and is the only one accessible to the mass of beginners, he has not hesitated to compare Spanish sounds with the nearest English equivalents possible—avoiding all controversy as to the practical merits of this policy, which speaks for itself as the only common sense solution of a thorny question. Its final solution will never be possible without the coöperation of mechanical agencies for reproducing the example of the living voice in a genuine language laboratory.

Pending the realization of this ideal, our instrumentalities are necessarily crude and imperfect, depending much on the learner's spontaneous coöperation. Deliberate, careful ORAL practice in preparing the lesson examples is the vital principle of the subject matter. Yet a certain amount of writing has been combined with lesson preparation as an auxiliary to stimulate and focus attention on a given topic, and at the same time to furnish the teacher with a dependable clue—often the only one readily attainable—that the ground of the lesson has been covered. In the author's own experience, the practical benefits of this writing drill are incontrovertible.

In a subject so fluid and shifting as the speech of a living language the question of pronunciation standards is always liable to give occasion for divided opinions and expert controversy. The trouble is at a minimum in English and French, whose standard of good usage is fairly uniform, since all educated people speak the same dialect and give unquestioning allegiance to it as their orthodox speech representative. But where—as in Italian, to some extent in German, and above all in Spanish—lack of long political and cultural centralization in the past has allowed an outlying circle of educated dialects to flourish, the question of a normal orthodox standard of usage must obviously become, now and then, a perplexing one to decide. In such cases it is rash to assume dogmatic authority.

Any doctrine of a pronunciation standard must contain an element of approximation based on an average of conditions. For even the pronunciation of the educated is never absolutely uniform, even in those idioms where the authority of good usage is strongest. In cases of recognized variations the learner must select one standard and stick to it. When with time this is fixed in his speech habits he is in a position to adapt himself to significant variations as occasion arises. In this spirit the author has been guided—where good usage is elastic or unsettled—along the course that appealed to his judgment as the safest one to follow.

In respect to the vowels, the author has followed the traditional course of recognizing but one invariable sound to each of the five letters, leaving out of account the question of their modifications. It seems well assured that the five vowel letters have various minor shades of pronunciation, but to what degree and under what fixed conditions of occurrence has been a matter of considerable controversy, which should be ruled out of an elementary manual. To debate their unsettled claims in a work of practical pedagogics would be far more likely to clog progress than to clear it. For example cf. the following opposed authorities—

F. Araujo (*Estudios de fonética castellana*, 1894)

and

F. M. Josselyn (*Études de Phonétique espagnole*, 1907)

question the regularity and uniformity of vowel changes.

BUT

M. A. Colton (*La Phonétique castillane*, 1909)

asserts such changes and presents a plausible treatise in support of his conclusions, while confessing that the subject is beset with perplexities and uncertainties.

R. E. BASSETT

Measures

The vital subject matter of this volume, considered as indispensable to the learner's training, is distributed over nine topical lessons suitable for as many class lessons of college grade, and proportionately subdivided for younger pupils. A tenth lesson (including ¶ 29 as part of review matter) is recommended for an efficiency examination based chiefly on oral and dictation tests from selected word examples of average length.

Each lesson closes with a "Question Syllabus" serving as an analysis of the subject matter and construed with much minuteness of phraseology for the sake of fostering some degree of definiteness and precision in the answers sought for. But only the essential facts of the lesson are thus queried, and the learner should be held responsible for these only—except in so far as the teacher chooses to modify them. Each Syllabus thus affords a lesson program for the learner to follow and be guided by in harmony with the Directions of page 1.

In the class, however, where limited time often shrinks the desired fullness of drill opportunities, the oral exercise of the lesson is the prime consideration and should be given first attention after the necessary preliminaries are disposed of. The questions from the corresponding syllabus are helpful, as time may then or later permit, in stirring up the subject and bringing out its salient features as a body of systematic knowledge in theory and practice. But only learners of good aptitudes and habits of industry can ordinarily be relied upon to furnish this comprehensive test at the outset of a given lesson. Here the stress must be put on oral exercise supplemented by frequent dictation tests, which (even tho brief) afford valuable drill and an unmistakable measure of progress.

The Appendix comprises a variety of supplementary matter properly coming within the comprehensive scope of the volume out of due regard for unity of the subject presented. It therefore serves primarily for reference or for lesson assignment later in the course as the teacher's judgment may suggest.

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DIRECTIONS

1. LEARN paragraphs numbered (¶ 1, ¶ 2, ¶ 3, etc.) and lettered ((a), (b), (c), etc.). They comprise matter of primary importance for the learner's progress, to be *studied* (not merely run over or glanced at) and closely compared with the accompanying examples.

Rem. Considered in its broadest sense, "grammar" means unity and sequence in the pursuit of language study. Hence a concern for grammatical principles is indispensable in order to classify and coordinate the successive steps of language study into an educational process lifted above amateurishness and guesswork.

Accompanying *examples* are not less indispensable for visualizing rules that would often seem meaningless or insignificant without them. The examples are therefore vitally related to the learner's study habits, in behalf of which they are made exceptionally full so as to constitute a fitting introduction into the Exercises proper.

To skip the examples as superfluous or incidental—whether in pronunciation or syntax—means speedily to choke up the path to normal progress, or at best to make it slow and wasteful.

2. READ **Remarks (Rem.)** printed in this form. They give directions, and call attention to precautions which the learner is expected to *read carefully* and apply to his study methods (which, without them, are likely to remain incomplete and defective).

3. CONSULT *Remarks (Rem.)*, printed in this form, whenever referred to. They contain grammatical matter supplementary to that of the numbered and lettered paragraphs, and are intended to round out the treatment of the topic they deal with. They are expected to serve primarily as reference sources for the exercises (usually by means of foot-note numbers) to explain a subordinate point therein that deserves such notice, but lies outside the prescribed subject matter.

They are therefore not to be memorized as a part of the lesson containing the main paragraphs to which they are appended, but to be reserved for careful consultation whenever reference is made to them through the exercises.

4. Remarks in fine print are discretionary. They contain explanatory comments along with a variety of philological matter—chiefly scraps of historical and comparative grammar—suggested by the main topic as coming within the scope of the progressive inquiring learner on points he is most likely to ask questions about, especially if he have some acquaintance with Latin and French or German. But being outside the regular study matter they are left to his initiative or may be used by the teacher as a source of summary reference for this or that question bearing on the points they specifically deal with.

5. WRITTEN EXERCISES. Use standard writing paper of business-letter size (11 x 8½ in.), one side ruled, with top and left-hand margins laid off. Write on one (ruled) side only, in ink, *leaving side margin free* for the reader's marks or corrections. Midway in the top margin inscribe the source (i. e. title of text-book) and number of the exercise to be written.

Do not crowd the manuscript (i. e. follow the ruled lines), and take as many sheets as needed.

Set word lists and conjugation forms as nearly as possible in parallel columns corresponding to the order of the text.

Begin each whole sentence on a new line, starting at the margin.

When the exercise manuscript is finished, sort and number the sheets of paper, fold once lengthwise, and on the outside sheet endorse at the upper end with the triple identification of **writer** (reverse order), **course**, and **date**, e. g. (note minor details)—

Blank, A. B.

Span. 1—Sec. I

Mon., Oct. 1, 19—

EXPLANATORY SIGNS (), [], < >, =, -, *Italics*, ^)

For securing conciseness and convenience of arrangement, the following graphic devices are used throughout this work in a systematic fashion, namely—

1. **Parentheses ()** mean that matter so enclosed is explanatory in a restrictive sense, e. g. "hard *g* (as in 'go')." **meter** 'to put (inside)' means 'to put' in the sense that applies to 'inside'.

(a). In *composition*, English words so enclosed are NOT to be translated into Spanish, e. g. 'My father is (a) lawyer'—i. e. the Spanish equivalent does not take the indefinite article.

2. **Brackets []** mean that matter so enclosed is explanatory in a correlated function supplementary to the main one with which it is coupled, e. g. **o[b]scuro** means that the word may read **oscuro** or **obscuro**. '[man]-servant' may be read as 'servant' or 'man-servant', the former definition here implying and including the latter. **-[c]iñón** means that both **-ciñón** and **-iñón** behave the same way as endings. **almorzar** 'to [eat] breakfast' means 'to breakfast' or 'to eat breakfast'. **llevar** 'to take [away]' means 'to take away' or 'to take' in the correlated sense of 'away'.

(a). In *composition*, English words so enclosed are—whether appropriate or not to English idiom—to be translated into Spanish, whose idiom requires or prefers their corresponding use, e. g. '[the] Mr. Suárez says [that] he can't come'. 'In [the] spring and [in the] summer'.

Rem. Bracketted matter in both the Spanish and English counterparts of a definition points out derivative definitions coördinated with each other, e. g. **[re]nacer** 'to be born [again]' means **nacer** 'to be born' and **renacer** 'to be born again'.

3. **Angular Brackets < >** mean that matter so enclosed is an alternative word or form to the one that precedes, the sign being virtually equivalent to OR or AND introducing the enclosed matter, e. g: **otro<a>** reads **otro** (masculine) or **otra** (feminine), according to requirements. **al<por el> contrario** means that the term may read either **al contrario** or **por el contrario**. **bajar** 'to go (come) down' means **bajar** 'to go down' and 'to come down'.

Rem. Angular bracketted matter in both the Spanish and the English counterparts of a definition points out corresponding supplementary elements coördinated with each other, e. g. **acabo<acababa> de hablar** 'I have (had) just spoken' means **acabo de hablar** 'I have just spoken' and **acababa de hablar** 'I had just spoken'.

4. The (set-off) **Sign of Equality (=)** means—when connecting a Spanish word or phrase with the corresponding English—that the former has an indefinite or figurative language that is transmitted freely or idiomatically rather than by a literal translation (the force of which, however, the learner should take the trouble to acquaint himself with whenever he has the means at his disposal), e. g. **Buñolero, a tus buñuelos** = 'Cobbler, stick to your last' (while the literal meaning is 'Fritterfryer, to your fritters').

5. The **Hyphen (-)** connecting English separable words in the composition (Ex. C) shows that the parts so united are to be considered in Spanish as a single word or inflectional unit, and to be treated accordingly, e. g. 'I-have' means that the corresponding Spanish is to be considered as one word (**tengo**), but 'I have' (i. e. separated) would be understood as calling for the separate factors of pronoun and verb (**yo tengo**); 'uncle-and-aunt' is expressed by one word (**tíos**). Similarly, 'I-am-

going' and 'he-is-called' refer to **one inflectional unit** each (**voy** and **se llama**, respectively); while 'to-look-for', 'to-look-at', 'to-listen-to' mean that 'for', 'at', and 'to' have here no independent prepositional existence in Spanish, as they have in English, but are a part of the primary verb idea (as **buscar**, **mirar**, and **escuchar**, respectively).

Rem. 2. A set-off intervening word is outside of the combination connected, e. g. 'What are- you -looking-for?' means 'you' is to be separately expressed.

Rem. 2. A hyphened word or series of words depending on the key word of the expression is to be treated as a negligible modifier of the main word in question (which is usually a verb subject or object that includes its modifiers), e. g. Corrije Vd. **los-errores-que-señala-el-maestro-en-sus-temas?** Here the hyphened words form the grammatical object, of which the **boldface** element is the only one to be taken into consideration, e. g. in the pronoun correlative of the reply (i. e. **Los** corrijo).

6. *Italics* set off matter in English for emphasis or distinctiveness, or for contrast with correlated boldface matter in Spanish.

In composition (Exercises C), the italicized member of a hyphened English series names the word to be sought for in the general vocabulary as the key to the meaning of the whole expression, e. g. '*uncle-and-aunt*' means '*cf. uncle*' in the vocabulary, where the necessary data will be found. Similarly 'We-are- not -*afraid*' refers to 'afraid', 'I-am-going-down' points to 'go', 'He-is-going-to-bed' refers to 'bed', 'A-great-deal-of' to 'deal', etc.

7. The curved sign \frown connecting Spanish words (e. g. me \frown equivoco) or syllables thereof (e. g. le \frown e, mo \frown hoso) calls attention to the need of word or syllable linking in pronunciation (§ 23 2, § 24).

PRONUNCIATION

SOUNDS AND SIGNS

Remark. The virtue of the following exercises lies in **ORAL PRACTICE**. Little is accomplished by merely *reading* them to one's self, nothing whatever by only *looking* at them (which is all that silent reading is apt to amount to). The prime object of oral practice is to fix the habit of perfect team work, as it were, between the voice organs and the will, so that the former will accustom themselves to respond readily to the latter, in the same way that music practice aims at realizing a like coöperation between the eye that reads the notes and the voice or hand that executes. To attempt to study pronunciation without oral practice is as irrational as to seek to acquire technique in music by merely learning to read notes, or dexterity in any craft or art (e. g. fencing) by merely looking on.

In getting a new sound the beginner's first duty is to learn to isolate it, detaching it from the sound that precedes and the one that follows in the same word, and keeping it unchanged under all conditions of occurrence. To this end he is expected to practice the examples **ALOU \bar{D} —slowly, carefully, distinctly**—repeating the operation for each one until confidence is acquired. Only through patient practice in thus training the ear and the speech organs to work smoothly together can the learner ever succeed in recognizing with certainty a given sound he hears, and in making his own recognizable.

Until he accomplishes this much in the task of pronunciation his future grammar study will be robbed of all vitality and stability.

Vowels

LESSON I (¶ 1-3)

SIMPLE VOWELS (monophthongs)

¶ 1: Introductory (Sounds, Alphabet, Spelling)

¶ 2: Vowels (in general)

¶ 3: Simple Vowels (Monophthongs)

1. Introductory. 1. **Sounds.** The Spanish language has, in its standard usage, 46 *clearly defined* units of speech sound¹—23 vowel units² and 23 consonant units, nearly all of which are current in English, as well, and can be standardized³ in terms of English equivalents.

2. **Alphabet.** Spanish sounds are expressed graphically⁴ by an alphabet of 30 characters or letters, which comprise the 26 simple letters of the English alphabet, together with 4 compound letters—**ch**, **ll**, **ñ**⁵, and **rr**—considered as simple and inseparable alphabetic characters for the sounds they represent.

3. **Spelling.** Spanish spelling is virtually phonetic: i. e. Spanish words are, for the most part, spelled and written as pronounced, inasmuch as each letter or letter combination to a given sound always represents this sound unchanged.

Rem. 1. Spanish shares the peculiarity of all the Romanic languages in having a more vigorous tongue, lip, and jaw action than is the case in English, producing an abrupt, jerky, disconnected ("staccato") movement. The English speaking learner should, then, **aim at extreme fullness and clearness of utterance**—particularly of vowels—, **with the syllables sharply marked off.** To counteract the opposite tendency in his own language he can well afford to stress these features, even to the point of apparent exaggeration. In such a matter, overdoing is infinitely preferable to underdoing: the latter is worthless in its results, while the former merely emphasizes an indispensable characteristic, which in time will properly tone itself down. From the outset, the most scrupulous habits of thoroughness and carefulness in matters of pronunciation should be cultivated by the learner and insisted on by the teacher.

Rem. 2. Of the 26 English characters common to Spanish, all are standard save *k* and *w*, which are met but rarely in naturalized words of foreign origin (English and German), e. g. *dock*, *moka*, *Berwick*, *Weyler*. Hence the active Spanish alphabet may be said to consist of 28 letters, rejecting *k* and

¹ A speech sound is a vocal unit not capable of subdivision without loss of its identity. It may be a primitive (e. g. *a*, *b*) or a compound of two or more primitive (as *ai*, *ch*, *iei*) so closely fused together as to be inseparable save by phonetic analysis.

² I. e. 5 simple vowels (monophthongs) and 18 compounds (14 diphthongs and 4 triphthongs).

³ I. e. sufficiently for all practical purposes.

⁴ "Graphically," i. e. by written or printed signs.

⁵ Named "ñ with *til'de* (")" or "soft ñ."

w—although both are needed in a complete type-setting outfit for printing foreign names that may occur descriptively (e. g. *coke*, *pick-nick*, *Hawai*, *Windsor*, *Washington*).

Rem. 3. The language is unphonetic in respect to the following alphabetic characters: blended sound of **b** and **v** (¶ 10 1); American soft **c** (¶ 8 1, II) like **s** (¶ 18 Rem. 1); (silent) **h** (¶ 11 2); front-vowel **j** for **g** (¶ 9 1a); a few standard examples of final **y** for **i** (¶ 5 IIb), and a few fluctuating examples of **x** for **j** (¶ 9 Rem. 7).

Rem. 4. By "clearly defined" (¶ 1 1) is meant those sounds that the untrained ear can and must learn to recognize. Phonetic experts claim many finer distinctions than those set forth in the following lessons, but most of them have not, as yet, emerged from the fog of learned controversy. Besides, to insist upon them here, as a prerequisite of elementary instruction, would result in fatally clogging all progress.

Rem. 5. A systematic study of Spanish pronunciation is composed of the following indispensable elements, in the order taken up here:—

- | | | | |
|--------------------------------|---|---|----------------------------------|
| (1). Letter sounds
(¶ 2-18) | { vowels (¶ 2-3)
consonants (¶ 7-18) | { diphthongs (¶ 4-5)
triphthongs (¶ 6) | { full vowel diphthongs (¶ 5 I) |
| | | | { semi-vowel diphthongs (¶ 5 II) |
| (2). Syllables. | { Syllabication (¶ 19-24): i. e. letter sounds grouped into syllables | | |
| | { Accentuation (¶ 25-27): i. e. word identity determined by syllable stress | | |

(a). The language has three diacritic¹ signs, considered as organic elements in the spelling and writing of the letters *over* which they are found: the (acute) accent mark ' (occurring over vowels only); the dieresis² ¨ (occurring only over **u**, as **ü**); and the *til'de* ~ (occurring only over **n**, as **ñ**).

Rem. 6. Hence, being written *above* the letters with which associated, Spanish diacritic signs are all *superscript*, as distinguished from *subscript*, or written below the letter (e. g. the French cedilla, ç), of which last there are no examples in modern Spanish.

¶ 2. A **Vowel** is a voice sound having a resonant continuable tone: i. e. a sound not broken or checked in its passage (as is the case with a consonant), like the cries of birds and (brute) animals.

Rem. 1. The different vowels represent tone modifications produced by the tongue and lips according as these cooperate, from different positions, to obstruct or facilitate, in varying degrees, the free outward passage of the vocalized breath (cf. Rem. 4).

(a). Vowel sounds are classified as simple (monophthongs, e. g. *o*) and compound (diphthongs, e. g. *I* [= *eye*], (Eng.) *u* [= *you*], and triphthongs).

Rem. 2. The distinguishing mark of a simple vowel, as contrasted with a compound, is one *even*, *uniform* sound (e. g. of a note in singing), free from the final diphthong feature of so-called "vanish," e. g. 'Oh sa-cy, Joh-oe, take ca-ere and don't get si-ick.'

This "vanish" is so marked a trait of English monosyllables—especially in drawled or deliberate utterance—as to make the (stressed) vowels thereof tend to become virtual diphthongs (i. e. compound vowels).

It is a tendency to be shunned in the Romanic languages, whose jerky staccato movement (¶ 1 Rem. 1) affords, besides, a helpful agency toward minimizing such a blemish.

Rem. 3. The study of Spanish vowel sounds is best undertaken by correlating them in the following standard phonetic order:—

i e a o u

¹ "Diacrit' ic [a]" = distinguishing, distinctive; in its broadest sense, as here, it is said of any mark or sign so employed. ² Pronounce di-er'e-sis.

Case 2. An example is given of a certain situation occurring in the distribution of the unit in the following cases: unit and specific individual and directly. Make the relation $\rho = \text{unit} \text{ stress} \text{ density} \rho = \text{unit} \text{ stress} \text{ density}$ in the relation consisting of the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$.

Let us consider the following as the following: in each case in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

Case 3. An example is given of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

The relation $\rho = \text{unit} \text{ stress} \text{ density}$ is given in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

Case 4. An example is given of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

Case 5. An example is given of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

1. 1 is an example of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

2 is an example of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

3 is an example of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

4 is an example of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

5 is an example of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

6 is an example of a certain situation occurring in the distribution of the unit in the following cases: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$ and the following: $\rho = \text{unit} \text{ stress} \text{ density}$.

Case 6. The following cases are given:

- 1 3. **a** = *a* in 'car-pet' or 'fa-ther'¹ (with tongue lying flat and mouth wide open, as in yawning):—
 a da la cal sal las² más² tras² mar par a-la al-
 ma al-ta a-ma ar-ca ar-pa ca-ble ca-ma ca-pa ca-ra
 ca-sa² da-ma fa-ma ga-na gra-na la-na man-ta ma-ta
 pa-la pa-pa pa-ta pla-ta plan-ta sa-la san-ta ta-pa
 5 tram-pa al-pa-ca al-fal-fa a-mar-ga A-ma-ta ba-na-na ba-
 ta-ta cam-pa-na Ca-ra-cas² ca-ram-ba cas²-ca-da gar-gan-ta
 pa-ga-na pa-ta-ta se-ma-na al-par-ga-ta a-na-gra-ma a-pa-
 ra-to ar-ga-ma-sa² ca-bal-ga-ta Ca-la-tra-va ca-la-ve-ra ca-
 ma-ra-da ca-ta-ra-ta ga-ra-ba-to a-mal-ga-ma-ra ca-la-ve-ra-
 10 da es-ca-pa-ra-te ex-tra-va-gan-te la se-ma-na pa-sa²-da San-ta
 Mar-ga-ri-ta in-dé-ter-mi-na-ble á-ni-ma San-ta Bár-ba-ra cá-
 ma-ra lám-pa-ra Má-la-ga más²-ca-ra ga-lá-pa-go Al-cán-ta-
 ra pa-rá-bo-la a-cá ma-má pa-pá pa-pal pa-pel ca-nal
 ca-pi-tal ca-ta-lán char³-la-tán ga-na-pán na-da más² San-
 15 ta Fe el ca-mi-no re⁴-al el ca-nal de Pa-na-má a-mar can-tar
 ha⁵-blar pa-sar am-pa-rar Tra-fal-gar.

Rem. 7. **a** is orally the strongest and most sonorous of the vowels, since its flat tongue position and the wide open mouth offer the least obstruction to the outward passage of the column of air.

Rem. 8. For double **a** (aa) cf. ¶ 23 2.

4. **o** = *o* in 'nor[mal],' 'north[-ward],' or 'por-poise' (with lips well rounded and mouth passage well open).
 1 lo no col sol con don flor por dos² tos² co-co
 co-mo co-ro co-sa² ca-so² cor-so² fon-do lo-co mo-do
 mo-no mo-ro o-ro o-tro plo-mo po-co so-lo so-plo so-
 to to-mo ton-to do-ble no-ble ro⁴-ble co-bre po-bre
 5 so-bre Al-fon-so² co-lo-co co-lo-no co-ro-na do-no-so mo-
 men-to mo-ro-so² no-so-tros² por-te-ro pro-vo-co Ro⁴-dri-go
 so-bri-no som-bre-ro se-no-ro vo-so-tros² do-lo-ro-so² o-lo-ro-
 so² ma-ri-ne-ro de o-tro mo-do lo-co-mo-to-ra pe-ca-mi-no-so²
 10 có-mo-do fós²-fo-ro pró-lo-go fo-tó-gra-fo mo-nó-lo-go te-ó-
 lo-go ca-lor co-lor do-lor bo-tón cor-dón mon-tón al-
 go-dón Cris-tó-bal Co-lón.

Rem. 9. For double **o** (oo) cf. ¶ 23 2.

5. **u** = *oo* in 'cool-ness' or *u* in 'rul-ing' (uttered broad and full, with lips tensely rounded or puckered up, as in whistling, so as to leave a diminished mouth passage):—

1 Considered as the intermediate sound between *a* in 'tack' and *a* in 'talk'. 2 With hissing *s*.
 3 With *ch* as in 'chin'. 4 With strongly trilled initial *r*. 5 With silent *h*.

Rem. 10. AVOID English *u* (as in 'pure'), which—like English *i*—is not a simple vowel sound at all, but a diphthong (= Spanish *iu*).

Rem. 11. When—as often happens—*i* and *u* are the vowels of adjoining syllables (e. g. in *tri-bu, púl-pi-to, dis-pu-ta*) **cultivate ease and readiness in shifting the lip position from the one extreme of the vowel scale to the other** (i. e. from extreme retraction to extreme puckering-up—cf. ¶ 2 R. 3). Only by prompt and decided lip coöperation, in each extreme, is the corresponding Spanish vowel effectively produced.

su tu un Sur Bur-gos¹ bus¹-to Cu-ba cu-bre cu-bro¹
 cul-pa cul-to cum-ple cu-na cu-ra cur-so cur-va du-ro
 fru-ta fu-mo gus-to lum-bre lu-na lu-nes¹ lus¹-tre lu-
 to mu-cho² mu-la mun-do mu-ro mus¹-go plu-ma pun-
 to pu-ro rum³-bo su-mo tri-bu tu-bo tum-ba u-no
 u-na u-va vul-go a-dul-to a-gu-do al-gu-no as-tu-to a-5
 sun¹-to con-duc-ta cor-du-ra cos-tum-bre cos¹-tu-ra cul-ti-
 vo cul-tu-ra dis-pu-ta em-bus¹-te es¹-pu-ma fac-tu-ra fi-
 gu-ra for-tu-na fu-tu-ro i-lus-tre in-sul-to le-gum-bre lo-
 cu-ra mi-nu-to mo-lus-co os-cu-ro oc-tu-bre pin-tu-ra
 pro-fun-do pu-pi-lo pu-pi-tre se-gun-do se-gu-ro sus¹-pi-ro¹⁰
 tor-tu-ra tu-mul-to u-su¹-ra vo-lu-men com-bus-ti-ble cu-
 cu-ru-cho² es-cul-tu-ra im-por-tu-no in-du-da-ble ins-tru-men-
 to mo-nu-men-to mu-che²-dum-bre pro-duc-ti-vo se-pul-tu-ra
 su-cu-len-to sus-ti-tu-to tur-bu-len-to u-ni-for-me im-per-tur-
 ba-ble in-du-bi-ta-ble ma-nu-fac-tu-ra Pe-rú su-til us-ted¹⁵
 fru-gal na-tu-ral Por-tu-gal su-cur-sal¹ tri-bu-nal sul-tán
 al-gún be-tún co-mún se-gún cu-brir cum-plir dis-cu-tir
 su-cum-bir con-duc-tor i-nun-dar mur-mu-rar pro-cu-rar mu-
 sul¹-mán cá-l-cu-los¹ cré-du-lo cú-mu-lo fá-bu-la lú-gu-bre
 lú-pu-lo mús-cu-lo mú-si¹-ca nú-me-ro púl-pi-to púr-pu-ra²⁰
 rú³-bri-ca rús³-ti-co súb-di-to úl-ti-mo ú-vu-la vál-vu-la
 ar-tí-cu-lo cre-pús¹-cu-lo dis-cí¹-pu-lo es-crú-pu-lo es-pí-ri-tu
 es-tú-pi-do man-dí-bu-la mi-nús¹-cu-la o-pús¹-cu-lo pe-nín-su-
 la ri³-dí-cu-lo so-nám-bu-lo ve-hí¹-cu-lo ver-sí-cu-lo ves-tí-
 bu-lo es-pec-tá-cu-lo si-mul-tá-ne-o se-gún su gus-to in-ver-ná-25
 cu-lo⁶ el ma-nus-crí-to⁶.

Rem. 12. *u* is orally the weakest (i. e. least sonorous) of the vowels, since the tongue humping in the rear of the mouth (¶ 2 Rem. 3) offers the maximum degree of obstruction to the column of breath in its passage outward. *i* stands in next degree, its front position giving it a slight advantage over *u* in respect to sonority.

1 With hissing *s*. 2 With *ch* as in 'chin'. 3 With strongly trilled initial *r*. 4 With soft-*c* (as *c* in 'city' or *th* in 'thin').
 5 With silent *h*. 6 Illustrating all the vowels.

These facts explain the phonetic rating of **i** and **u** as "weak" vowels relative to **a**, **e**, and **o** as "strong" vowels—a distinction that is vital to the consideration of diphthongs and triphthongs (¶ 4-6).

Rem. 13. **u** is *inorganic* (i. e. silent) in **gui**, **gue**, and **qui**, **que**—serving in these combinations merely as a spelling tag to give notice that in them **gu** stands for hard-**g** (as in 'go', 'guess'), and **qu** for hard-**c** (= **k**, as in 'etiquet'), e. g. **gui-a** (= *ghi-a*), **pa-gue** (= *pa'-ghe*); **Qui-to** (= *ki'-to*), **du-que** (= *du'-ke*).

Rem. 14. **u** is always *inorganic* in **qu**, but in a few examples it is organic in **gui** and **gue** (i. e. pronounced with its independent value so as to produce *gwi*, *gwe*). When it is so pronounced it is written with the dieresis (¨) as **güi**, **güe** (the two adjacent vowels forming a diphthong), e. g. **ar-güir** **ar-güi-mos** **ar-güí** **a-güe-ro**.

6. **y** as vowel = **y** in 'boy' = Spanish **i**, which is so written (**y**) as follows:—

As the conjunction 'and': e. g. **ca-sos**¹ **y** **co-sas**¹ **pla-ta y o-ro**.

As word final²: e. g. **doy** **soy** **ley** **rey**³ **es-toy**.

Rem. 15. For **y** as semi-vowel cf. ¶ 5 2 (a); and as consonant, ¶ 18 4.

Rem. 16. The above vowel values are common to all the Romanic tongues. But in certain of them—notably in French and Italian—several of the vowels, most distinctively **e** and **o**, require each a subdivision according as the lip and tongue position is: (1) more tense, with a narrower channel for the air passage in its exit, thus producing a sound called "close" (e. g. in the above example for **e**, and **o** in 'bro-ker'); or (2) more relaxed, with a freer passage for the column of air in its exit, thus producing a sound called "open" (e. g. in 'met' and in the above example for **o**).

A corresponding distinction for "close" and "open" vowels is claimed also for Spanish, but it operates to a degree much less clearly marked than it does in French and Italian and is of much less importance to the learner. To insist upon such a distinction here would involve a multiplicity of rules and checks (often more or less hypothetical) that would commit more mischief than accomplish good because of distracting the learner's attention from *vital* distinctions.

The values or qualities of the vowels given in the preceding pages are the usual or normal ones on which the learner is dependent for his first steps forward. But it is well to be aware of the fact (as an explanation of what might, at times, seem inconsistencies to the discerning ear) that each of the vowels may have somewhat the following range (in roughly approximate English values):—

a from "fat" to "far".

e from "close" in "mate" to "open" in "met".

i from "close" in "meet" to "open" in "mit".

o from "close" in "note" to "open" in "not".

u from "close" in "pool" to "open" in "pull".

In respect to **e**, **i**, **u**, the "close" quality prevails when they are stressed (tonic), the more "open" is discernible when they are in unstressed (atonic) syllables, (e. g. *me-te*, *vi-vi*, *tu-mul-to*). But, even here, the Spanish "open" quality is less marked than the above English equivalents, and for the sake of establishing vital distinctions to be insisted on as a prerequisite to any progress whatever, the teacher may consider it as negligible.

In respect to **o**, the distinction between the "close" and "open" varieties is more clearly discernible, the stressed syllable in **-o** having the standard "open" quality above prescribed, while the unstressed syllables are more noticeably "close" (e. g. *co-co*, *po-co*, *fon-do*, *co-lo-no*)—a coordination that the teacher may even insist on to advantage.

Rem. 17. Having observed how unlike the Spanish and English vowel characters are in their respective pronunciation, **always refer to or identify the Spanish characters** (as for spelling purposes) **by their own names** (i. e. their phonetic values)—rather than by their utterly misleading English names. For example, Spanish **i** means (English) *ee* only and always. To spell it or refer to it as = (English) *eye* is to indulge in a stupid mystification that fatally clogs progress with blundersome cross associations.

QUESTION SYLLABUS⁴

(¶ 1 1) How many (clearly defined) units of speech sound has Spanish?
How many are vowels and how many consonants?

¹ With hissing **s**. ² Replacing **i**, by a conventionality of Castilian spelling, as the second member of a final diphthong (¶ 5 2b). ³ With strongly trilled initial **r**. ⁴ In recitations, an answer, in order to convey clear and definite impressions of lesson facts, should comprise as far as is practicable, a complete proposition that includes the terms of the question, e. g. **QUES:** How many units of speech sound has Spanish?—**ANS:** *Spanish has 46 units of speech sound.* But in written examinations, where time is the all important consideration, the utmost brevity of reply is to be expected.

To what extent do they compare, in general, with English sounds?

- (¶1 2) How many characters comprise the Spanish alphabet?
Does it contain all the letters of the English alphabet (how many)? How many others?
Name the Spanish alphabetic characters in excess of English.
What kind of characters are they considered?
- (¶1 3) To what degree is Spanish spelling "phonetic" (i. e. what is meant by this term)?
- (¶1 R. 1) In learning to pronounce Spanish what caution should the learner heed?
- (¶1 a) How many diacritic signs are there in Spanish?
What are they and over what letters only do they occur?
- (¶2) Define a vowel. Distinguish from a consonant.
What cries illustrate vowel sounds?
- (¶2 a) Classify vowel sounds.
- (¶2 R. 2) What is the distinguishing mark (tone) of a simple vowel?
What caution is to be observed in learning Spanish vowel sounds?
- (¶3 R. 1) In the pronunciation exercises what caution is to be observed—
I. In respect to syllable utterance?
II. In respect to syllable stress (and where)
- (¶3 1) Describe the sound of the Spanish vowel (written **i**) (qualified).
(p. 7) EXERCISE DRILL.
- (¶3 2) Describe the sound of the Spanish vowel (written **e**) (qualified).
(p. 7) EXERCISE DRILL.
- (¶3 3) Describe the sound of the Spanish vowel (written **a**) (qualified).
(p. 8) EXERCISE DRILL.
- (¶3 4) Describe the sound of the Spanish vowel (written **o**) (qualified).
(p. 8) EXERCISE DRILL.
- (¶3 5) Describe the sound of the Spanish vowel (written **u**) (qualified).
- (¶3 R. 10) What English sound is to be avoided in Spanish **u**?
- (¶3 R. 11) What caution when Spanish **i** and **u** occur in adjoining syllables?
(p. 9) EXERCISE DRILL.
- (¶3 6) Describe the sound of the Spanish (written) **y** as vowel?
When is it so written (i. e. as **y** instead of **i**)?
EXAMPLES: **Pe**-dro y **Pa**-blo; cor-**du**-ra y lo-**cu**-ra; **car**-tas y **car**-tas; **ri**-cos y **po**-bres.
- (¶3 R. 17) How should Spanish vowels be referred to or identified?
- (¶2 R. 3-4) Why are the five simple vowels placed in the above phonetic order?—
that is to say—
What are the "front" and "back" vowels, and by what consideration are they determined as such?
What is meant by "retracted" and "round" vowels?
What correspondence is there between the two sets of terms?

LESSON II (¶ 4-6)

DIPHTHONGS AND TRIPHTHONGS

¶ 4: Diphthongs (properties)

¶ 5: Diphthongs (divisions)

¶ 6: Triphthongs

¶ 4. A **Diphthong** is a letter combination characterized by two fundamental properties of structure and stress, namely—

1. **Structure.** A diphthong is the union or merging of TWO vowels into *one syllable* (i. e. pronounced as an unbroken sound sequence).

2. **Stress.** A diphthong has FALLING¹ or RISING¹ stress, one vowel being distinctly emphasized, orally, at the expense of the other.

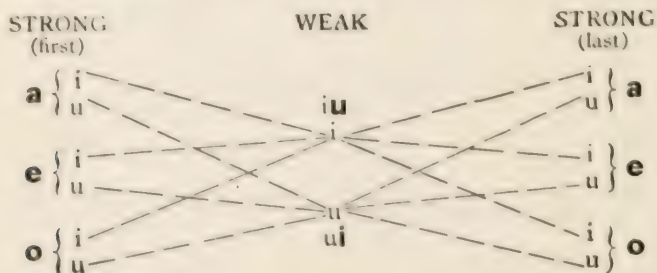
These general considerations lead up to the following concrete facts of diphthong formation—

(a). Spanish vowels are divided, orally, into two clearly defined groups, according to their different degrees of sonority or strength, viz: STRONG (a, e, o) and WEAK (i, u)².

(b). A Spanish diphthong consists of one strong and one weak vowel, or of the two weak ones, in either order, but with the stress always on the strong vowel or the second of the weak ones.

Rem.—Diphthongs are a connecting link between vowels and consonants holding a position of the highest importance in the scheme of Spanish pronunciation and spelling. At the same time, the simplicity of the Spanish vowel sounds, together with their phonetic spelling, makes the subject one of the most satisfactory of its kind.

¶ 5. **Spanish Diphthongs** are 14 in number, 6 with initial strong vowel to form (full) vowel diphthongs (those of *falling* stress³), and 8 with initial weak vowel to form semi-vowel diphthongs (those of *rising* stress³), namely—



¹ F. J. in English: falling ('fire', 'hay', 'crisis', 'make', 'take').

² ¶ 3 R. 12.

³ With

exasperated 'vanish' (¶ 3 R. 1).

I. W-SERIES

ui (cf. 'we Sir')**ue** (cf. 'wake-ful')**ua** (cf. 'wa-ter')**uo** (cf. 'woe-ful')

II. Y-SERIES

ie (cf. 'yea Sir')**ia** (cf. 'yard-man')**io** (cf. 'yeo-man')**iu** (cf. 'you Sir')

I. W-SERIES

1 **ui**: Luis¹ fuí¹ a-tri-buir a-tri-buí in-fluir in-fluí cui-ta
rui²-do rui²-na gra-tui-to cui-dar cui-da-do rui²-nar.

ue: cruel fué fue-go pues³ des-pués³ pues³-to bue-no
cuen-to cue-ro duer-men mues³-tra mue-vo nue-ve nue-
vo pue-do prue-bo sue-lo rue²-go true-no con-sue³-lo
5 e-cues³-tre es³-cue-la pue-ril Sa-muel te-nue a-cues³-ta
fre-cuen-te fre-cuen-tar re²-cuer-do Bue-nos³ Ai-res³.

ua: cual cuan-do cua-tro gua-po guar-da sua-ve a-
dua-na a-cuá-ti-co ac-tual gra-dual ma-nual Pas³-cual
ha⁴-bi-tual in-di-vi-dual in-te-lec-tual con-ti-nuar a-gua le-
10 gua tre-gua es³-ta-tua guar-dar.

uo: cuo-ta a-cuo-so³ tor-tuo-so³ fra-guo cons³-pi-cuo con-
ti-guo i-ni-cuo su-per-fluo.

II. Y-SERIES

ie: pie piel fiel bien sien Die-go dien-te fies³-ta
15 hie⁴-lo nie-go nie-ve pien-so pier-de siem-pre sie-te
tiem-po vier-nes³ con-fie-sa des-pier-ta en-tien-do co-mien-
do vi-vien-do co-mie-ron vi-vie-ron co-mie-se³ vi-vie-ra
se-rie in-tem-pe-rie buen tiem-po.

ia: criar fiar liar cam-biar lim-piar a-gra-viar es³-tu-
20 diar fa-mi-liar pe-cu-liar re²-me-diar cor-dial Es³-co-rial
ma-te-rial fiam-bres³ pia-no aus-tria-co es³-tu-dian-te es³-
tu-dian-do Gua-dia-no in-dia-no pa-triar-ca San-tia-go a-ria
Aus-tria fu-ria pa-tria fa-mi-lia ma-te-ria.

io: dió Dios rió² vió co-mió vi-vió brio-so³ cu-rio-so³
25 fu-rio-so³ ga-vio-ta i-dio-ma pa-trio-ta mis-te-rio-so³ pe-rió-
di-co cues-tión o-pi-nión ex-te-rior in-te-rior su-pe-rior

1 = *Lwēēs, fwēē, etc.*

2 With strongly trilled initial r.

3 With hissing s.

4 With silent h.

dia-rio in-dio lim-pio pa-tio pre-vio pro-pio a-gra-vio
 bre-via-rio mis-te-rio re¹-me-dio an-ti-cua-rio es-ta-tua-rio.
iu: triun-fo viu-do o-riun-do in-ter-viú.

Rem. 3. The diphthongs **ue** and **ie** are very numerous. They characteristically occur in syllables bearing the accent (i. e. tonic) stress, and—as will be seen hereinafter (Chs. viii-ix)—are a vital inflectional feature of a large class of semi-irregular verbs and their derivatives.

Rem. 4. Some semi-vowel diphthongs (viz. **ia**, **ua**, and **ui**) are of two kinds: "true" and "false." The former are inseparable under all conditions. But the latter (as "false" diphthongs) are etymologically bisyllabic, being composed of separable diphthong elements brought together merely by the coincidence of location and in normal pronunciation merged together as true diphthongs.

The distinction between "true" and "false" bears chiefly on the (theoretic) syllabication of certain verbs (¶ 143 2, 158 and a few compound words (e. g. boqui=abierto 'open-mouthed', cari=acontecido 'long-faced', cuelli=erguido 'stiff-necked'). But it does not affect the *practical* diphthong value of the combinations in question, according as the learner meets them under all conditions when they are not "dissolved" by the accent mark (¶ 22 a).

Rem. 5. The **w** and **y** sounds are so prominent in the scheme of Romanic pronunciation that their nature in their Spanish functions should be well understood. Just where to determine their exact place in phonetics is as yet a matter of controversy. But it can be safely said that they stand on border ground between vowels and consonants, sharing the properties of each. They are to be regarded as among the connecting links (¶ 7 Rem. 2) between vowels and consonants, and in this capacity they may be designated either semi-vowels or semi-consonants, according to occasion. In the former capacity—that of semi-vowels (and the more usual one)—they are coupled with a preceding consonant in the same syllable, thus having primarily a vowel-diphthong function (i. e. combined with consonant *plus i* or *u*—cf. examples above). As semi-consonants they serve by themselves to introduce the consonant element of the syllable of which they form a part, connecting it directly with the adjacent syllabic vowel—cf. examples of **y-** and **hu-** in (a), below.

Rem. 6. For the accent mark in the monosyllabic combinations of the above examples (e. g. fuí) cf. ¶ 27 R. 4.

(a). The letters **i** and **u**, introducing diphthongs of rising stress are not admitted, in writing, as *word initial* or *intervocalic*: in these locations they are consonantized in spelling as **y-** and **hu-**, respectively, because considered as having primarily a consonant function² (but remaining the same in pronunciation):—

WITH INITIAL **Y**-DIPHTHONG (**y-**)

ye: ye³-gua yen³-do yes⁴-ca a-ye³ o-ye³ cre-yen-do cre-¹
 ye-ra cre-ye-se⁴ le-yen-da pro-yéc-til pro-yec-to con-clu-
 yen-do con-clu-ye-ra con-clu-ye-se⁴.

ya: ya a-ya Go-ya ha⁵-ya pla-ya ra¹-ya va-ya a-ta-
 la-ya e-po-pe-ya Gua-ya-na. 5

yo: yo a-yo ba-yo cu-yo hu⁵-yo ma-yo po-yo ra¹-yo
 su-yo tu-yo des¹-ma-yo cons-tru-yo la-ca-yo Pe-la-yo
 ple-be-yo ba-yo-ne-ta hu⁵-yó ma-yor cons-tru-yó.

yu: yu-go yun-ta Yu-ca-tán a-yu-da a-yu-na Lo-yo-la
 ma-yús-cu-la. 10

WITH INITIAL **W**-DIPHTHONG (**hu⁵-**)

hue⁵: hue-co huel-ga huer-ta hue-vo huér-fa-no al-de-
 hue-la pa-ri-hue-la ⁶Ca-yo Hue-so⁴.

hua⁵: hua-cal.

¹ With strongly trilled initial **r**.
 iendo, a-ier, o-ie, etc.

² As in 'yard', 'law-yer', (R. 5).

³ Instead of *iegua*,

⁴ With hissing **s** (as in 'see').

⁵ With silent **h**.

⁶ 'Key West'.

Rem. 7. The above requirement (of ¶ 5 a) explains a spelling peculiarity (¶ 144 2) of certain verbs whose *infinitive stem ends in a vowel*, namely—some half dozen verbs of II conjugation (e. g. *le-er*) AND an irregular class (V) of III conjugation (e. g. *hu-ir*).

The inflectional diphthongs **-iô** and **-ie-** (of preterite group and present participle) being peculiar to the II-III conjugations, they necessarily stand directly after the stem vowel and hence produce the condition of unaccented intervocalic **-i-**: which thus reverts to its consonant function (R. 5) and is spelled **-yô** and **-ye-** (e. g. *le-yô hu-ye-ron*).

Rem. 8. From the above examples it will appear that **hu-** is rare, with its few examples mostly in **hue-**. On the other hand, examples in **y-** are common enough as a characteristic spelling feature of the language.

Rem. 9. The principle of (a), above, does not affect certain words in **hie-**, of which the **h** forms an organic part of the word's etymology, e. g. **hielo** (Lat. *gelu*) 'ice', **hierba** (Lat. *herba*) 'grass', **hierro** (Lat. *ferrum*) 'iron'. But such words are pronounced (and sometimes written): *yelo, yerba, yerro* (thus identical in form and pronunciation with **yerro** 'error').

(b). Whenever the diphthongs containing the second element **-i** (i. e. **ai, ei, oi, and ui**) occur as WORD FINAL, a peculiarity of Castilian¹ usage requires the **-i** to be consonantized in spelling as **-y** (thus producing **-ay, -ey, -oy, and -uy**).

The following are the only practicable examples:—

ay: fray guay hay³.

ey: dey grey ley rey⁴ ca-rey.

oy: doy hoy³ soy voy Al-coy bo-coy con-vooy es-toy.

uy²: muy Ruy⁴.

Rem. 10. Also medially, **-oy** occurs, by convention, in the diminutive **arroy-uelo** 'brooklet' by the influence of its primitive **arroy-yo**. Otherwise we should expect **arroi-huelo** (by ¶ 5a).

Rem. 11. The above substitution of **y** for word-final (i. e. vowel) **i** (and also when standing alone —¶ 3 6) seems an unwarranted violation of consistency in the spelling usages of the language. Such a feeling has taken hold of South American Spanish, where extensively (and quite generally in the Pacific states) vowel **i** is kept unchanged when word-final or alone (= 'and'). Thus Castilian **hay, ley, rey, doy, hoy, soy, voy, convoy, estoy, muy, y** ('and') are written and printed *hai, lei, rei, doi, hoi, soi, voi, convoi, estoi, mui, i* (e. g. *cosas i casos, cordura i locura*).

Rem. 12. The above substitution of **y** for word-final (i. e. vowel) **i** is explainable by a pedantic concern for the rules of accentuation and pluralization: in the first case, to keep the rule of final stress visually intact for consonant-ending words (cf. ¶ 26 2); in the second, to anticipate the consonant function of the final **i** of the singular when, in the plural, it loses its vowel character and becomes the initial consonant of the pluralizing syllable (e. g. **ley**, pl. **le-yes**—cf. ¶ 41 2). But there are less than half a dozen words of either category to which this special spelling frill can be attached.

Rem. 13. **-uí** (i. e. accented) is a verb ending (Class V), and has the accent mark by force of imitation, since it is subject to the uniform usage of a standard verb inflection in (accented) **-í** (¶ 27 R. 4), e. g. **fuí hui concluí**.

(c). Two adjacent strong vowels (**a, e, o**), or any vowel (usually strong) adjacent to an *accented* weak vowel (**í** or **ú**), do NOT form diphthongs, and hence are separated in deliberate pronunciation (as they must be in syllabication):—

Rem. 14. When the weak vowel thus takes the syllabic stress at the expense of the adjacent strong vowel, it is written with the accent mark so as to show graphically that it is not part of a diphthong (¶ 22 a).

a-e: fa-e-na ma-es-tro sa-e-ta ca-er tra-er Ra¹-fa-el.

a-o: ca-os Bil-ba-o ca-o-ba sa-ra-o ba-ca-la-o ca-ra-ba-o.

¹ As distinguished from South American Spanish—cf. R. 11.
(i. e. with accent mark) cf. R. 13.

³ With silent **h**.

² For examples spelled in **-uí**
⁴ With strongly trilled initial **r**.

e-a: al-de-a be-a-to i-de-a ma-re-a pe-le-a ta-re-a te-a-tro a-sam¹-ble-a Do-ro-te-a le-al re²-al de-án cre-ar em-ple-ar me-ne-ar pe-le-ar lí-ne-a ti-foi-de-a.

e-o: fe-o re²-o a-se¹-o a-te-o Ma-te-o pa-se¹-o re²-cre-o sor-te-o tro-fe-o si-la-be-o ti-ro-te-o le-ón pe-ón pe-or⁵ le-o-na me-te-o-ro Pi-ri-ne-os¹ áu-re-o crá-ne-o ins-tan-tá-ne-o mo-men-tá-ne-o.

o-a: bo-a pro-a Bal-bo-a ca-no-a Lis¹-bo-a.

o-e: o-es-te po-e-ma po-e-ta No-é hé³-ro-e.

a-í: ca-í Ca-ín pa-ís Si-na-í ca-í-do tra-í-do pa-ra-í-so¹ 10 Val-pa-ra-í-so¹.

a-ú: a-ún ba-úl Sa-úl E-sa¹-ú.

e-í: cre-í-do le-í-do cre-í-ble re²-í son-re-í-mos al-de-í-ta pa-se-í-to.

o-í: o-ís¹ o-í-do he³-ro-í-na he³-ro-ís¹-mo e-go-ís¹-mo. 15

í-a: dí-a crí-a tí-a ví-a Ma-rí-a So-í-a a-le-grí-a a-ve-rí-a bio-gra-fí-a li-bre-rí-a sim-pa-tí-a te-o-rí-a ton-te-rí-a tro-pe-lí-a fi-lo-so-fí-a sa-bi-du-rí-a.

í-e⁴: crí-e en-ví-e va-rí-e.

í-o: brí-o frí-o lí-o mí-o pí-o tí-o bal-dí-o en-ví-o 20 has³-tí-o na-ví-o som-brí-o tar-dí-o al-be-drí-o a-mo-rí-o pe-rí-o-do.

ú-a: grú-a pú-a con-ti-nú-a e-fec-tú-a.

ú-e⁴: con-ti-nú-e e-fec-tú-e.

ú-i: flú-i-do Tú-y. **ú-o:** dú-o con-ti-nú-o e-fec-tú-o. 25

í-í: fri-í-si-mo pi-í-si-mo ti-í-to.

Rem. 15. But in normal discourse, adjacent vowels are smoothly linked together without noticeable break (¶ 24).

¶ 6. Triphthongs. A triphthong is the union or merging of THREE vowels pronounced in one syllable, with both rising and falling stress.

(a). The middle element, or apex, of the combination is one of the strong vowels (**a, e, o**), flanked by weak ones (**i** or **u**).

(b). There are but four practical triphthongs³: **iai, iei, uai, uei**:—

iai: es-tu-diáis¹ en-viáis¹ **uai:** a-ve-ri-guáis¹ con-ti-nuáis¹.

iei: es-tu-diéis¹ en-viéis¹ **uei:** a-ve-ri-guéis¹ con-ti-nuéis¹.

Rem. 1. The triphthong thus combines the leading features of both classes of diphthongs (¶ 5 1-2).

Rem. 2. In harmony with Castilian usage (¶ 5 2 b), there are a few triphthong examples that illustrate the graphic change of the final triphthong element **i** to **y**, e. g. buey⁴ 'ox', El Paraguay, El Uruguay.

¹ With hissing **s**. ² With strongly trilled initial **r**. ³ With silent **h**. ⁴ Occurring only in the present subjunctive of certain I conjugation verbs (¶ 178 2). ⁵ Being present tense infinitives of I conjugation verbs with infinitive diphthong endings, e. g. estudiar 'to study', averiguar 'to verify' (¶ 178 1).

QUESTION SYLLABUS

- (¶ 4) Name the two fundamental properties that characterize a Spanish diphthong.
- (¶ 4 1) What, in general, is the nature of its structure?
- (¶ 4 2) What kind of stress does it have?
- (¶ 4 2a) Classify Spanish vowels in respect to diphthong formation.
- (¶ 4 2b) Explain the kinds of vowels that compose a Spanish diphthong; their order; the stress.
- (¶ 5) What is the total number of Spanish diphthongs? How are they classified?
- (¶ 5 R. 2) What caution is to be observed in pronouncing Spanish diphthongs?
- (¶ 5 1) Pronounce the diphthongs of falling stress. Write.
- (p. 13) EXERCISE DRILL.
- (¶ 5 2) To which English sounds do the diphthongs with rising stress correspond?
- (¶ 5 2.I) Pronounce the *w*-series of diphthongs with rising stress. Write.
- (p. 14) EXERCISE DRILL.
- (¶ 5 2.II) Pronounce the *y*-series of diphthongs with rising stress. Write.
- (p. 14) EXERCISE DRILL.
- (¶ 5 a) When are *i*- and *u*-, introducing diphthongs of rising stress, not admitted in writing? What changes of spelling do they then undergo? Why?
- (p. 15) EXERCISE DRILL.
- (¶ 5 b) What diphthongs contain *i* as the second element? When these occur as word final, what is the Castilian peculiarity in the way of writing this *-i*?
- (p. 16) EXERCISE DRILL.
- (¶ 5 c) What adjacent vowels do NOT form diphthongs? What then happens to them in deliberate pronunciation?
- (¶ 5 R. 14) How is the weak vowel written when stressed adjacent to a strong vowel? Why?
- (p.16-17) EXERCISE DRILL.
- (¶ 6) Define a triphthong in respect to the number of the vowels it contains and the character of the stress.
- (¶ 6 a) What is the vowel arrangement?
- (¶ 6 b) What are the only practicable triphthongs?

Rem. 4. The 23 Spanish consonant sounds are set forth in the following table according to the triple division explained in Rem. 3, above. For **c** and **z** cf. *th* or *s* (column of continuants); Spanish **h** being silent is not considered; for **q** cf. *k*; as **x** = *k* plus *s* it is not set down as a simple sound.

	STOPS		CONTINUANTS		LIQUIDS	NASALS
	VOICELESS	VOICED	VOICELESS	VOICED		
bi-labial	p (in <i>pop</i>)	{ b (¶ 10 1) b (in <i>bob</i>) }	.....	.....	.....	m (in <i>mat</i>)
labio-dental	.....	.....	f (in <i>fat</i>)	v (in <i>vat</i>)	.....	.....
linguo-dental	t (in <i>tot</i>)	d (in <i>dod</i>)	<i>th</i> (in <i>thin</i>)	<i>th</i> (in <i>this</i>)	l (in <i>lap</i>)	n (in <i>gnat</i>)
front-palatal	ch ¹ (in <i>chin</i>)	.....	s ² (in <i>see</i>)	.....	{ r rr	.....
mid-palatal	.....	.....	.....	.....	ll (in <i>million</i>)	ñ (in <i>union</i>)
back-palatal	k (in <i>cot</i>)	g ² (in <i>got</i>)	<i>jota</i> ⁴ (Cast.)	.....	.....	{ ng (in <i>sing</i>)
aspirate	.....	.....	{ <i>jota</i> (Sp. Am.) }	.....	.....	.....

Rem. 5. With but one notable exception (soft *g* and *j*), all the Spanish consonant sounds have satisfactory English counterparts to serve as intelligible comparison or points of departure. Each sound is represented by a single *invariable* consonant character (or equivalent digraph) save four: Soft and hard *c*, and soft and hard *g*. As the language uses these sounds the most widely of all, its scheme of consonant pronunciation may be said to look to them as the logical starting point in the subject.

The rules for writing and recognizing the *c*- and *g*-sounds prescribe certain characters according as they precede FRONT (**i, e**) or BACK (**a, o, u**) vowels (¶ 2 Rem. 3). These shifting characters, although managed in a thoroughly systematic fashion, seem puzzling to many beginners, all of whom will benefit from the utmost practice in them. Their sounds are therefore taken up at the outset (¶ 8-9, below), so that their frequent occurrence in the word examples of the remaining characters may furnish constant drill matter for review. Such a method is favored, also, by the remarkable parallelism presented in the management of the *c* and *g* sounds.

Rem. 6. Each of the consonant pairs, soft-**c** (**c-z**) and soft-**g** (**g-j**), has two pronunciation standards corresponding to two great speech areas, here denominated Castilian (because characteristic of the Castilian mother idiom) and Spanish-American (because characteristic of the New World or colonial idiom), as defined under ¶ 8-9.

One of the two standards should be adopted in the class at the outset and adhered to consistently as the usage of the class. Which one, is necessarily left to the judgment of the teacher, who doubtless will be guided in his choice by practical considerations as to the one that is most appropriate to the conditions surrounding him. The question of sentiment or of imagined prestige of the one over the other, does not properly enter into the question as a factor of any weight in the decision. The Spanish-American standard of the above sounds is the only one heard over a linguistic empire many times larger than the home country, and has thoroughly vindicated its right of citizenship in its own domain as the language of culture as well as of practical life—where, indeed, the Castilian standard would often seem affected or pedantic.

Rem. 7. From the above divergence in a couple of sounds (with other variations that may be subsequently noted) let not the learner jump to the conclusion (as he often does) that there is any substantial difference between the two great bodies of the Spanish speaking world—the standard Castilian Spanish and the standard colonial or American Spanish. The two are as much the same as the leading branches of English, with no more striking divergence in general than may be said to exist between "British" English and "American" (or Australian) English as representative standard speech groups of the idiom common to the English speaking race.

1 Cf. ¶ 11 R. 1. 2 More back-palatal than *k*, as a thoughtful comparison on one's self will make clear. 3 For the voiced variety (in 'rose') cf. ¶ 18 R. 4. 4 Produced further back than the *k* or hard *g*, since it is *velar*, i. e. coming from the region of the soft palate (*velum*).

¶ **8. Soft- and Hard-c.** They are expressed graphically¹ by means of the following characters: **c, z, qu.**

1. **Soft-c**². It has two geographical standards, namely—

- I. Castilian³: linguo-dental voiceless continuant⁴, (e. g. *th* in 'thin').
 II. Span.Am'n³: front-palatal voiceless continuant⁴ (= hissing *s*).

The sound is spelled by two different consonants, **c** and **z**: by the former (**c**) before the front⁵ vowels (**i, e**); and by the latter (**z**) before the back⁵ vowels (**a, o, u**), and *after* any vowel (i. e. when soft-**c** is syllabically final):—

	GRAPHIC		PRONOUNCED
INITIAL:	ci ce za zo zu	}	(Cast.) = <i>thi the tha tho thu</i>
			(Sp.Am.) = <i>si se sa so su</i>
FINAL:	-iz -ez -az -oz -uz	}	(Cast.) = <i>ith eth ath oth uth</i>
			(Sp.Am.) = <i>iss ess ass. oss uss</i>

Rem. 1. Which means that EVERY occurrence of Spanish soft-**c** must begin or end one of the ten pairs of combinations above.

Rem. 2. In adopting the Spanish-American standard, AVOID English voiced *z* as (in 'rose'), a sound that has no recognized standing in Spanish.

Rem. 3. Avoid an unconscious imitation of English *sh* (in 'push') in the Spanish cognate ending **-cial** and **-ción** (= '-tion'), which are so important as to bespeak special caution in such matter.

ORAL⁶ and WRITING EXERCISES: Of the following examples of soft-**c**, write down (Directions, Sec. 5) the number of full⁷ printed lines specified in each group:—

SYLLABICALLY INITIAL

ci (*write 6 alternating lines*): ci-ma ci-ta cín-ta Si-ci-lia to-1
 ci-no ve-ci-no en-ci-na me-di-ci-na in-de-ci-so do-mi-ci-lío
 a-pa-ci-ble in-de-ci-ble in-ven-ci-ble i-ras-ci-ble Dul-ci-ne-a
 de-cir lu-cir dó-cil fá-cil di-fí-cil im-bé-cil ro-cí-o va-
 cí-o An-da-lu-cí-a dé-ci-mo dis⁸-cí-pu-lo prín-ci-pe par-tí-ci-
 pe lí-ci-to so-lí-ci-to cie-go cie-lo cien-to cier-to ciu-5
 dad an-cia-no a-pre-cia-ble in-sa⁸-cia-ble se-di-cio-so⁸ mar-
 cial par-cial so-cial e-sen⁸-cial es⁸-pe-cial i-ni-cial im-par-
 cial ar-ti-fi-cial su-per-fi-cial na-cio-nal ra-cio-nal por-ción
 trai-ción A-sun-ción o-ra-ción a-cep-ta-ción a-pre-cia-ción
 a-so⁸-cia-ción de-pre-cia-ción pro-nun-cia-ción va-ci-la-ción 10

¹ Cf. P. 2 fn. 1. ² Called the *zeta* sound (from the alphabetic name of the letter *z*, which—
 having no other value than that of soft-**c**—is the most distinct representative of the series. ³ For a
 comparison between the two standards and their respective claims cf. ¶ 7 R. 6-7 ⁴ ¶ 7 R. 4.

⁵ ¶ 2 R. 2. ⁶ In dictation exercises the confusion of hissing *s* with American *zeta* may be avoided
 by the policy of pronouncing twice a word containing both, the second time with Castilian *zeta* so as to
 isolate its American variety from Spanish *s*. ⁷ I. e. not counting the short first one. ⁸ With hissing *s*.

a-lu-ci-na-ción e-man-ci-pa-ción pre-ci-pi-ta-ción cien-cia Fran-
cia la-cio Mur-cia o-cio pre-cio so-cio ru³-cio su-cio Sue-
cia vi-cio A-li-cia a-nun-cio au-dien-cia de-li-cias¹ es¹-pa-
cio des¹-pa-cio dis-tan-cia do-len-cia e-sen¹-cia es¹-pe-cie

5 Ga-li-cia Ho²-ra-cio in-di-cio li-cen-cia ma-li-cia mi-li-cia
no-ti-cia o-fi-cio pa-la-cio pa-cien-cia Pa-tri-cio po-ten-cia
pro-vin-cia pru-den-cia sen-ten-cia ser-vi-cio si-len-cio su-
pli-cio sus¹-tan-cia Va-len-cia Ve-ne-cia vio-len-cia vue-
cen-cia a-bun-dan-cia ar-ti-fi-cio a-sis¹-ten-cia be-ne-fi-cio de-
10 pen-den-cia e-mi-nen-cia im-pa-cien-cia im-por-tan-cia ma-le-
fi-cio na-ta-li-cio pe-ni-ten-cia per-sis¹-ten-cia pre-ci-pi-cio su-
per-fi-cie in-de-pen-den-cia.

ce (write 3 alternating lines): ce-ra a-cei-te do-ce-na es¹-ce-
na de-cen-te ma-ce-ta in-cen-dio ter-ce-ro Cer-van-tes¹

15 Bar-ce-lo-na Ce-ni-cien-ta in-ce-san¹-te ne-ce-sa¹-rio sa-cer-do-
te cin-cel fran-cés¹ na-cer ven-cer me-re-cer o-fre-cer pa-
re-cer ne-ce-si¹-tar bron-ce do-ce dul-ce hi²-ce lan-ce lin-
ce on-ce Pon-ce ro³-ce tran-ce tre-ce en-la-ce en-ton-
ces¹ cóm⁴-pli-ce ín-di-ce a-pén-di-ce ar-tí-fi-ce li-ce-o ce-

20 tá-ce-o et cé-te-ra o-cé-a-no as¹-cen-den-cia des¹-cen-den-cia
i-no-cen-cia pro-ce-den-cia sa-cer-do-cio tras¹-cen-den-cia a-do-
les¹-cen-cia be-ne-fi-cen-cia con-va-les¹-cen-cia un in-ven-ci-ble
ma-le-fi-cio la mi-li-cia na-cio-nal de la pro-vin-cia las pe-ti-cio-
nes¹ in-ce-san¹-tes¹ de los¹ ve-ci-nos¹.

25 **za** (write 2 alternating lines): zar-za za-pa-to man-za-na a-zar
lan-zar re³-zar al-mor-zar em-pe-zar re³-a-li-zar fuer-za Mu-
za Pan-za pla-za ra³-za Sui-za ta-za ma-le-za ma-tan-
za mos¹-ta-za pe-re-za po-bre-za pro-e-zas¹ tris¹-te-za a-
me-na-za es¹-pe-ran-za na-tu-ra-le-za.

30 **zo** (write 2 alternating lines): zo-na zon-zo zo-zo-bra a-zor a-
zo-tes¹ a-zo-te-a ar-zo-bis-po bu-zón ra³-zón sa-zón ar-
ma-zón A-ma-zo-nas¹ for-zo-so¹ pe-re-zo-so¹ ho²-ri-zon-te po-
li-zon-te bo-zo bra-zo hi²-zo la-zo lien-zo ma-zo mo-zo
po-zo ri³-zo a-bra-zo al-muer-zo es¹-fuer-zo Lo-ren-zo mes¹-

35 ti-zo pe-da-zo plo-mi-zo.

zu (write 1 line): zu-mo zu-ta-no a-zul a-zu-fre dul-zu-ra
for-zu-do zar-zue-la an-zue-lo pe-dre-zue-la por-te-zue-la Va-
len-zue-la Ve-ne-zue-la.

1 With hissing s.

2 With silent h.

3 With strongly trilled initial r.

4 Hard-c.

SYLLABICALLY FINAL (z)

(write 4 alternating lines): diez pez tez vez faz haz¹ paz hoz¹ voz luz nuez bar-niz lom-briz ma-tiz na-riz ma-íz ra²-íz per-diz ta-miz ta-piz lá-piz a-pren-diz Be-a-triz em-pe-ra-triz ins-ti-tu-triz Nar-vá-ez au-daz dis-fraz te-naz a-troz ve-loz an-da-luz a-ves-truz lez-na lo-bez-no⁵ o-sez³-no re²-buz-no.

MISCELLANEOUS SOFT-c: zur-cir lu-ci-dez cer-viz ce-ni-zas³ cer-ve-za ma-ci-zo a-zu-ce-na ci-vi-li-za-ción. Diez cen-ta-vos³. Fuer-za mo-triz. El lá-piz a-zul. U-na voz dul-ce. La voz de la na-tu-ra-le-za. La flo-re-ci-ta a-zul. Em-pe-zar á re²-a-li-zar las³ 10 es³-pe-ran-zas³. Po-bre-za no es vi-le-za. U-na luz de ma-tiz a-zu-la-do. Al-za-ron los³ bra-zos³ ha¹-cia el cie-lo. Em-pe-zó á re²-zar u-na o-ra-ción en voz al-ta. A-zo-tar un for-zu-do mo-zo pe-re-zo-so¹.

2. **Hard-c.** It is a back-palatal voiceless stop⁴ = English *k* or hard *c*, e. g. in 'kick', 'cake', 'coke'.

The sound is spelled by two consonant characters, **qu**⁵ and **c**: the former (**qu**) before the front vowels (**i**, **e**), the latter (**c**) before the back vowels (**a**, **o**, **u**) and the consonants:—

GRAPHIC

PRONOUNCED

qui	que	ca	co	cu	=	<i>ki</i>	<i>ke</i>	<i>ka</i>	<i>ko</i>	<i>ku</i>
⁶ cl	cr	c-c ⁷	c-n	c-t						

Rem. 4. Which means that EVERY occurrence of Spanish hard-c must be represented by one of the above combinations.

Rem. 5. AVOID any *w*-diphthong sequence in the *k*-sound represented by **qu**, especially in those words that have English cognates with *qu* sounded like *qw* (in 'queen'), e. g. **marqués** 'marquess', **e-qui**-va-len-te 'equivalent', **i-ni-qui**dad 'iniquity', **re-qui**-si-to 'requisite', **so-li-lo-qui**o 'soliloquy'.

ORAL and WRITING EXERCISES: Of the following examples of hard-c, write down (as heretofore) the number of full⁸ printed lines specified in each group:—

qui (write 4 alternating lines): qui-cio quin-ce quín-to qui-ni-1 na A-qui-les³ e-qui-po es-qui-la es-qui-na fras³-qui-to mes³-qui-no mez-qui-ta mos³-qui-to po-qui-to Ma-ri-qui-ta ad-qui-ri-do e-qui-lí-brio ex-qui-si-to re²-qui-sí³-to e-qui-va-len-te Tur-quí-a a-nar-quí-a mo-nar-quí-a lí-qui-do má-qui-na sé-qui-to qui-tar qui-zá a-do-quin al-qui-ler i-ni-qui-dad quien 5

1 With silent **h**.2 With strongly trilled initial **r**.3 With hissing **s**.

4 ¶ 7 R. 4.

5 *I. e.* with *inorganic u* (¶ 3 R. 13).6 In practice, the only consonant combinations with **c**.7 Of which the second **c** is always soft.8 *I. e.* not counting the short first one.

quie-ro quie-to cual-quie-ra iz-quier-do quien-quie-ra a-quier-
 cen-cia An-tio-quia co-lo-quio ob-se-quio re²-li-quia so-li-lo-
 quio.

que (*write 4 alternating lines*): que que-ma que-so¹ du-que-sa¹
 5 es-que-la or-ques¹-ta sa-que-o fla-que-za ri²-que-za pa-que-
 te zo-que-te es¹-que-le-ta e-ti-que-ta fal-dri-que-ra ne-o-yor-
 qui-no ní-quel Ve-láz-quez que-brar que-dar que-mar que-
 rer que-ma-zón bos-que di-que du-que pár-que pi-que
 por-que pul-que to-que true-que a-ta-que em-bar-que em-
 10 pa-que En-ri-que es¹-to-que pe-ni-que re²-pi-que ta-bi-que
 a-lam-bi-que Al-bu-quer-que al-ma-na-que a-quel mar-qués
 rus²-ti-quez bus-qué pe-qué pi-qué sa-qué to-qué a-ta-
 qué co-lo-qué ex-plic-qué su-pli-qué ¿³Qué quie-re us-ted? qui-
 qui-ri-quí ti-quis-mi-quis tri-qui-tra-que.

Rem. 6. Hard-*c* before back vowels and consonants offers no perplexity, inasmuch as it is equally "hard" (= *k*) in both languages. The following lists present a few miscellaneous examples of soft-*c* along with hard—mostly words of contrasted or twofold illustration in sound and spelling.

15 **ca** (*write 4 alternating lines*): Cá-diz cá-liz ca-sa¹ ca-za ca-
 so¹ cal-za cal-cio cár-cel pes¹-ca fras¹-ca cer-ca mos¹-ca
 cau-ce cau-sa a-ca-cia al-cá-zar al-can-ce a-zú-car ca-
 ca-o ca-be-za ca-ci-que can-san¹-cio ca-ren-cia ca-ri-cia
 cas¹-que-te cas-ti-zo ca-be-ce-ra ca-la-ba-za ca-la-bo-zo car-
 20 ni-ce-ro cas¹-qui-va-no e-fi-ca-cia viz-ca-í-no ca-ri-ca-tu-ra
 ca-paz ca-pa-taz e-fi-caz al-can-zar cal-ce-tín can-ta-triz
 ci-ca-triz pre-cau-ción a-cer-car a-ci-ca-lar ca-na-li-za-ción e-
 qui-vo-ca-ción ca-li-fi-ca-ti-vo bus-car pe-car sa-car to-car
 a-ta-car ex-plic-car su-pli-car cás-ca-ra.
 25 **co** (*write 4 alternating lines*): coz pre-coz co-co lo-co po-co
 cas¹-co co-ci-na co-di-cia co-mer-cio con-duz-co co-noz-co pa-
 rez-co con-fian-za con-cien-cia cons-tan-cia coin-ci-den-cia
 com-pe-ten-cia Es¹-co-cia Fran-cis¹-co ho⁴-ci-co al-cor-no-que
 al-ba-ri-co-que cí-ni-co cóm-pli-ce me-cá-ni-co pa-cí-fi-co e-
 30 quí-vo-co co-dor-niz co-me-zón co-ra-zón co-lo-car co-men-
 zar con-cep-tuar co-cer co-no-cer con-du-cir con-tu-maz a-
 ca-dé-mi-co me-cá-ni-co e-co-nó-mi-co es-co-cés co-lo-ca-ción
 con-ci-lia-ción co-lo-ni-za-ción.

1 With hissing *s*.
 silent *h*.

2 With strongly trilled initial *r*.

3 For *ç* cf. ¶ 31 2.

4 With

cu (*write 2 alternating lines*): cuz **cu**-ra **cur**-so cul-tu-ra cum-
plir cá-l-cu-lo cír-culo do-cu-men-to cir-cun-lo-quo cir-cun-
lo-cu-ción cir-cuns-tan-cia cui-ta cui-da-do cuen-ta cuer-po
a-cuer-do e-cues¹-tre es¹-cue-la fre-cuen-te pes¹-cue-zo con-
se-cuen-cia e-lo-cuen-cia cua-tro lo-cuaz cua-ren-ta a-cua-5
rio es¹-cua-dra re²-ni-cua-que **cuo**-ta.

Rem. 7. Distinguish between front **qu** with its inorganic **u** (¶ 3 Rem. 13) and **cu** with its organic **u** in the *k*-plus-*w*-diphthong series (¶ 5 2) **cui**, **cue**, **cua**, **cuo**, e. g. contrast **qui**-ta with **cui**-ta, **es-que**-la with **es-cue**-la.

cl: clí-ma cle-men-cia cle-ri-cal cla-vo cla-ro clá-si¹-co
mez-cla te-cla clo-que-o club.

cr: crí-ti-co sa-crí-fi-cio cre-**cer** a-cre a-cre-cen-tar cre-
pús¹-cu-lo de-mo-cra-cia a-ris¹-to-cra-cia cró-ni-co cruz cru-
ce-ro cru-de-za cru-zar cru-ci-fi-car. 10

c-c³: ac-ce-so¹ fac-cio-so¹ dic-cio-na-rio ac-ción lec-ción a-
flic-ción co-lec-ción cons¹-truc-ción ins¹-truc-ción di-rec-ción
e-lec-ción ins¹-pec-ción pro-tec-ción cir-cuns-pec-ción pre-di-
lec-ción. **c-n**: téc-ni-co.

c-t: ac-to cac-to pac-to doc-to a-cue-duc-to ar-qui-tec-to 15
Oc-ta-vo vic-to-ria prác-ti-ca tác-ti-ca di-dác-ti-co e-léc-tri-
co doc-tri-na ac-triz di-rec-triz con-duc-tor es-pec-tá-cu-lo.

Rem. 8. The *k* element in such combinations as **cc** and **ct** is contrary to the spirit of the language, and is freely discarded from the popular speech, e. g. a(c)ceso, efe(c)to, O(c)tubre, O(c)tavio, vi(c)toría. This stage of development has been reached in a number of words now accepted as standard, e. g. a-cen-to, catara-ta, conje-tura, contra-to, deli-to, difun-to, distin-to, distri-to, pun-to, pun-tual, pun-tillo, obje-to, suje-to, san-to, su-ceso, su-cesión, tra-tado. But modern pedantry has restored the hard *c* to several popular reductions once current with Cervantes and his age, e. g. dicción to dición, doctor to doct, efeto to efecto, le-í-ción to lección, letor to lector, retor to rector, vitoria to victoria; while for 'respect,' usage compromises between **respeto** as *noun* and **respetto** as *preposition* (in **con respecto de** 'as for, concerning').

MISCELLANEOUS SOFT- AND HARD-C: za-qui-za-mí ar-ca-bu-za-zo
La co-ci-na na-cio-nal. Tre-ce cen-ta-vos¹ de a-zú-car. El o-cé-a-
no Pa-cí-fi-co. Co-mer-cio y cien-cia so-cial. Co-ra-zo-nes¹ fe-li-ces¹. 20
La cé-le-bre pla-za de Zo-co-do-ver. Cir-cuns-tan-cias¹ téc-ni-cas¹
que no quie-ro ex-pli-car. Zur-cir los¹ cal-ce-ti-nes¹. Sa-car fuer-
zas¹ de fla-que-za. Es¹-par-cie-ron ce-ni-zas¹ so-bre sus¹ ca-be-zas¹.
Un no-vi-cio en el o-fi-cio de co-ci-ne-ro. Se cru-zó de bra-zos¹ y
mo-vió cua-tro¹ o cin-co ve-ces¹ la ca-be-za. La ci-vi-li-za-ción ne- 25
ce-si-ta con fre-cuen-cia los¹ ser-vi-cios¹ de la cien-cia. El doc-to
a-ca-dé-mi-co pu-bli-có u-na e-di-ción crí-ti-ca con in-tro-duc-ción.
Al-can-zó la vic-to-ria por la fuer-za de su in-ven-ci-ble bra-zo.

1 With hissing *s*. 2 With strongly trilled initial *r*. 3 The second element of **c-c** occurs only before *i* or *e*, and hence is always "soft", (p. 23, fn. 7).

Quien qui-ta la o-ca-sión¹, qui-ta el pe-ca-do. Com-pla-cién-do-se¹ en a-quel pro-yec-to, se de-di-có a bus¹-car si-tio en que¹-e-di-fi-car u-na ca-sa¹, pa-ra lo cual com-pró un cam-po, y pu-so¹ los¹ pla-nes¹ al cui-da-do de un ar-qui-tec-to.

3. NOTES on **c**, **z**, and **qu**. From the above examples it follows:—

(a). **c** as an alphabetic character has TWO sounds: *soft* before the front vowels (**i**, **e**), and *hard* before the back vowels (**a**, **o**, **u**).

Hence the need of a special character (**qu**) to represent *front hard-c*, and another (**z**) to represent *back soft-c*, so as to get a complete series of consonant characters for soft- and hard-**c** in the vowel scale:—
SOFT: **ci ce za zo zu** HARD: **qui que ca co cu**

(b). **qu** is a digraph² (Spanish **q** occurring ONLY in combination with silent inorganic **u**) serving to represent the hard-**c** sound before **i** and **e** only.

Rem. 9. **qu** as the spelling of the *k*-sound before **i** and **e** is thus standardized in Spanish, while it is virtually non-existent in English (save for a few examples of foreign source and spelling, e. g. French 'etiquet', 'bouquet', and Spanish 'mosquito').

The English graphic *k*-sound equivalent to the Spanish digraph **qu** is *ch* in cognate words, e. g. a-na-rquía 'anarchy', monarquía 'monarchy', arquíitecto 'architect'.

(c). **k**, as a letter doing duty for the Spanish hard-**c**, is found in only a few words, and those foreign in source and form, e. g. kap-pa, ki³-lo-[gra-mo], kios³-co, cok, dock, mo-ka, pick-nick.

Rem. 10. Syllabically, final hard-**c** is not proper to Spanish (as final soft-**c** is), and is met only in foreign words where **k** does service (as in the above examples), or in words of artificial formation (e. g. c-c, c-t), which are unnatural to the language (R. 8).

(d). **z** has ALWAYS the same (*voiceless*) sound, either Castilian "lisp" or Spanish-American "hiss(ing)"—NOT English *z*—and graphically represents this sound ("lisp" or "hiss") before the back vowels (as **c** does before the front ones).

Rem. 11. Spanish medial **z** in its voiceless capacity has a tendency in normal unconscious discourse to become voiced (i. e. = *th* in 'this' or *z* in 'zone' for Castilian or Spanish-American, respectively) before a voiced consonant, e. g. in Guzmán, juzgar, bizcocho, lloviznar. But in careful, deliberate utterance the regular voiceless type sound reappears. Cf. parallel tendency with **s** (¶ 18 Rem. 4).

Rem. 12. The Spanish character **z** having the soft-**c** sound exclusively, it possesses an undisturbed monopoly of representing this function before **a**, **o**, **u**, to which it is virtually restricted. Established usage has correspondingly invested the letter **c** with the same office before **i** and **e**, without allowing **z** to encroach on its boundaries. There are but few examples of **z** displacing **c** before **i** and **e**, and these are appropriate to the circumstances, e. g. zeta (alphabetic name of **z**), zizzás 'zigzag', zipizape 'rumpus', z-c-izafía 'tares'.

Rem. 13. Note the ending **-ez** (as the Latin ablative in *-is* = 'from among the [family (people) of the] —') of proper nouns with antepenultimate stress as a characteristic Spanish patronymic (= '-son') e. g. Domínguez, Jiménez (= 'Simons[on]'), Estébanez (= 'Stephens[on]'), Gómez, González, Gutiérrez, Hernández, López, Martínez (= 'Martins[on]'), Núñez, Pérez (= 'Pierce', 'Pierson', 'Peters[on]'), Rodríguez, Sánchez, Téllez, Velázquez.

Rem. 14. What is here termed the Spanish-American standard of soft-**c** is peculiar to parts of Spain also, notably Andalusia (whence some think it spread to the new world through the Andalusian capital, Seville, the chief Spanish shipping port during the colonizing period). Its identity with hissing **s** accounts

1 With hissing **s**. 2 A "digraph" is a combination of two letters—vowels or consonants—representing one sound, e. g. in English, 'load', 'thin'; in German, *Lied*, *Bach*. In English the digraphs represent a vast quantity of "improper" diphthongs (¶ 5 R. 1). In Spanish, the digraph applies to consonants only, in the following combinations, **ch** (¶ 11 1), **gu**(i-e-) (¶ 9 2), **ll** (¶ 13 1), **qu** (¶ 8 2), **rr** (¶ 17 2), and the digraph sign ñ (originally *nn*—¶ 13 2). 3 Also naturalized in **qu**- as **qui-lo**, **quios-co**.

for an elastic border line between these characters (soft-**c** and **s**) over which they may shift their places occasionally in the spelling of the same word according as this reflects one or the other geographical influence, or a confusion—cf. e. g. **c**(*s*)inglar 'to sail', **s**(*s*)ahumerio 'smoke' (of incense), parduz(*s*)co 'grayish', osez(*s*)no 'cub', senador 'senator' and cenador 'one who sups' (play on words in *Guzmán de Alfarache*, South of Spain), sin decir chuz(*s*)ni muz(*s*) 'to keep mum'.

Also, cf. the following **s-z** versification in a stanza of popular Andalusian verse:—

El clavel que tú me diste
El día de la Ascensión
No fué clavel, sino clavo
Quo clavó mi corazón

Rem. 15. For examples of hard-**c** after the nasal **ng** (e. g. banco) cf. ¶ 14.

QUESTION SYLLABUS

- (¶ 7) What kind of a voice sound is a consonant (why)?
(¶ 7 R. 3) Has a pure consonant sound any marked sonority?
How does it get its alphabetic sonority?
- (¶ 8) What are the characters that graphically express Spanish soft- and hard-**c**?
- (¶ 8 1) What are the geographical standards of soft-**c**?
What is each one like (e. g. in English equivalents)?
By what two consonants is it spelled? When?
Pronounce soft-**c** in the vowel scale. Write.
- (¶ 8 R. 2) In the Spanish-American standard of **z** what must be avoided?
(¶ 8 R. 3) What Spanish cognate endings with soft-**c** bespeak special caution?
(p. 21) EXERCISE DRILL.
- (¶ 8 2) What is hard Spanish-**c** like (e. g. in English equivalents)?
By what two consonant characters is it spelled? When?
Pronounce hard-**c** in the vowel scale. Write.
- (¶ 8 R. 5) In pronouncing Spanish cognates like **marqués**, **equivalente**, **iniquidad**, etc., what is to be avoided?
- (¶ 8 R. 7) Compare the pronunciation of **qui-ta** and **cui-ta**, **es-que-la**, and **es-cue-la**.
(p. 23) EXERCISE DRILL.
- (¶ 8 3a) How many sounds has Spanish **c** as an alphabetic character?
Write them in the vowel scale and pronounce, showing how other consonant devices are needed for a complete expression of Spanish **c** sounds?
- (¶ 8 3b) What kind of a character is **qu** called?
What is the nature of the **u**?
To what service is the (digraph) **qu** limited?
Has Spanish **q** any other alphabetic office (i. e. by itself)?
- (¶ 8 3c) To what extend does the letter **k** do duty for Spanish hard-**c**?
- (¶ 8 3d) What sound does Spanish **z** always represent?
To what service is it limited?

LESSON IV (¶ 9)

SOFT- and HARD-G

¶ 9 (1): Soft-**g** (g, j)

¶ 9 (2): Hard-**g** (g[u])

¶ 9. **Soft- and Hard-g.** They are expressed graphically by means of the following characters: **g, j, gu.**

1. **Soft-g**¹. It has two geographical standards², namely—

I. Castilian: “guttural”³ = German *ch* (in *nach*).

II. Span.Am’n: “aspirate” = STRONG English *h*.

Rem. 1. Owing to the weakness of the English *h* the Castilian *jota* is to be advocated for class instruction in order to afford an unmistakable standard for learners who even prefer the Spanish-American soft-**c**. Otherwise, reliance on English analogy ordinarily ends in the learner’s not acquiring any distinct sound at all.

The sound is spelled by two different consonants, **g** and **j**: ordinarily the former with the front vowels (**i, e**), the latter with the back vowels (**a, o, u**):—

GRAPHIC		PRONOUNCED
gi ge ja jo ju	{ (Cast.) = (Ger.) ⁴ (Sp. Am.) = (Eng.)	ch-i ch-e ch-a ch-o ch-u hi he ha ho hu

Rem. 2. Which means that EVERY occurrence of Spanish soft-**g** must begin one of the five pairs of combinations above.

Rem. 3. The back palatal continuant or “guttural” is the only Spanish sound quite without an English equivalent. It is a rapid vibration or flapping of the humped-up back of the tongue against the hard palate, as is unconsciously done in clearing the roof of the mouth from an obstruction.

Rem. 4. In practising Spanish soft-**g** (*jota*) AVOID hard-**c** (*k*) and English soft-**g** (which careless beginners are prone to substitute).

Hard-**c** (*k*) is a single complete *stop* (whereas Castilian *jota* vibrates by a quick succession of stops).

English soft-**g** (in ‘gem’, ‘jest’, ‘joke’, ‘junk’) has no equivalent in Spanish. But the respective counterparts of soft-**g** in the two languages occur in a great number of cognates (e. g. **Jorge** ‘George’, **Juan** ‘John’, *digestión* ‘digestion’, *religión* ‘religion’), where the temptation to vitiate the Spanish sound by its English counterpart is all the more strongly to be resisted.

¹ I called the *jota*-sound, from the alphabetic name of the letter **j** (which, having no other value than that of soft-**g**, is the most distinct representative of the series. 2 ¶ 7 R. 6. 3 So termed here

out of regard to the convenience of wide-spread usage, the more precise designation being *back palatal continuant* (¶ 7 R. 4). 4 German analogy here works at a disadvantage because German *ch*, as guttural, is not initial.

ORAL and WRITING EXERCISES: Of the following examples of soft-g, write down (as heretofore—cf. Les. 1) the number of full printed lines specified in each group:—

gi (*write 4 alternating lines*): Gil **gi-ro** **gi-ta-no** **gi-ral-da** **Gi-1**
bral-tar **gim-nás¹-ti-co** **E-gip-to** **le-gi-ble** **re²-gis-tro** **ru²-gi-**
do **si-gi-lo** **vi-gi-lia** **fu-gi-ti-vo** **re²-gi-mien-to** **vi-gi-lan-cia**
in-te-li-gi-ble **mu-gir** **re²-gir** **ru²-gir** **a-fli-gir** **di-ri-gir** **e-le-**
gir **o-ri-gi-nal** **o-ri-gi-nar** **a-gi-ta-ción** **le-gis-la-ción** **i-ma-gi- 5**
na-ción **á-gil** **frá-gil** **Bél-gi-ca** **ló-gi-co** **má-gi-co** **pá-gi-na**
trá-gi-co **e-nér-gi-co** **le-gí-ti-mo** **e-ner-gí-a** **a-no-lo-gí-a** **an-to-**
lo-gí-a **mi-to-lo-gí-a** **so-cio-lo-gí-a** **te-o-lo-gí-a** **ar-que-o-lo-gí-a**
e-ti-mo-lo-gí-a **mi-ne-ra-lo-gí-a** **me-te-o-ro-lo-gí-a** **ci-ru-gí-a** **co-**
le-gio **con-ta-gio** **e-fi-gie** **e-lo-gio** **li-ti-gio** **nos-tal-gia** **pre- 10**
sa¹-gio **pro-di-gio** **re²-fu-gio** **su-fra-gio** **ves-ti-gio** **pri-vi-le-gio**
sa-cri-le-gio **sor-ti-le-gio** **le-gión** **re²-gión** **re²-li-gión** **pro-di-**
gio-so¹ **re²-li-gio-so¹** **El má-gi-co pro-di-gio-so.**

ge (*write 4 lines*): **ge-nio** **gé-ne-ro** **gé-ne-sis¹** **ges-to** **ge-me-los¹**
ge-ren-cia **Ger-tru-dis¹** **ge-o-lo-gí-a** **ge-ne-o-lo-gí-a** **ge-o-me-trí-a 15**
ge-mir **gen-til** **ge-ne-ral** **ge-ne-ra-ción** **gen-te** **a-gen-te**
ur-gen-te **sar-gen-to** **in-te-li-gen-te** **a-gen-cia** **ur-gen-cia** **li-ge-**
ro **tra-ge-dia** **a-po-ge-o** **Ar-gen-ti-na** **di-li-gen-cia** **ger-men**
mar-gen **i-ma-gen** **o-ri-gen** **di-ges-tión** **su-ges-tión** **ve-ge-ta-**
ción **exa-ge-ra-ción** **su-ge-rir** **ve-ge-tal** **co-ger** **pro-te-ger 20**
ál-ge-bra **Dió-ge-nes¹** **in-dí-ge-na** **oxí-ge-no** **ni-tró-ge-no** **quin-**
cua-gé-si¹-mo.

ja (*write 4 lines*): **ja-ez** **ja-más¹** **ja-món** **jar-dín** **jaz-mín**
Ja-cin-to **jau-la** **Jai-me** **hi³-ja** **ce-ja** **que-ja** **te-ja** **ver-**
ja **ca-ja** **fa-ja** **pa-ja** **bru-ja** **sor-ti-ja** **o-re-ja** **o-ve-ja** **pa- 25**
re-ja **al-ha³-ja** **mor-ta-ja** **na-va-ja** **ven-ta-ja** **al-for-jas¹**
pá-ja-ro **o-ja-lá** **mo-ja-do** **e-no-ja-do** **A-le-jan-dro** **car-ca-ja-**
da **ci-ru-ja-no** **ma-ja-de-ro** **via-jan-te** **se-me-jan-te** **con-ce-**
jal **de-jar** **fi-jar** **mo-jar** **que-jar** **via-jar** **di-bu-jar** **e-no-**
jar **re²-fle-jar** **tra-ba-jar.** 30

jo (*write 4 lines*): **Jor-ge** **jo-ven** **jo-ya** **jo-vial** **jor-nal** **dí-jo**
fi-jo **hi³-jo** **vie-jo** **le-jos¹** **ma-jo** **Ta-jo** **tra-jo** **o-jo** **co-jo**
flo-jo **ro²-jo** **flu-jo** **lu-jo** **pu-jo** **cor-ti-jo** **Mon-ti-jo** **pro-**
li-jo **com-ple-jo** **co-ne-jo** **con-se¹-jo** **es¹-pe-jo** **per-ple-jo** **a-**
ta-jo **tra-ba-jo** **an-to-jo** **des¹-pe-jo** **a-zu-le-jo** **e-no-jo** **car- 35**
tu-jo **con-du-jo** **di-bu-jo** **Qui-jo-te** **me-jor** **Gi-jón** **tra-ba-jo.**

1 With hissing s.

2 With strongly trilled initial r.

3 With silent h.

ju (*write 1 line*): ju-lio ju-nio Ju-no jun-ta jus¹-to Ju-de-a
jus¹-ti-cia jui-cio juez jue-ves Juan Ju-pi-ter brú-ju-la
sub-jun-ti-vo per-ju-di-cial.

(a). In the spelling of a number of words modern usage prescribes **j** instead of front **g**:—

- 1 **ji, je** (*write 4 lines*): ji-ne-te Ji-mé-nez jí-ca-ra ji-pi-ja-pa
ca-jis-ta cru-jir Mé-ji-co me-ji-ca-no pró-ji-mo bu-jí-a le-
jí-a he²-re-jí-a a-po-ple-jí-a je-fe Jé-rez Je-ru-sa¹-lén a-je-
drez a-je-no e-je-cu-ción e-je-cu-ti-vo e-jem-plo e-jer-cer e-
5 jer-ci-cio e-jer-ci-tar e-jér-ci-to en-ro-je-cer en-ve-je-cer flo-je-
dad ma-jes-tad ob-je-ci-ón te-je-dor men-sa-je-ro pa-sa¹-je-ro
ro vía-je-ro pe-re-jil di-je e-je tra-je vía-je con-du-je
con-ser¹-je he²-re-je men-sa-je mu-jer te-jer.
-a-je³: ar-bi-tra-je bre-ba-je e-qui-pa-je her²-ba-je ho²-me-na-
10 je li-na-je pa-sa¹-je pe-la-je per-so-na-je plu-ma-je.

MISCELLANEOUS IN SOFT-**g**: A-gen-te vía-jan-te. ⁴Ca-da o-ve-
ja con su pa-re-ja. Un tra-je de vía-je. Jar-dín zo²-o-ló-gi-co. El
pe-la-je del pá-ja-ro. ⁵No hay² a-ta-jo sin tra-ba-jo. Pa-to-lo-gí-a
qui-rúr-gi-ca. Lec-cio-nes¹ de ge-o-gra-fí-a ge-ne-ral. E-jer-ci-cios¹
15 de ál-ge-bra y ge-o-me-trí-a. Con-se-jos¹ hi²-gié-ni-cos¹ pa-ra la di-
ges-tión. El jo-ven y el vie-jo se que-jan del tra-ba-jo. La gen-te
e-li-ge u-na jun-ta de con-ce-ja-les¹.

Rem. 5. There is no rule for prescribing this front **j** instead of **g** in spelling—save in the ending **-je**, where it has become established as standard.

Rem. 6. Extensively throughout South America (and quite uniformly in the Pacific states) **j** alone is used in writing the soft **g**, thus displacing entirely the need of **g** as the front *jota* consonant. e. g. jeneral, jenio, orizinal, recojer, etimológico, estudios lingüísticos i etnológicos (¶ 5 Rem. 11).

Rem. 7. In the earlier language this *jota*-sound was extensively spelled by *x* (especially in words of Latin and Arabic origin), and this *x* will be seen in the older texts. But it now survives only in a few historical surnames, and in some geographical names of old and new Spain whence it tends to make place for **j** and **g**, e. g.—

dixe etc. to dije (cf. decir).
-duxe etc. to -duje (cf. -ducir).
traxo to traje (cf. traer).
texedor to tejedor 'weaver'.
executoria to eje- 'patent of nobility'.
exemplar to ejemplar 'exemplary'.
ox(j)te ni mox(j)te (to keep) 'mum'.
(also oste ni moste).
xinetes to jinete 'horseman'.
carxax to carcaj 'quiver'.
almoradux to -duj 'sweet marjoram'.

Ximena (Span. mediæval heroine—cf. French *Chimène*).
Ximénez (distinguished Castilian family of 16th-17th cents.—but the modern surname is Jiménez).

Rem. 8. Students of Spanish who already know German and are accustomed to the English *v* value of the German *j*, should take care not to vitiate their Spanish **j** by German analogy, as often happens unconsciously by force of acquired habit or by carelessness in noting vital distinctions, namely.

German **j** = Spanish **y**-diphthong.
Spanish **j** = German *ch*.

Rem. 9. A plausible difference is claimed between the back *jota* (**ja, jo, ju**) and the front (**gi, ge**). But whether it is a distinguishable factor in practical phonetics has not yet been made clear.

1 With hissing **s**.

2 With silent **h**.

3 Corresponding mostly to English collective 'age'.

4 Prov. = 'Keep to your station in life'.

5 Prov. = 'No gains without pains'.

Alpux(j)arras (mt. range of south Spain).
Guadix } (cities of south Spain).
Lox(j)a }
Méz(j)ico (name of Indian origin).
Oaxaca (town in Mexico).
Palafox (historical Spanish name).
Quix(j)ote (Spanish romance).
Texas (name of Indian origin).
X(G)enil (river of south Spain).
X(J) ("Sherry").
Xico (town of Mexico).

2. **Hard-g.** It is a back-palatal voiced stop¹ = English hard-g, as in 'gase', 'gag', 'go'.

The sound is spelled by two consonant characters, **gu**² and **g**: the former (**gu**) before the front vowels (i, e³), the latter (**g**) before the back vowels (**a, o, u**) and the consonants:—

gui	gue	ga	go	gu
igl	gr	g-m	gn	

Rem. 10. Which means that EVERY occurrence of Spanish hard-g must be represented by one of the above combinations.

Rem. 11. AVOID giving any co-ordinating sequence to the hard-g sound represented by front **gu**, an uncontracted identifier common with careless beginners. Spanish **gu** before **i** and **e** is as much of an unmodified hard **g** as English **ga** in 'gase', 'gache', 'gague', 'sequish'.

ORAL and WRITING EXERCISES:— Of the following examples of hard-g, write down (as heretofore) the number of full printed lines specified in each group:—

gui (write 2 lines): **guí-a** **gui-ja** **gui-so** **guin-do** **gui-ne-a**
se-guir **se-gui-mos**⁴ **a-gui-nal-do** **a-mi-gui-to** **Gui-púz-co-a**
gui-ri-gui-ri-gay **al-guien** **si-guien-te** **si-guió** **plu-guie-ra**.

gue (write 3 lines): **gue-rra**⁵ **dro-gue-ro** **hor⁶-mi-gue-ra** **ju-gue-te**
ce-gue- **dad** **va-gue-dad** **car-gue** **pa-gue** **plie-gue** **si-gue**⁷
a-zo-gue **ma-guey** **Mi-guel** **em-bria-guez** **lo-bre-guez** **por-tu-gués**⁸
Ro-drí-guez **car-gué** **pa-gué** **a-pa-gué** **cas-ti-gué** **en-tre-gué** **o-bli-gué**.

Rem. 12. **g** before back vowels and consonants after no necessity, as **g** is then equally "hard" in both languages.

ga (write 2 lines): **ga-na** **ga-ce-ta** **ga-nan-cia** **gar-ban-co** **gar-gan-ta**
ga-zu-zu **gi-gan-te** **lá-ga-je** **ál-ga-ra-rá** **le-ga-jo** **re-tó**
le-gan-cia **car-gar** **ju-gar** **jus-gar** **lu-gar** **pa-car** **a-pa-car**
cas-ti-gar **en-tre-gar** **a-bli-gar** **cir-cum-na-ve-ga-ción**.

go (write 3 lines): **go-ce** **go-ce** **gor-ne** **gó-mez** **gam-rá-lex**
al-gu-lón **jer-cón** **gor-je-o** **A-ra-gón** **a-gos-tó** **ne-go-cio** **si-na-go-ga**
ne-go-cia-ción **Se-go-via** **re-go-ci-jo** **Za-ra-go-ta** **pe-15**
da-ga-gí-a **al-go** **cal-go** **car-go** **lue-go** **gal-go** **ice-go**
la-go **lue-go** **mus-go** **oi-go** **pa-go** **tra-go** **tri-go** **a-mi-go**
gas-ti-go **em-lar-go** **kí-dal-go** **e-mu-ni-go** **no-vias-go**

1 1 7 2. 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

ca-tá-lo-go có-di-go diá-lo-go clé-ri-go pró-lo-go es-tó-ma-go.

¹No hay² me-jor es¹-pe-jo que el a-mi-go vie-jo.

gu (*write*): gus-to gu-sa³-no dis³-gus-to a-gu-do a-gu-ja al-gu-no le-gum-bre se-gun-do se-gu-ro.

gl: gla-cial glo-ria re⁴-gla si-glo ne-gli-gen-cia é-glo-ga.

gr: gra-cia des³-gra-cia sa-gra-do Gre-cia grie-go graz-nar ti-gre lo-gro ma-gro ne-gro a-grí-co-la a-gri-cul-tu-ra ge-o-gra-fí-a.

g-m: dog-ma dog-má-ti-co. **gn** (INITIAL): gno-mo.

g-n (MEDIAL): dig-no sig-no be-nig-no de-sig³-no Ig-na-cio ig-no-ran-cia ig-no-rar mag-ná-ni-mo diag-nós³-ti-co mag-né-ti-co mag-ní-fi-co re⁴-pug-nan-cia in-ex-pug-na-ble.

Rem. 13. As with **c-c** and **c-t** (§ 8 Rem. 8), so with **g-n** the first element (**g**) is avoided in popular speech, either dropping out or combining with the following **n** into **ñ**, e. g. (pop.) indí(g)no.

A few examples have won the sanction of usage, e. g. **pro(g)nóstico**, **si(g)no** 'destiny'.

(a). Distinguish between front **gu**, with its *inorganic*⁵ **u** (as in above examples) and **gu** with its *organic*⁶ **u** in the **g** plus **w**-diphthong series
güi, güe, gua, guo—noting the significance of the dieresis⁷ as the sign of this organic **u** before **i** and **e**:—

ar-güir ar-güi-mos³ am-bi-güi-dad an-ti-güe-dad a-güe-ro des-a-güe gre-gües³-cos³ guan-te gua-po guar-ni-ción gua-ya-ba Gua-ya-quil Gua-dal-qui-vir a-gua le-gua tre-gua i-20 gual al-gua-cil am-bi-guo an-ti-guo fra-guo a-ve-ri-guo.

Rem. 14. In the popular speech of parts of Spain, and extensively in Spanish America, this **g** of diphthongal **gua** tends to disappear, e. g. a(g)ua, (g)uapa, (G)uadalajara, (G)uadalupe.

Similarly, even with non-diphthongal **agu**, e. g. a(g)uja, a(g)ujero, a(g)ur (which last takes another evolutionary step to the more current **abur**).

Rem. 15. In archaic, provincial, or illiterate style, *güe* often occurs for **hue** (e. g. in *güeno* for **huevo** 'egg', in *güeso* for **hueso** 'bone'), for **bue** (e. g. in *güeno* for **bueno** 'good', in *agüelo* for **abuelo** 'grandfather'), and for **vue** (e. g. in *güelvo* for **vuelvo** 'I return').

3. NOTES ON **g**, **j**, and **gu**. From the above examples it follows:—

(a). **g** as an alphabetic character has TWO sounds: *soft* before the front vowels (**i**, **e**), and *hard* before the back vowels (**a**, **o**, **u**).

Hence the need of a special character (**gu**) to represent *front* hard-**g**,
 25 and another (**j**) to represent *back* soft-**g**, so as to get a complete series of consonant characters for soft- and hard-**g** in the vowel scale:—

SOFT: gi ge ja jo ju HARD: **güi güe ga go gu**

(b). Front **gu** is a digraph⁸ serving to represent the hard-**g** sound before **i** and **e** only.

30 (c). **j** has ALWAYS the same sound, either Castilian "guttural" (palatal) or Spanish-American "aspirate." It graphically represents this sound before the back vowels and sometimes shares with **g** the same office before the front vowels.

¹ Prov. = 'Trust an old friend's criticisms'.
 strongly trilled initial r. ⁵ ¶ 3 R. 13.

² With silent h.
⁶ ¶ 3 R. 14.

³ With hissing s.
⁷ ¶ 1 (a).

⁴ With
⁸ P. 26, fn. 2.

Rem. 16. Final soft-**g** (-**j**) is rare, technically having a *jota*-sound that may be pronounced but tends to become silent, e. g. *reloj* (also written *reló*) 'timepiece', *boj* 'boxwood', *cañubj* (a kind of 'child's cap', *troj* (a kind of) 'fruit storeroom'.

Final hard-**g** is non-existent—barring a few examples in **g-m**, **g-n** (p. 32), which are of learned origin and phonetically unnatural to the language.

Rem. 17. For examples of soft- and hard-**g** after the nasal **ng** (e. g. *an-gel*, *len-gua*) cf. ¶ 14.

QUESTION SYLLABUS

- (¶ 9) What are the characters that graphically express Spanish soft- and hard-**g**?
- (¶ 9 1) What are the geographical standards of soft-**g**?
How may each one be termed?
By what two consonants is it spelled? When?
Pronounce soft-**g** in the vowel scale. Write.
- (¶ 9 R. 4) In practising Spanish soft-**g**, what two English sounds are to be avoided?
(p. 29) EXAMPLE DRILL.
- ¶ 9 1a) Is **j** restricted to back vowels only in representing Spanish soft-**g**?
(p. 30) EXAMPLE DRILL.
- (¶ 9 2) What is Spanish hard-**g** like (e. g. in English equivalents)?
By what two consonants characters is it spelled? When?
Pronounce hard-**g** in the vowel scale. Write.
- (¶ 9 R. 11) In pronouncing *front gu*- what is to be avoided?
(p. 31) EXAMPLE DRILL.
- (¶ 9 2a) Pronounce hard-**g** vowel scale with organic front-vowel **u**.
Write.
- (p. 32) EXAMPLE DRILL.
- (¶ 9 3a) How many sounds has Spanish **g** as an alphabetic character?
Write them in the vowel scale and pronounce, showing how other consonant devices are needed for a complete expression of Spanish **g** sounds.
- (¶ 9 3b) What kind of a character is *front gu* called (corresponding to back **g**)?
What is the nature of this **u**?
To what service is the *digraph* (i. e. *front gu*) limited?
- (¶ 9 3c) What sound does Spanish **j** always represent?
How is its service distributed?

LESSON V (¶ 10-12)

¶ 10: **b-v**

¶ 11: **ch, h**

¶ 12: **d**

¶ 10. **b** and **v**. They have two pronunciation standards, namely—
 1. **General** (i. e. the practice of the Spanish-speaking masses and peculiar to the spirit of the language): in this, **b** and **v** blend into virtually *one and the same sound*, considered as a lax bi-labial continuant¹ with the lips *barely touching*²:—

bi	be	ba	bo	bu
vi	ve	va	vo	vu

Rem. 1. AVOID English *w*, which, being *s* semi-vowel, is without lip contact.

2. **Academic** (i. e. mostly peculiar to cultivated speech): in this, **b** and **v** are *distinct from each other*, as in English, the former (**b**) becoming a bi-labial stop¹, the latter (**v**) a labio-dental continuant¹:—

bi	be	ba	bo	bu	vi	ve	va	vo	vu
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Rem. 2. The learner's choice between standards (1) and (2) cannot be prescribed here, either being acceptable. Standard (1) has the obvious advantage of a prior claim, but the learner's progress should not be held back by a fruitless attempt to acquire it at the outset. Moreover, fluctuations of usage between the two standards are common enough, even in the same individual at different times.

Rem. 3. The first standard being one of the few exceptions to the general phonetic character of Spanish spelling, the learner who hears it has no resource—save memory and practice—to distinguish between **b** and **v** in spelling.

ORAL EXERCISE

1 **b**: bi-ci-cle-ta bi-go-te bien be-so Ba-da-joz ba-jo ba-li-ja ban-de-ja b^{ár}-ba-ro bar-be-ro bar-niz bas³-ta bo-ga bos³-que Bor-b^{ón} bos³-que-jo bul-to bui-tre bue-no blando bre-ga bro-ma bru-to a-be-ja a-bo-ga-do a-bue-lo
 5 cor-ba-ta dia-blo do-ble go-bier-no Ha-ba-na or-fe-bre Pa-blo sa-ba-na Sa-bo-ya so-be-ra-no ta-ber-na Al-ba Cór-do-ba Cris-tó-bal Es-te-ban ba-ba bar-ba hom-ba bo-bo ca-bo glo-bo li-bro lo-bo na-bo ra⁴-bo se-bo sa-bio pro-bar be-ber de-ber sa-ber con-ce-bir es-cri-bir re⁴-ci-bir.
 10 **v**: vi-ga vi-no ve-la ve-na vein-te va-no vo-to vul-go vul-gar v^{ál}-vu-la ve-ci-no ven-ta-ja be-né-vo-lo vi-vir vol-

¹ ¶ 7 R.4.
 hissing *s*.

² Unlike English *b*, where there is pressure of the lower lips and teeth.
⁴ With strongly trilled initial *r*.

³ With

ver bra-vo cla-vo pa-vo u-va vi-vo vo-ti-vo a-gra-vio
 Ve-su-vio mó-vil tro-va-dor vas-co Viz-ca-ya ven-tu-ra.

Rem. 4. From this close identity of **b** and **v** many Spanish words have acquired in their spelling a **b** that corresponds to a **v** in their Latin etymology or in their foreign cognates, e. g.—

bigote (dim) *viga*
 balija 'valise'
 barniz 'varnish'
 boda (Lat) *vota*
 boga 'rogue'
 bulto (Lat) *rotlus*
 butre 'culture'
 abogada 'advocate'
 abuelo (Lat) *avolus*
 Alba 'Alba'

ciudad (Old Span. for
 mod. *ciudad*) (Lat)
 cicitatem
 concebir 'to conceive'
 carbata 'cravat'
 Córdoba 'Córdora'
 diablo 'devil'
 Esteban 'Steph(v)en'
 gobernar 'to govern'
 guayaba 'guava'

Habana 'Havana'
 Pablo 'Paul(ulus)'
 probar 'to prove'
 recibir 'to receive'
 sabana 'sarcanna'
 Saboya 'Savoie'
 soberano 'sovereign'
 taberna 'tavern'
 trabajo 'travel'
 (cf. Fr. *travail*)

But etymologically the **b** is often derived from Latin *p*, e. g.—

abeja (Lat) *apicula*
 concebir (Lat) *concipere*
 saber (Lat) *sapere*

soberano (Lat) *superanus*
 trabajo (Lat) *tripalium* (3-pale)

Rem. 5. In other examples, the relations of **b** and **v** are the reverse of the above (Rem. 4), e. g.—
 maravilla (Lat) *mirabilia*
 [auto]móvil '[auto]mobile'
 nivel (Lat) *libellum*

viga (Lat) *biga*
 Viscaya 'Biscay'

Rem. 6. On occasion, the initial **b-v** blended sound—whether spelled **b** or **v**—may be English *b*, namely:—

(1) either from the emphasis of initial location or of exclamation (where the sonant *b*-stop has an obvious advantage over the less sonant *v*-continuant), e. g. *ibábaro!*, *ibrufo!*, *ibasta!* 'enough!', *ibien!* 'capital!', *ivaya!* (= *baya*) 'there!', *iverdad!* (= *berdad*) 'indeed!', *ivillano!* (= *billano*) 'villain!', *ivival!* (= *biva*) 'hurrah [for]!';

(2) or, from the law of phonetic conservation of energy acting unconsciously along the lines of least resistance, palatal *n* of a preposition or prefix (e. g. *con*, *en*, *in*, *sin*) and a following **b** or **v** (coming together as *-nb-* or *-nv-*) exert a mutual bi-labializing influence that results phonetically in *-mb-*, the *n* of the atonic prefix weakening in favor of its more emphatic neighbor (to which the syllable stress gives a superior advantage), which, in turn, has its lax bi-labial quality strengthened by the *m*-labializing influence of its new ally, e. g. *con bolsa* (= *com-bol-sa*) 'with purse', *convidar* (= *com-bidar*) 'to invite', *en boca* (= *em-boca*) 'in [the] mouth', *enviar* (= *em-biar*) 'to send', *en verda[d]* (= *em-berda[d]*) 'in truth', *en vano* (= *em-bano*) 'in vain', *invertir* (= *im-bertir*) 'to invert', *sin ventura* (= *sim-buntura*) 'luckless', *envite* (= *em-bite*—and sometimes so written) 'stake' (challenge). For further examples cf. any full vocabulary under *conv-*, *env-*, *inv-*.

When graphic *m* precedes **b**, within a word, it exerts on the **b** the same strengthening influence as occurs under (2), above (where graphic *n* is reduced to phonetic *m*), e. g. *ambiente* 'air', *ambos* 'both', *bamboleo* 'tottering', *bambú* 'bamboo', *canbiar* 'to exchange', *icaramba!* 'indeed!'.
 Rem. 7. Another example of the law of phonetic simplification—illustrated particularly in popular usage—is afforded by the tendency of graphic **b** to weaken phonetically into its voiceless counterpart *p*, especially before another voiceless consonant (*t*, *k*, *s*), as in the prefixes *abs-*, *obs-*, *obt-*, *subt-*, e. g. *b* (= *p*) *abs-tener* (= *aps-*) 'to abstain', *abs-soluto* (= *aps-*) 'absolute', *ob-sequio* (= *aps-*) 'favor', *ob-tener* (= *ops-*) 'to obtain', *sub-terraneo* (= *sup-*) 'underground'.

On the same economy principle, this **b** tends to drop out altogether from pronunciation—and often from writing, as well—when it is twofold weakened by two adjoining voiceless consonants, as in the prefix combinations *obs-c-*, *obs-t-*, *subs-cr*, *subs-t-*, e. g. (*b* silent, and optional in writing) *ob[scuro]* 'dark', *no ob[is]-tante* 'notwithstanding', *su[bis]-crito* 'subscribed', *su[bis]-tancia* 'substance', *su[b]-stracter* 'to subtract', *su[bis]-titulo* 'assistant' (where the loss of *b* has become standardized).

In respect to the prefix *su(b)*, Spanish early reduced Latin *sub* to *so*, which in the sense of *debaajo de* 'under' appears in several old prepositional formulas (e. g. *so* pretexto *de*) and often as verb prefix (*so* or *su*), e. g. *someter* 'to submit', *socaver* 'to undermine', *sumiso* 'submissive', *suponer* 'to suppose'.

Rem. 8. The free phonetic movement in the development of Italian early accomplished the complete elision, in Italian, of what corresponded originally to this Spanish **b** in prefixes (Rem. 7), both in spelling as well as in pronunciation, e. g. above (Rem. 7), *astenero*, *assoluto*, *ossequio*, *ostenero*, *sotterraneo*.

Rem. 9. The native Spanish **b-v** sound is the least satisfactory of any in the language to determine with practical definiteness in a body of precept, since theory and practice seem to be irreconcilably at variance. The weight of common repute, joined to admittedly general usage in Old and New World Spanish, is cast in favor of standard (1) of ¶ 10, i. e. **b** and **v** are considered as having the same sound, especially when medial. But the Spanish Royal Academy—the highest organized authority and the national idiom—has long prescribed standard (2) as the one that "ought" to be used, while admitting that in the greater part of Spain it is not so used. In deference to such authority this artificial distinction—not properly Castilian—has a certain vogue among the more exclusive cultured classes and their imitators. But social and political authority alone cannot check the well established course of language development—least of all, reverse popular usage in a matter so deep-rooted in time as to have been the butt of a Latin joke well nigh two thousand years ago, when Spanish traits of provincialism by Spanish and more were lit off in Rome by the pun that, to the Spaniard, *v-vive* 'to live' meant the same as *b-bona* 'to drink'—a pun still kept alive in the occasional substitution of *vividor* and *bebedor* (e. g. *debaajo de mala capa suete haber un buen bebedor*) (*vividor*).

Rem. 10. As evidence of this early tendency to blend the two letters **b** and **v** into one sound, but admitting the two characters in hap-hazard fashion without any clear consciousness of a special place for each, we have many Spanish words, now established in **b** and **v**, that interchange these letters in their root words or in their foreign cognates (cf. Rem. 4-5). But the clearest testimony of this confusion of the graphic sign brought down to modern times is afforded by the example of the dramatist Calderón (17th century), who upset the present established order of **b**'s and **v**'s as recklessly as the jokesmith's untrained Englishman is made to do with his *h*'s: rhyming *sabe* and *ave*, *fugitiva* and *derriba*; writing indifferently *va* and *ba*, *vano* and *bano*, *ver* and *ber*, *bolver*, *enbolver*, and *enbolber*; and leaving abundant specimens like *vien*, *vello*, *bulgo*, *vañar*, *tube* and *avér*, *conbencer*, *probidencia*, etc. (cf. Morel-Fatio's ed. of *El mágico prodigioso*).

Even at the present day such confused interchanges are common among the illiterate, and are occasionally met in print as the fluctuating spelling of proper names, e. g. B(V)ivar (name of the national hero, the Cid), Brav(b)o Murillo (prominent politician of middle 19th century), La familia de Alv(b)areda (well known novel of Fernán Caballero), Esté(b)vanez (19th century writer). Internal evidence is also afforded by puns that play on the identity of **b** and **v**, e. g. cf. the following sallies: "What's the difference whether we write *vino* 'wine' with a *b* or with a *v*? Will it be any the less wine?" (Larra). He *botado* con *b*, pues con *v* no he podido, tal estaban as listas electorales (Alarcón). Cf. also: *una ballena* with *una* (sc. cuba) *va llena*, and *albarda* with *Alvar da* (sc. palos), where the play of **b** on **v** forms the joke of a well known story (Trueba, *La ballena del Manzanares*).

Rem. 11. For *güe* instead of *bue* or *vue* cf. ¶ 9 Rem. 16.

¶ 11. ch, h.

ORAL and WRITING EXERCISES. As heretofore (cf. Les. I), write down all the following examples of **ch** and **h**, (except MISCELLANEOUS):—

1. **ch** is a digraph¹ = English *ch* in 'cheek', 'church', etc:—

chí che cha cho chu

Rem. 1. Defined with more precision, **ch** is a voiceless compound = *t* plus *sh* (French *ch*), in which the elements have become as thoroughly merged as those that make up the compound vowels known as diphthongs.

1 **chi**: chi-co Chi-le Chi-na ar-chi-vo co-chi-no ca-pu-chi-no.

che: che-que co-che-ro ma-che-te o-chen-ta pu-che-ro
co-se²-che-ro ran³-che-ro trin-che-ra cu-chi-che-o co-che chin-
che le-che no-che par-che Sán-chez es-tu-che a-za-ba-che

5 ca-chi-va-ches² tro-che-mo-che.

cha: chan-za char-la chas²-co chas²-qui-do a-cha-que cu-
cha-ra chí-cha-ro char-lar e-char fe-char man-char plan-
char a-ce-char es-cu-char bro-cha col-cha con-cha fa-cha
fe-cha fle-cha fi-cha lan-cha lu-cha man-cha tru-cha co-

10 se²-cha es²-car-cha mu-cha-cha sal-chi-cha sos²-pe-cha.

cho: cho-que cho-za cho-car Chon-chi-ta an-cho bi-cho
cin-cho cau-cho cor-cho cho-cho di-cho gan-cho le-cho
ma-cho mu-cho o-cho pe-cho ran³-cho San-cho te-cho
tre-cho biz-co-cho ca-pri-cho car-tu-cho de-re-cho des²-pa-

15 cho des²-pe-cho es²-tre-cho ga-ba-cho gaz-pa-cho mu-cha-
cho per-tre-cho pro-ve-cho.

chu: chu-lo Chu-cha ca-chu-pín chu-zo chu-par ca-chu-cha.
MISCELLANEOUS: He⁴ di-cho. An-cho y de-re-cho. Di-cha fe-cha.

Mu-chas² sal-chi-chas². U-na co-chi-na con le-cho-nes². San-cho ha⁴

20 di-cho mu-cho. Un ca-pri-cho de mu-chas² mu-cha-chas².

1 Cf. p. 26, fn. 2.

2 With hissing s.

3 With strongly trilled initial r.

4 With silent h.

Rem. 2. Final **ch** is not Castilian. But as peculiar to Catalan with value of *k* the foreign student of Spanish meets it often in proper names, geographic and patronymic, in Mediterranean Spain from Barcelona to Valencia, e. g. Montjuich (Barcelona citadel), del Bosch, León Roch (leading character of a well-known novel of Galdós), Escrich (writer).

2. **h** is always silent¹. Its position is mostly word initial:—

hi he ha ho hu

hi-go hi-lo hi-to hin-char hi-dal-go hi-gue-ra a-hí mo-1
 hi-no he-lar he-rir he-chi-zo her-ma-no her-mo-so² he-
 chi-ce-ro hay ha-cha has²-ta ha-go ha-blar ha-cer ha-
 ri-na al-ha-ja bu-har-da Chi-hua-hua ho-gar hom-bre
 hom-bro hon-ra ho-ra ho-gue-ra hor-mi-gue-ra bu-ho hu-5
 cha hu-mo hur-to hue-vo hue-ro.

MISCELLANEOUS: Ha he-cho. Hom-bre hon-ra-do. ³Don-de no hay ha-ri-na, to-do es² mo-hi-na. ⁴Del di-cho al he-cho hay gran tre-cho.

Rem. 3. Guard against pronouncing English *h* in cognate Spanish words, e. g.—

him-no	hi-dró-ge-no	he-ro-í-na	Ho-ra-cio
hi-gie-ne	hi-pér-bo-la	he-roi-co	hos-pi-tal
his-to-ria	hi-pó-te-sis	há-bi-to	hu-ma-no
his-tó-ri-co	hé-ro-e	ha-bi-tual	hu-ra-cán

Rem. 4. A slight aspiration is sometimes heard for the **h** of **hue** (¶ 5 2), but the student is safe in disregarding it.

Rem. 5. In the Romanic languages **h** is an orthographic aristocrat, doing no work but levying quit-rent tribute by virtue of ill defined shadowy claims handed down from a remote and obscure past. Hence, its existence is more ornamental than useful—to show etymology as its coat of arms and thus proclaim its mediæval origin. Its pretensions are quite at variance with modern businesslike methods. But thus far it has successfully stood off reforming attacks directed against its privileges.

Rem. 6. For *güe* instead of **hue** cf. ¶ 9, Rem. 16.

Rem. 7. For the effect of intervocalic **h** on syllabication cf. ¶ 22 (b).

¶ 12. **d**. It has one, or two, sounds, namely—

1. When word initial (or medial syllable initial after a *closed*⁵ syllable): it is a voiced stop⁶ as in English, but rather softer, being more dental than English *d*⁷, since the tip of the tongue should touch the back of the upper teeth:—

INITIAL: di- de- da- do- du-

di di-go Die-go de de-bo dé-bil des²-de con-de dar
 da-ba dra-ma dos² doy don-de cal-do dan-do man-do
 par-do du-que dul-ce du-ro.

2. Intervocalic⁸ and word final: it may be = **d** (1). But, more usually, it is interdental (as in position of English *th*), approximating voiced *th* (in 'do-*this*', 'soothe').

INTERVOCALIC:	-di	-de	-da	-do	-du
FINAL:	-id	-ed	-ad		-ud

¹ *I. e.* when not united with *c* to form the digraph **ch**.
 "When poverty comes at the door, love flies out of the window."

² With hissing *s*.
³ Prov. = "It's a long way from saying to doing".

⁴ Prov. = "It's a long way from saying to doing".
⁵ A "closed" syllable is one that ends in a consonant (e. g. **en-ton-ces** 'then').
⁶ ¶ 7 R. 4.
⁷ Which is front palatal.
⁸ *I. e.* beginning a syllable preceded by an *open* one (the reverse of the medial location of **d** (1)).

ORAL and WRITING EXERCISES: As heretofore, write down alternating lines of the following examples of intervocalic and final **d** (¶ 12 2):—

- 1 INTERVOCALIC: po-dí-a dá-di-va mé-di-co me-dio na-die o-
dio re¹-me-dio ca-da deu-da du-da mo-da na-da Pe-re-
da sa-li-da co-do da-do de-do lo-do mo-do ni-do nu-
do pra-do pue-do to-do a-ma-do² de-cha-do co-mi-do²
5 vi-vi-do² con-da-do cui-da-do es³-ta-do hú-me-do ma-ri-do
pe-ca-do sen-ti-do sol-da-do so-ni-do To-le-do u-ni-do a-
ten-di-do co-lo-ra-do co-me-di-do de-ci-di-do en-fa-da-do trai-
dor cor-ta-dor E-cua-dor fun-da-dor mo-ra-dor sal-va-dor
de-vas-ta-dor en-re-da-dor en-ten-de-dor fas-ci-na-dor pre-di-
10 ca-dor Es³-ta-dos³ U-ni-dos³ E-duar-do ma-du-ro in-di-vi-duo.

Rem. 1. Intervocalic **d** in union with (rolled) **r** may also have this interdental sound, e. g. cua-dro ma-dre pa-dre po-dré podrá cua-dra-do.

- FINAL: Cid lid vid ar-did ás³-pid Ma-drid vi-vid⁴ red¹
sed co-med⁴ cés³-ped mer-ced pa-red us³-ted bon-dad
ciu-dad⁵ mi-tad pa-gad⁴ ver-dad ca-ri-dad ne-ce-si-dad en-
fer-me-dad e-lec-tri-ci-dad u-ni-ver-si-dad a-mis-tad di-fi-cul-
15 tad fa-cul-tad li-ber-tad ma-jes-tad vo-lun-tad sud la-
úd a-ta-úd sa-lud vir-tud gra-ti-tud ju-ven-tud mag-ni-
tud mul-ti-tud.

Rem. 2. Final **d** is very common from its occurrence in the numerous family of feminine endings -dad, -tad, -tud (cf. exs. ¶ 153).

Rem. 3. In **ad** or **a-d** plus *vowel*, where **a[d]** is felt to be a living prefix, the **d** has the initial value of ¶ 12 1, e. g. **ad**-aptar, **a**-delantar, **a**-demás, **a**-diós, **a**-divinar, **a**-donde, **ad**-optar, **ad**-orar.

Otherwise, when the **a** is not a prefix, interdental **d** (¶ 12 2) prevails, e. g. **ad**alid, **aduana**. Or it tends to prevail when an original prefix becomes so worn as to have lost its force, e. g. **a**-de-cuado (**ad** + **aequatus**), **a**-demán (**ad** + **manus**), **a**-derezo (**ad** + **directus**), **a**-dorno (**ad** + **ornro**).

Rem. 4. In **ad** plus *consonant*, the **d** may have the interdental sound of ¶ 12 2, e. g. **ad**-jetivo, **ad**-mirador, **ad**-vertir, **ad**-versidad.

Rem. 5. The suppression of **d** is common under certain conditions chiefly as follows:

(1.) Apocope of final **d** in careless, offhand utterance, e. g. **Madri**(**d**), **uste**(**d**), **verda**(**d**); and syncope of intervocalic **d** in the ending -**ado** of (1 conj.) past participles and nouns formed therefrom, e. g. ¡**Cuida**(**d**)! 'Look out!' **colora**(**d**), **peca**(**d**), **Pra**(**d**); cf. also **Pe**(**d**)**ro**. But **higado** 'liver'.

(2.) In illiterate usage the syncope of **d** in (1) is generalized between identical vowels, which, in utterance, then coalesce into one, e. g. **ca**(**d**)**a**, **na**(**d**)**a**, **desampara**(**d**)**a**, **to**(**d**)**o**.

This last peculiarity even extends to **d** between *different* vowels, e. g. **barre**(**d**)**ura** 'sweepings', **call**(**d**)**a**(**d**), **pesa**(**d**)**umbre** 'affliction', **vi**(**d**)**a** (in exclamation **por vía de** . . . 'By . . . !').

Rem. 6. Intervocalic and final **d** is a consonant of weak resisting power, becoming easily disintegrated into the interdental (*th*) and then lost. This was a fate common to the Latin **d**. Its operation in the modern language (Rem. 5) is checked only by the preserving influence of education.

1 With strongly initial trilled **r**.

2 Past participle types of I, II, III conjugations, respectively.

3 With hissing **s**.

4 Familiar-imperative plural types of I (pagad), II (comed) and III (vivid) conjugations.

5 Distinguish between soft and hard **c** in CIU-dad 'city' and CUI-da-do 'care'.

QUESTION SYLLABUS

- (¶ 10) How many pronunciation standards has Spanish **b** and **v**?
 (¶ 10 1-2) Explain how the two letters figure in each standard.
 (p. 34) EXAMPLE DRILL.
- (¶ 11 1) What kind of character is Spanish **ch**?
 What does it sound like (in English equivalents)?
 Pronounce it in the vowel scale. Write.
- (p. 36) EXAMPLE DRILL.
- (¶ 11 2) What does Spanish **h** sound like?
 Where mostly is its location (i. e. medial or word initial)?
 Pronounce the vowel scale with initial **h**. Write.
- (p. 37) EXAMPLE DRILL (including **Rem.** 3).
- (¶ 12 1) When Spanish **d** is word initial what does it sound like in English?
 Pronounce initial **d** in vowel scale. Write.
- (p. 37) EXAMPLE DRILL.
- (¶ 12 2) What other sound may Spanish **d** have, and where?
 Pronounce it thus in the vowel scale. Write.
- (p. 38) EXAMPLE DRILL.

LESSON VI (¶ 13-14)

¶ 13: **ll** and **ñ**¹

¶ 14: Nasal **ng**

¶ 13. **ll** and **ñ**. They represent complex sounds practically equivalent to their respective simple letters (**l** and **n**) plus **y**-diphthong; but more linguo-dental than in English, the tip of the tongue pressing against the *lower* teeth.

They display the following parallelism:—

1. **ll**. It is a digraph (p. 26, fn. 2) = English *li* in 'batalion' and 'postilion', or *lli* in 'brilliant', 'million', 'William'.

llí lle lla llo llu = lyí lye lya lyo lly

Rem. 1. The most common occurrence of **ll** is intervocalic. Take care, in deliberate utterance, to **link the pronunciation exclusively with the syllable to which the sound properly belongs**, without allowing the sound—as happens correspondingly in English—to be anticipated in the preceding syllable, e. g. English 'batalion', 'postilion', 'brilliant', 'million', 'medallion' are pronounced batal'yon, postil'yon, bri'l'yant, mil'yon, medal'yon. But their Spanish counterparts are pronounced syllabically, as written, namely: ba-ta-llón', pos-ti-llón', bri-llan'-te, mi-llón', me-da-llón'.

ORAL and WRITING EXERCISES: Write down every other word or line as follows (except MISCELLANEOUS):—

- 1 **llí**: a-llí bu-llir ga-llí-na pe-lliz-co a-pe-lli-do bu-lli-cio-so.
lle: lle-go lle-vo lle-gar lle-var ca-lle va-lle fue-lle mue-
 lle ta-lle Té-llez ba-lle-na be-lle-za bi-lle-te ca-lle-ja fu-
 lle-ro ga-lle-go Gui-ller-mo mo-lle-ra pe-lle-jo ban-de-rri-
 5 lle-ro ba-ra-ti-lle-ro ca-ba-lle-ro ca-lle-jue-la cor-di-lle-ra ga-
 lli-ne-ro ta-ller ba-chi-ller can-ci-ller em-be-lle-cer.
lla: lla-ma lla-mo llan-to lla-ve lla-mar qui-lla si-lla vi-
 lla An-ti-llas² ar-ci-lla as²-ti-lla ca-pi-lla Cas-ti-lla cos²-
 qui-llas² cos²-ti-lla cua-dri-lla ga-vi-lla me-ji-lla man-ci-lla
 10 o-ri-lla pas²-ti-lla pa-ti-lla po-li-lla ro³-di-lla se-mi-lla Se-
 vi-lla tor-ti-lla va-ri-lla ban-de-ri-lla man-te-qui-lla ma-ra-
 vi-lla vai-ni-lla e-lla hue-lla me-lla a-que-lla bo-te-lla don-
 ce-lla es²-tre-lla gro-se²-lla que-re-lla ma-lla ta-lla a-ga-
 llas² ba-ta-lla me-da-lla pan-ta-lla to-a-lla va-sa²-lla ce-

¹ May be most conveniently referred to as "n-with-til'de." strongly trilled initial r.

² With hissing s.

³ With

bo-lla bu-lla gru-lla pu-lla bri-llan-te Ca-lla-o ca-lla-do 1
fo-lla-je ga-llar-do ha-llaz-go cas-te-lla-no Ma-ga-lla-nes¹ San-
ti-lla-na Va-lla-do-lid a-llá ca-llar co-llar chi-llar fa-llar
ha-llar se-llar si-llar ta-llar tri-llar de-go-llar des¹-co-llar
es¹-ta-llar ma-gu-llar a-cri-bi-llar a-tro-pe-llar ca-pe-llán ba-5
ta-lla-dor la pa-ti-lla de la me-ji-lla.

llo: llo-ro llo-rar llo-ver llo-viz-na bri-llor gri-llor pi-llor
tri-llor a-ni-llor bol-si¹-llor cau-di-llor cas¹-ti-llor ce-pi-llor col-
mi-llor cu-chi-llor chi-qui-llor la-dri-llor mar-ti-llor Mu-ri-llor 10
o-vi-llor pos¹-ti-llor to-bi-llor to-mi-llor a-ma-ri-llor La-za-ri-llor 10
e-llor se-llor cue-llor a-que-llor ca-be-llor ca-me-llor des¹-te-llor
ca-llor fa-llor ga-llor ca-ba-llor bo-llor po-llor ro²-llor am-po-
llor me-o-llor a-ú-llor ca-pu-llor mur-mu-llor or-gu-llor be-llor-
ta Ma-llor-ca so-llor-zo U-llor-a cos¹-qui-llor-so¹ or-gu-llor-so¹ 15
quis¹-qui-llor-so¹ ma-ra-vi-llor-so¹ mi-llón ba-ta-llón me-da-llón 15
pa-be-llón hu-mi-lla-ción.

llu: llu-via pi-llue-lo po-llue-lo.

MISCELLANEOUS: Es-tre-lla bri-llan-te. Or-gu-llor hu-mi-lla-do. Un
ban-de-ri-llor de la cua-dri-lla. No hay vi-lla sin su ma-ra-vi-lla.
E-lla es¹ bri-llan-te y be-lla. ³Cuan-do la ga-lli-na can-ta, el ga-llor ca-20
lla. ⁴En Cas-ti-lla el ca-ba-llor lle-va la si-lla. El chi-qui-llor chi-
lla y bu-lla. La don-ce-lla de-go-lló un po-llor en el ga-lli-ne-ro.

Rem. 2. To guard against misleading English analogy in the matter of double consonants (e. g. 'par'al-lél'), observe in the above examples how Spanish **ll**—being an *inseparable* character (¶ 1 2)—is indivisible in writing (e. g. note above examples of syllable division at the end of lines).

Rem. 3. **-i-llor** is a diminutive suffix (= 'little') of quite common occurrence, e. g. calorci-llor, espeji-llor, hombreci-llor, pobre-ci-llor.

Rem. 4. In parts of Spain (notably Andalusia), and quite generally in Spanish America, **ll** becomes softened to *y*-consonant, replacing Castilian **ll** altogether as standard pronunciation, e. g. lleno is pronounced ye-no, calle = ca-ye, caba-llor = caba-yo, torti-lla = tortiya, a-lli = a-yi, e-lla = e-ya, ha-lla = ha-ya (and hence = haya of haber).

This reduction of **ll** to *y* marks a trait peculiar to the genius of the language and is already so widespread as to bid fair some day to be recognized as standard. Some teaching authorities already hold that it should be taught as the only practical Spanish-American variety of the Castilian **ll**, with claims to standard recognition quite as good as those allowed to American soft *c*.

Rem. 5. The sound of *l* + *y*-diphthong (often referred to as the "liquid *l*'") is a conspicuous feature in the scheme of Romanic pronunciation. The Spanish varieties, **ll** and *y* (**Rem. 4**), represent the extremes the sound has taken among its neighbors, **ll** being the Castilian counterpart of Italian *gli* (e. g. *aglio* 'onion'), and *y* of French *ill* ("*l mouillée*", e. g. *feuillage* 'foliage').

2. **ñ** is the Spanish digraph⁵ sign for *nn* = English *ni* in 'onion', 'opinion', 'union':—

ñi ñe ña ño ñu = nyi nye nya nyo nyu

1 With hissing *s*. 2 With strongly trilled initial *r*. 3 Prov. 'When the hen crows the rooster keeps silent'. 4 Prov = 'In Castile, the father is the head of the family (by assuming the burden of it)'. 5 Cf. p. 26, fn. 2.

Rem. 6. *ñ* occurs intervocalic only—virtually so, since it is found word initial in but few words (and these unlikely in the learner's experience). The same for **ll** (**Rem. 1**)—take care, in deliberate utterance, to **link the pronunciation exclusively with the syllable to which the sound properly belongs**, without allowing the sound—as happens correspondingly in English—to be anticipated in the preceding syllable, e. g. English 'canyon' and 'pinion' are pronounced *can'yon* and *pin'yon*. But their Spanish spelling counterparts are pronounced syllabically, as written, *ca-ñón'* and *pi-ñón'*.

ORAL and WRITING EXERCISES: Write down every other word as follows (except MISCELLANEOUS):—

1 **ñi**: a-ñil al-ba-ñil he¹-ñir bru-ñir gru-ñir re²-ñir te-ñir
a-ñi-cos³ al-fe-ñi-que com-pa-ñí-a.

ñe: mu-ñe-ca cas³-ta-ñe-ta com-pa-ñe-ro ni-ñez Nú-ñez pe-que-ñez ni-ñe-rí-a.

5 **ña**: ni-ña pi-ña ti-ña vi-ña bre-ña gre-ña le-ña pe-ña
se-ña due-ña ci-güe-ña ca-ña ma-ña sa-ña ca-ba-ña cas³-
ta-ña en-tra-ñas³ Es³-pa-ña ha-za-ña ma-ra-ña mon-ta-ña
pa-tra-ña do-ña pon-zo-ña u-ña cu-ña Ca-ta-lu-ña cu-
ña-do ma-ña-na en-se-ñan-za pu-ñal se-ñal ba-ñar so-
10 ñar en-se-ñar.

ño: gui-ño ni-ño ca-ri-ño ce-ño due-ño sue-ño pe-que-ño
ha-la-güe-ño lu-ga-re-ño ma-dri-le-ño a-ño ba-ño ca-ño da-
ño pa-ño cas³-ta-ño es³-ca-ño ta-ma-ño mo-ño gaz-mo-ño
Lo-gro-ño ma-dro-ño o-to-ño cu-ño pu-ño se-ñor se-ño-

15 ra se-ño-ri-ta es-pa-ñol es-pa-ño-la bu-ño-le-ro des³-de-ño-
so³ so-ño-lien-to ca-ñón sa-ba-ñón.

ñu: bu-ñue-lo pa-ñue-lo cas-ta-ñue-la.

MISCELLANEOUS: Se-ñor y due-ño mí-o. Com-pa-ñí-a ma-dri-le-ña.
El due-ño de la ca-ba-ña. ⁴Bu-ño-le-ro, a tus³ bu-ñue-los³.

Rem. 7. A distinction is claimed between *ñ* and *n* + *y*-diphthong, but it is scarcely distinguishable to the unpracticed ear. Even to the native, it fluctuates in a few examples, e. g. *pergeño* (preferred) and *pergenio* 'looks', *Alemania* (preferred) and *Alemaña* 'Germany', *Antonio* and *Toño*, *unión*.

Rem. 8. Like "liquid *l*" (**Rem. 5**), this *n-y*-sound ("liquid *n*") is a conspicuous factor in the scheme of Romance pronunciation, being represented in Italian and French by *gn* (cf. e. g. English 'sign', Spanish *seña*, Italian *segna*, French *signe*).

Students of Spanish already accustomed to this French and Italian *gn* should note, therefore, that Spanish *gn* is NOT "liquid *l*" (i. e. inseparable), but is divided syllabically into its letters as *g-n*, of which each one is pronounced separately, e. g. *beni-g-no* 'mild', *desi-g-no* 'design', *di-g-no* 'worthy', etc. (cf. ¶ 9 2 *g-n*).

Rem. 9. Since *ñ* = *nn*, it was originally written double, and in such form is to be found in the early texts of the language. Later, the second *n* came to be left out and its former presence indicated by a superscript bar over the first *n*. This bar then evolved into a curved sign called "tilde", from Latin *tīl(u)l(u)m* (with metathesis of *l* (= *d*) and *l*) in its primary sense of 'label', 'mark', specifically applied in Spanish to this diacritic use—the secondary sense of Latin *titulum* as 'title' being supplied in Spanish by *título*, a word of later (and artificial) formation from the same source.

1 Silent *h*.2 With strongly trilled initial *r*.3 With hissing *s*.

4 Prov. = "Cobbler,

stick to your last" (lit. 'Fritter-fryer, mind your fritters').

¶ 14. *ng* (nasal) sound. It is = English nasal *ng* in 'banker' (= *bang'ker*), 'finger' (= *fi^{ng}'ger*), 'hungry' (= *hung'gry*), replacing the sound of *n* in the combinations *n* plus hard-*c*, *n* plus *g* (soft and hard), *n* plus *w*(*y*)--diphthong, namely:—

ORAL and WRITING EXERCISES: Write down every other word as follows (except **Rem**):—

1. *n*(*g*) plus hard-*c*: *an-cla*² *aun*²-que *ban*²-co *blan*²-co *cin*-1
co *cinc* *Cuen-ca* *fin-ca* *flan-co* *fran-co* *man-co* *nun-ca*
*ron*³-co *yun-que* *zan-ca* *a-hin-co* *a-ren-que* *ban-que-ro*
ban-que-te *cin-cuen-ta* *con-quis*¹-ta *en-car-go* *es*¹-tan-que *es*¹-
tan-co *pa-lan-ca* *pa-len-que* *po-den-co* *tran-qui-lo* *con*-5
trin-can-te *in-qui-li-no* *Sa-la-man-ca* *quin-qué* *ren*³-cor *rin*³-
cón *yan-quí* *in-quietud* *tran-qui-li-dad* *in-qui-si*¹-ción *sín*-
co-pe *pe-dún-cu-lo* *me-lan-có-li-co*.

2. *n*(*g*) plus soft-*g*: *án-gel* *Gan-jes*¹ *gran-ja* *lon-ja* *mon*-
ja *mon-je* *al-fan-je* *a-jen-jo* *es*¹-*fin-je* *es*¹-*pon-ja* *fa-lan-je* 10
jen-gi-bre *li-son*¹-ja *na-ran-ja* *be-ren-ge-na* *E-van-ge-lío* *ca*-
non-jí-a *ex-tran-je-ró* *fin-gir* *man-jar* *A-ran-juez* *Ben-ja*-
mín *lon-gi-tud* *ren*³-gí-fe-ro.

3. *n*(*g*) plus hard-*g*: *den-gues*¹ *fan-go* *grin-go* *len-gua* *man-go*
pin-güe *pon-go* *ran*³-go *san-gre* *ten-go* *ven-go* *an-gus*¹-tia 15
a-ren-ga *do-mín-go* *fan-dan-go* *len-gua-je* *nin-gu-no* *po-tin*-
gue *un-güen-to* *pa-lan-ga-na* *san-gui-na-rio* *in-glés*¹ *ren*³-
glón *dis*¹-tin-guir *ex-tin-guir* *sin-gu-lar* *trian-gu-lar* *Gón-go-ra*
lán-gui-do *ex-tran-je-ro* *lin-güis*¹-ti-co *em-pin-go-ro-ta-do*.

4. *n*(*g*) plus *w*(*y*)--diphthong: *un hue-co* (= *ung-gwe-co*) *al-gú* 20
hue-vo *nin-gún yu-go* *sin yun-que* *cón-yu-ge* *sin hue-so*¹.

Rem. Hence, the nasal *ng* is present in any of the above combinations of which the *n* belongs to any initial syllable as prefix or preposition, etc. (e. g. *an-*, *con-*, *con-*, *en-*, *in-*, *sin*, *un* (indef. art.)), examples of which are very numerous, e. g.—

<i>an-gos-to</i>	<i>con que-so</i> ¹	<i>en-con-trar</i>	<i>in-ge-nio</i>	<i>sin juez</i>
<i>an-gui-la</i>	<i>con-que-rir</i>	<i>en-cuen-tro</i>	<i>in-ge-nie-ro</i>	<i>un que-bra-do</i>
<i>án-gu-lo</i>	<i>con-tin-gen-cias</i> ¹	<i>en-ga-ñar</i>	<i>in-ge-nui-dad</i>	<i>un cam-po</i>
<i>con-cluir</i>	<i>en que</i>	<i>en-ga-ño</i>	<i>in-gre-so</i> ¹	<i>un cuen-to</i>
<i>con-cur-so</i>	<i>en ca-ja</i>	<i>en-jam-bre</i>	<i>in-gra-to</i>	<i>un gui-so</i>
<i>con-go-ja</i>	<i>en-ca-je</i>	<i>en-ju-to</i>	<i>in-ger-to</i>	<i>un ga-llo</i>
<i>con-gre-so</i>	<i>en ca-sa</i>	<i>in-can-sa-ble</i>	<i>in-ju-ria</i>	<i>un gol-pe</i>
<i>con gus-to</i>	<i>en ca-mi-no</i>	<i>in-cau-to</i>	<i>in-jus-to</i>	<i>un guan-te</i>
<i>con-je-tu-ra</i>	<i>en-can-tar</i>	<i>in-cle-men-cia</i>	<i>in-quieto</i>	<i>un gi-ro</i>
<i>con-ju-ga-ción</i>	<i>en-can-to</i>	<i>in-có-mo-do</i>	<i>Don Juan</i>	<i>un ge-ne-ral</i>
<i>con-jun-to</i>	<i>en-ca-re-cer</i>	<i>in-cre-í-ble</i>	<i>sin ca-sa</i>	<i>un jar-dín</i>
<i>con que</i>	<i>en-car-gar</i>	<i>in-cul-to</i>	<i>sin gui-a</i>	<i>un jó-ven</i>

1 With hissing *s*.
trilled initial *r*.

2 *I. e.* pronounce *ang-cla*, *aung'-que*, *bang'-co*, etc.

3 With strongly

QUESTION SYLLABUS

- (¶ 13) Are Spanish **ll** and **ñ** (*n* with til'de) simple sounds?
 What are they equivalent to in respect to formation?
 What is the tongue-tip location?
- (¶ 13 1) What kind of character is **ll**?
 What (approximate) English sound is it equivalent to?
- (¶ 13 R. 1) What precaution is to be used?
 Pronounce **ll** in the vowel scale. Write.
- (p. 40) EXAMPLE DRILL.
- (¶ 13 2) What kind of character is **ñ** (*n* with til'de)—i. e. of what
 letters is it the graphic sign?
 What (approximate) English sound is it equivalent to?
- (¶ 13 R. 6) What precaution is to be used?
 Pronounce **ñ** in the vowel scale. Write.
- (p. 42) EXAMPLE DRILL.
- (¶ 14) What is the English equivalent of Spanish **ng**-sound?
 In what combinations does this sound take the place of the
 primitive *n*-sound?
- (p. 43) EXAMPLE DRILL.

LESSON VII (¶15-18)

¶ 15: f, m, p.

¶ 17: r, rr.

¶ 16: l, n, t.

¶ 18: s, w, x, y.

¶ 15. f, m, p. As in English:—

Fe-li-pe fin-je no fi-jar-se en el fós¹-fo-ro. Mi ma-má; mi mis-mo-do; mi muy ma-la mu-la. Por pa-pá; ca-pi-lla pú-bli-ca en Pa-la-cio.

Rem. 1. The language does not favor final **m**, which is found only in foreign loan words (e. g. *álbum*, *memorándum*). In cognate English and Spanish the final *m* of the former usually corresponds to **n** in the latter, e. g.—

Adan 'Adam'	betún 'betum(en)'	nin-fa 'nymph'
Asun-ción 'Assum(p)tion'	Colón 'Colum(bus)'	presun-ción 'presum(p)tion'
Beltrán 'Bertram'	harén 'harem'	ron 'r(h)um'
Belén 'Be(th)le(h)em'	interín 'interim'	San-són 'Sam-son'
	Jerusalén 'Jerusalem'	Serafín 'Seraphim'

Rem. 2. For English *mm* corresponding to Spanish *nm* cf. ¶ 16 Rem. 4.

Rem. 3. In the following words **p** is usually silent and may be optional in writing:—

psicología 'psychology'	séptimo 'seventh'	sul(b)scripto 'subscribed'
[p]seudónimo 'pseudonym'	septiembre 'September'	

¶ 16. l, n, t. As in English, but more decided (especially when final in word or in medial syllable), the quality tending to be more linguo-dental (i. e. formed by the tip of the tongue against the upper teeth), whereas the corresponding English letters are front-palatal:—

1. l:	li	le	la	lo	lu
	il	el	al	ol	ul

li-bro lim-pio le ley la la-bio li-la lo-bo lo-do lu-1
 jo lum-bre Gil³ mil vil su-til del cruel fiel la miel
 la sal el al-ma la fal-ta el sal-to el al-cal-de al-fal-fa col
 el sol el pol-vo el col-mi-llo. El co-llar de per-las¹. El pi-llue-
 lo del mue-lle. El po-llue-lo de la ga-lli-na.

Rem. 1. Note the occurrence of **l** as the liquid element in the inseparable consonant combinations **pl** and **bl**, **cl** and **gl**, and **fl** (¶ 7 Rem. 3), e. g. (initial) *plan* *bledo*, *clavo* *globo*, *flaco*; (intervocalic) *soplo* *doble*, *tecla* *siglo*, *reflejo*.

2. n:	ni	ne	na	no	nu
	in	en	an	on	un

ni ni-do ne-cio ne-ne na-na na-ve lu-na lle-nar no 1
 no-no no-pal vi-no lle-no nu-be nu-do. Fin sin bien
 sien men-te sen-ci-llo cuan pan plan tan a-fán man-
 do mon-do co-lón le-ón pe-ón mun-do be-tún. ⁴Qui-
 ro el pan pan y el vi-no vi-no. Los¹ le-o-nes¹ no llo-ran. 5

1 With hissing s. 2 Cf. ¶ 10 R. 7. 3 Proper name: 'Giles'. 4 Prov. = 'Call a spade a spade'.

Rem. 2. **n** is usually silent in the prefix **trans** + *consonant*, and may be omitted in writing, e. g. **tra[n]scender**, **tra[n]smitir**, **tra[n]sponer** (cf. examples in any full vocabulary).

But in **trans-** with a following *vowel* the **n** is fully organic, e. g. **transatlántico** **trans**unte, **trans**igir.

Rem. 3. Of **nn** (properly speaking, the only double consonant in Spanish) each letter is to be pronounced in deliberate utterance.

nn ordinarily results from a prepositional prefix in **n** joined to a word with initial **n**, e. g. **on-**, **in-**, **sin-**, e. g.—

con-notar 'to connote' en-noblecer 'to ennoble' in-nato 'innate'	in-necesario 'unnecessary' sin-número ¹ 'numberless' BUT peren-ne 'perennial'
---	---

Also, as suffix in enclitic **-nos** 'us' (¶ 68 Rem. 6) to 3rd person plural of verbs, e. g. **Llévan-nos** 'They take us' **Presentáron-nos** 'They introduced to us'.

Rem. 4. Spanish **nm** (not to be confused with **nn** of Rem. 3 above) usually represents English and Latin *m* [*m*] or English *un* as part of a negative or intensive prefix, e. g.—

con-memorar 'to commemorate' con-moción 'commotion' en-mendar 'to amend'	in-moderado 'immoderate' in-mediato 'immediate' in-mortal 'immortal'	in-merecido 'undeserved' BUT co-municación 'communication'
---	---	---

Rem. 5. In parts of Spain, and extensively in Spanish-America, **an**, **en**, **in** (especially before **f**) are pronounced as nasal vowels (as in French), e. g. *mande usted*, *Juan*, *enfermo*, *infierno*.

This usage is growing, but as yet with ill defined boundaries.

3. **t**: tí te ta to tu

1 **ti**-la **ti**-no **tien**-to **te**-la **te-nien**-te **tin**-**te**-ro **guan**-te **mon**-
te **ta**-ller **ta**-ta **tar**-je-ta **ba**-ta **ca**-ta **la**-ta **ma**-ta **pa**-
ta **at**-le-ta **to**-tal **to**-no **tór**-to-la **can**-to **ga**-to **ha**-to
man-to **pa**-to **pun**-to **san**-to **tan**-to **tu**-te **tur**-no **tí**-tu-
5 lo **pun**-tual **pun**-ti-lló **mo**-men-to **tor**-ti-lla **bi**-lle-te **bo**-
te-lla **ba**-ta-lla **ba**-ta-llón.

Rem. 6. For digraph **tl** cf. ¶ 21 Rem. 1.

¶ 17. **r** and **rr**.

1. **r**. Spanish single **r** is characteristically strong (i. e. rolled or trilled by emphatic tongue-tip vibration against the front palate), unmistakably so when WORD INITIAL:—

ri re ra ro ru

ri-co **ri**-ña **re**-cio **re**-ja **ra**-na **ra**-ta **ro**-jo **ro**-to **ru**-bio
ru-cio **pri**-mo **bri**-llo **tro**-pa **dro**-ga **cru**-do **gru**-po **fres**-co.

(a). In other situations (i. e. intervocalic and final), single **r** may be smooth, as in English, but *clear and distinct*:—

1 **mi**-ra **fi**-ra **se**-rie **ce**-ra **ca**-ra **pa**-ra **va**-ra **fue**-ra **cle**-ro
pe-ro **ra**-ro **lo**-ro **mo**-ro **to**-ro **du**-ro **pu**-ro **co**-bro **re**-
tra-to **cua**-dro **lu**-cro **sa**-gra-do. **Ri**-gor **ru**-mor **a**-mar
ha-blar **re**-zar **ra**-yar **co**-mer **rom**-per **vi**-vir **su**-frir **re**-
5 **pri**-mir.

¹ Only example in **sin-n-**.

Rem. 1. Single **r** is strong when it is medial after a *closed* syllable, e. g.—
 ab-rogar 'to abrogate' mal-rotar 'to squander' sin-razón 'injustice'
 sub-rayar 'to underscore' en-redar 'to tangle' Is-rael 'Israel'
 al-rededor 'around' hon-ra 'honor'

Rem. 2. The rolled **r** is merely a more emphatic and prolonged utterance of the smooth **r**. The latter is not set off from the former by a sharply defined boundary, but easily shades into the stronger variety according to the temperament or habits of the speaker, or the degrees of emphasis or emotion present. In some speakers the **r** tends uniformly to the stronger (rolled) variety.

The beginner can well afford to stress the Spanish **r** whenever he meets it—even though the conditions may allow it to be "smooth". Even some exaggeration is here a virtue in order to counteract false habits (in respect to Spanish) formed from the prevailing weak English *r*. The situation imposes upon the English-speaking learner the need of a conscious effort in order to square himself properly with the Spanish requirements.

Rem. 3. From the foregoing it follows that Spanish **r** offers no analogy with the more or less complete suppression that has been the fate of medial and final English *r* over wide areas in the United States, e. g. New York, *baube* 'barber', *dinne* 'pawty', *coppe* 'wiya'.

Rem. 4. Spanish does not favor two **r**'s in adjoining syllables, especially when one or both are liquids in combination (¶ 7 R. 3). When so related by etymology or foreign cognates, one **r** is found missing in Spanish (although present in the English cognate), e. g.—

fragancia 'fragrance'	postrar 'to prostrate'	propio 'proper'
fragante 'fragrant'	postración 'prostration'	Federico 'Frederick'

A liquid **l** may exert the same suppressing influence on an etymological liquid *r*, e. g. *temblar* 'to tremble'.

Rem. 5. In illiterate speech the intervocalic **r** sometimes drops out, e. g. *mí(r)a* 'look [thou]', *pa(r)ere* 'it seems', *pa(r)a* 'for', *quie(r)es* 'thou wishest'. Hence juvenile and affectionate *pae* for **padre**, and *mae* for **madre** (cf. analogy with **d**, ¶ 12 Rem. 5, 2).

Rem. 6. The Spanish **r** is *lingual*, as distinguished from the *uvular* **r** of France and parts of Germany.

2. **rr** is a digraph¹ = strongly trilled **r**, which it represents only BETWEEN VOWELS (just as single **r** represents the same sound when word initial):—

Rem. 7. The intervocalic *trilled* (rolled) **r** is doubled in writing in order to distinguish it graphically from the *intervocalic smooth* **r** (of ¶ 17 1a).

-rri -rre -rra -rro -rru

ORAL and WRITING EXERCISES: Write down the following lines of **rr** as far as MISCELLANEOUS:—

rri: a-rri-ba a-rrie-ro be-rrin-che bo-rri-co ca-rrri-llo gue-1
 rri-lla gue-rrri-lle-ro cen-ce-rrri-llo ci-ga-rrri-llo chas²-ca-rrri-llo
 ca-rril fe-rrro-ca-rril de-rrri-bar i-rrri-tar o-cu-rrir.

rre: to-rre a-rre-o co-rre-o ca-rre-ra gue-rre-ro he-rre-ro
 ci-ga-rre-ra cha-rre-te-ra in-su-rrec-to a-rre-bu-ja-do a-rre-5
 lla-na-do co-rrer²-pon-den-cia i-rre-vo-ca-ble co-rrer a-bo-rre-
 cer co-rrer²-pon-sal² Gu-tié-rrez.

rra: sie-rra tie-rra gue-rra In³-gla-te-rra ba-rra ga-rra
 La-rra pa-rra chi-cha-rra gui-ja-rra gui-ta-rra Na-va-rra
 pi-za-rra go-rra zo-rra ca-mo-rra maz-mo-rra mo-do-rra 10
 a-rran-que bo-rra-cho bo-rras²-co pá-rra-fo pro-rra-ta se-rra-
 llo Gua-da-rra-ma Me-dí-te-rrá-ne-o bo-rrar ce-rrar na-rrar

1 Cf. p. 26, fn. 2.

2 With hissing s.

3 Note *ng* nasal.

1 a-ho-rrar cha-pu-rrar cha-pa-rral ma-to-rral a-rran-car a-rras-trar de-rra-mar Ta-rra-go-na.

rro: ye-rro hie¹-rro ce-rro pe-rro be-ce-rro ca-cho-rro cen-ce-rro ba-rro ca-rro cha-rro ja-rro bi-za-rro ca-ta-rro ci-ga-rro des²-pil-fa-rro cho-rro fo-rro go-rro so-co-rro bu-rro a-rro-yo ce-rro-jo de-rro-ta ga-rro-te pá-rro-co a-rro-gan-te pe-ti-rro-jo e-rró-ne-o e-rror ho-rror te-rror a-rroz tu-rrón so-ca-rrón fan-fa-rrón a-rro-jar des²-a-rro-llar.

rru: a-rru-llo ca-rrua-je Ma-rrue-cos² ma-rru-lle-ro pro-rrum-10 pir in-te-rrum-pir.

MISCELLANEOUS: ¡³A-rrre, bo-rrri-co! El he-rrre-ro hie-re el hie-rro.
⁴No quie-ro pe-rro con cen-ce-rro. En su ros¹-tro a-rro-gan-te se le-í-a u-na re-so²-lu-ción i-rre-vo-ca-ble.

Rem. 8. To guard against misleading English analogy in the matter of double consonants, observe in the above examples how Spanish **rr**—being an *inseparable* character (¶ 1 2)—is indivisible in writing (e. g. note above examples of syllable division at the end of lines and cf. parallelism with II ¶ 13 Rem. 2).

Rem. 9. Several word pairs have the identity of each member thereof resting on this distinction between smooth **r** and rolled **r** (**rr**), namely—

{ ahora 'now'	{ cero 'zero'	{ moro 'Moor[ish]'
{ ahorra 'he saves [up]'	{ cerro 'hill'	{ morro ⁵ 'headland'
{ caro 'dear'	{ coro 'choir'	{ para 'for'
{ carro 'cart'	{ corro 'group' (bystanders)	{ parra 'vine'
{ careta 'mask'	{ enterar 'to inform'	{ pero 'but'
{ carreta 'cart'	{ enterrar 'to bury'	{ perro 'dog'

e. g.—La parra para el jardín. Pero el perro . . .

Rem. 10. This digraph **rr**, as the sign of intervocalic rolled **r**, results graphically whenever a word with initial **r** constitutes a derivative word with a *vowel-ending* prefix, e. g.—

arreglar (a + regla 'rule') 'to arrange'
 arrodillarse (a + rodilla 'knee') 'to kneel'
 bajorrelieve (bajo 'low' + relieve 'relief') 'bas-relief'
 bancarrota (banca 'bench' + rota 'broken') 'bankruptcy'
 contrarrevolución (contra 'against' + revolución) 'counter-revolution'
 corregir (co- 'with' + regir 'to rule') 'to correct'
 guardarropa (guarda 'it-keeps' + ropa 'apparel') 'clothes-press'
 irregular (i- + regular) 'irregular'
 [ant]irreligioso ([ant]i- + religioso) 'irreligious'
 pararrayos (para 'it-stops' + rayo 'lightning') 'lightning-rod'
 prorrogar (pro + rogar 'to ask') 'to prorogue'
 portorriqueño (Puerto + Rico) 'Puerto Rican'
 virrey (ví[ce] + rey 'king') 'viceroys'

1 *I. e* hie = ye (¶ 5 R. 9).

2 With hissing *s*.

3 For sign | cf. ¶ 31 2.

4 Prov. = 'I don't

care for a gift with a "string" attached to it' (lit. 'I don't want a dog with a bell').

5 Cf. Morro

Castle, at the entrance of Havana Harbor.

¶ 18. s, w, x, y.

1. **s** is the hissing (i. e. sibilant) variety¹, like English *s* in 'see-saw':—
 si se sa so su

Rem. 1. Note that the same sound is also represented by the Spanish-American *soft-c* (in *ci ce za zo zu*—¶ 8 I-II).

Hence, in this respect, the Spanish-American standard is unphonetic in its spelling, since only a knowledge of the word itself (suggested by context) will enable the hearer to recognize in it whether the sibilant is *s* or *soft-c*, e. g. *si*-ma and *ci*-ma, *se*-bo and *ce*-bo, *ca*-sa and *ca*-za, *ca*-so and *ca*-zo, *su*-mo and *zu*-mo, (but cf. corresponding coincidence in English, as in 'cell' and 'sell', 'cent' and 'sent').

ORAL and WRITING EXERCISES: Write down the following examples of *s* as far as MISCELLANEOUS:—

si se sal-sa sal-sas; sas-tre sas-tres; se-so se-sos; so-so; su sus; pi-so pi-sos; pe-so pe-sos; que-so que-sos; sies-ta sies-tas; ca-so ca-sos; pa-so pa-sos; co-sa co-sas; sos-pe-cho-sos; pas-ta pas-tas; cos-ta cos-tas; sus-to sus-tos; pues-to pues-tos; An-drés; cor-tés cor-teses; fran-cés fran-ce-ses; in²-glés in-gle-ses; To-más compás a-de-más Cer-van-tes; es-po-so es-po-sos; li-son²-ja li-son²-jas; pre-cio-sa pre-cio-sas; sí se-ñor; sí se-ño-res; sin-son-te sin-son-tes; su-ce-so su-ce-sos; sus-pi-ro sus-pi-ros; su-su-rrro su-su-rrros; as-cen-sión as-cen-sio-nes; sen-sa-ción sen-sa-cio-nes; in-ter-ce-sor in-ter-ce-so-res.

MISCELLANEOUS: Ce-bo-llas re-lle-nas. Las Mon-ta-ñas Ro-que-ñas. Los pa-í-ses frí-os. De su som-bra se a-som-bra. A-lon-so mo-zo de mu-chos a-mos. Sí-n-te-sis fi-lo-só-fi-ca de la Re-vo-lu-ción: sus cau-sas, ca-rac-te-res y con-se-cuen-cias. Sí Se-ñor, e-lla se ca-sa con su so-bri-no que sa-be ha-blar fran-cés, y no sa-be re-zar el ro-sa-rio.

Rem. 2. In the following examples and all kindred ones, guard against English voiced *s* (= "buzzing" *z*, as in 'rose', 'says'), which is unconsciously suggested to the English-speaking learner by the many Spanish words of cognate English form with voiced *s* = *z*.

a-cu-sar	de-ci-si-vo	di-se-ño	fre-ne-sí
ad-qui-si-ción	de-pó-si-to	e-cle-siás-ti-co	gim-na-sio
a-lu-si-vo	des-a-gra-da-ble	E-li-sa	he-si-tar
a-plau-so	de-sas-tre	en-tu-sias-mo	he-si-ta-ción
El Bra-sil	de-se-o	e-va-si-vo	—is-mo, e. g.—
bri-sa	de-ser-tar	ex-cu-sar	e-go-ís-mo
cau-sa	des-hon-rar	ex-qui-si-to	he-ro-ís-mo
Cé-sar	de-sier-to	fan-ta-sí-a	pa-trio-tis-mo
cláu-su-la	de-sig-nar	fa-se	i-rre-sis-ti-ble
cos-mé-ti-co	de-sis-tir	fi-si-co	l-sa-bel

¹ I. e. a voiceless continuant (¶ 7 Rem. 3) as distinguished from the voiced (English *z*) variety.

² Note nasal *ng*.

Is-ra ¹ -el	plau-si-ble	re-po-so	re-so-nan-cia
Je-sús	po-e-sí-a	re-pre-sen-tar	re-suel-to
Je-ru-sa-lén	[com-d s, de, o-]-	re-pre-sen-ta-ción	re-sul-ta
Jo-sé	po-si-ción	re-qui-si-to	re-sul-ta-do
Lui-sa	po-si-ti-vo	re-ser-var	re-sul-tar
mias-ma	pre-sen-tar	re-ser-va	re-su-rrec-ción
mi-san-tro-pí-a	pre-sen-te	re-si-dir	ro-sa
mi-san-tró-pi-co	pre-sen-ti-mien-to	re-si-den-cia	sar-cas-mo
mi-sán-tro-po	pre-si-dir	re-sig-na-ción	[ab-]u-sar
mi-se-ria	pre-si-den-te	re-sig-nar	u-sur-pa-ción
mi-se-ra-ble	pre-su-mir	re-sis-ten-cia	u-sur-par
Moi-sés	pri-sión	re-sis-tir	[in-]vi-si-ble
mu-se-o	pro-sa	[i-r]re-so-lu-ción	vi-si-ta
mú-si-ca	pro-sai-co	[i-r]re-so-lu-to	vi-si-tar
pau-sa			

Rem. 3. A corresponding caution should be noted concerning back palatal **s**, voiceless (as in 'sure', 'push') and voiced (as in 'pleasure', 'azure'), e. g.—

VOICELESS: con-fe-sión, dis-cu-sión, [ad(com, per, su)-] mi-sión, [com(de, im, o, ex, re, su)-] pre-sión, Ru-sia, [ex(in, pre)-] ten-sión.

VOICED: ad-he-sión, a-lu-sión, ca-sual, con-clu-sión, [in-] de-ci-sión, [des-] a-lu-sión, ex-plo-sión, in-va-sión, u-sual, [a(con, di, in, per)-] versión, vi-sión.

Rem. 4. "Impure s" (i. e. **s** combined with a following consonant in the same syllable)—so prominent a feature of Italian—does not belong to Spanish, such a collocation being quite alien to the spirit of the language. In naturalized foreign words originally having it (notably those of Latin origin) it is avoided, initially, by means of a prefixed ("prosthetic") **e**, thus constituting an initial syllable in **es-**, e. g. (cf. also any full vocabulary):—

INITIAL

es-cándalo 'scandal'	Es-paña 'Spain'	es-tado 'state'
es-cena 'scene'	es-píritu 'spirit'	es-tigma 'stigma'
es-clavo 'slave'	es-queleto 'skeleton'	es-tudiante 'student'
es-cultura 'sculpture'	es-tación 'station'	es-tupor 'stupor'

MEDIAL impure **s** is (theoretically) avoided by appropriate syllabication (¶ 21 a), e. g.—
 abs-tracción 'abstraction' ins-tituto 'institute' pers-pectiva
 cons-titución 'constitution' maes-tro 'teacher' su[b]s²-tancia

Rem. 5 In behalf of nature's economies there exists an instinctive tendency among Spaniards in normal unconscious discourse to make the voiceless medial **s** become voiced (i. e. = English "buzzing" *z*) before a voiced consonant or a nasal, e. g. desde (= desde), desviar (= desviar), esbelto (= esbelto), Israel (= israel), rasgo (= rasgo), mismo (= mismo), limosna (= limosna), las manos (= las manos).

But in careful, deliberate utterance the regular voiceless type-sound reappears.

Rem. 6. In parts of Spain (notably Andalusia) and Spanish America final **s** (medial or word final) tends to be dropped or to merge into a lisp (= voiceless *th*), e. g. des-pués into de[th]pue[th], estamos into etamo, respuesta into rel[th]pue[th].

Rem. 7. For sibilant *s* as the popular pronunciation of graphic **x** cf. **Rem. 10**.

2. **w** is = *u-* (i. e. **w**-diphthong) or *v*, representing these sounds in foreign words of English and Germanic sources, respectively:—

Rem. 6. Hence Spanish **w**, not introducing a new sound, is not considered a regular letter of the Spanish alphabet (¶ 1 **Rem. 1**).

Washington (= ua'-sing-ton) Wellington (= uel'-ling-ton) Berwick (= ber'-uik) watman³ (uat'-man) whiskey (= uis'-key)
 Wagner (= vag-ner') Wamba (= vam'-ba⁴) Weyler (= vei-ler').

1 For **r** cf. ¶ 17 R. 1. 2 For **b** cf. ¶ 10 R. 7. 3 (electric car) 'motorman' (from 'watt' the unit measure of electrical power output). 4 And often so written (Spanish Visigothic King, 6th century).

3. **x** is usually sounded as in English (e. g. in 'fix'), i. e. = *ks*:—
 axio-ma exac-to exa-men exhi-be exis-tir éxi-to máxi-mo
 próxi-mo sexo tex-to Ca-lix-to con-vexo pre-tex-to or-to-
 doxo he-te-ro-doxo pa-roxis-mo re-flexio-nar.

Rem. 8. The Spanish Academy prescribes this *ks* sound for **x** under all circumstances. But when a *consomant* follows, usage is quite general in reducing the **x** to *s* in pronunciation, and it tends to make the same substitution in writing, e. g. (**ex** = *es*).—

excelente	experiencia	extranjero	Extremadura	ALSO sexto = sexto.
excusar	explicar	extrano	extremo	[pre]texto = testo

Likewise, popular Mexican usage generally makes a hissing *s* out of this graphic **x** in native names, e. g. Xochimilco (= *so*-), Xochiaca (= *so*-), Texcoco (= *tes*-), Tuxpán (= *tus*-), Ixtatecihuatl (= *is-taciatl*)—for **tl** cf. ¶ 21 Rem. 1).

Rem. 9. This sibilant **x** (= *s*) is the normal Spanish evolution of an etymological *x*, of which the sibilant character is sometimes established (e. g. ansiedad 'anxiety' (from Lat. *anxietas*), *tasa* (from Lat. *taxare*—cf. Eng. 'tax')), sometimes resisted by orthodox usage (as in the above examples of Rem. 8), sometimes tolerated as a popular variant (e. g. popular paroxismo for cultured paroxismo).

Rem. 10. When **ex** is followed by a vowel it has a tendency to be pronounced as *egz* (i. e. voiceless *ks* becomes voiced *gz*, e. g. **éxito** (= *egzito*) **examen** (= *egzamen*), **existencia** (= *egzistencia*). But the student should avoid it (Cf. parallelism of **s** = Eng. *z*, ¶ 18 Rem. 5).

Rem. 11. In the older language *x* (initial, medial, and a few examples of word final) did duty extensively as the spelling of the *jota*-sound, and is still to be met now and then—cf. exs. ¶ 9 Rem. 7.

In the modern language final *x* is standard spelling only in a few words of foreign origin where it = *ks*, namely—

clímax	fénix	flux	ónix
--------	-------	------	------

4. **y** as consonant = English consonant *y*, and decided. By the rules of Castilian spelling it always BEGINS a word or medial syllable (preceded by a vowel) as the initial element of a **y**-diphthong (cf. ¶ 5 2 a):—

ye ya yo yu (cf. examples ¶ 5 2 a).

Rem. 12. The status of word final **y** is anomalous, being construed now as vowel, now as consonant, although phonetically it is a vowel = **i** (¶ 5 2 b and examples) cf. ¶ 5 R. 12.

Rem. 13. For **y** as vowel cf. ¶ 3 6.

Rem. 14. For South American **i** replacing Castilian **y** cf. ¶ 6 Rem. 11.

Rem. 15. The preceding analysis of consonants aims only at generalizing fundamental distinctions. But, as with the classification of vowels (¶ 2 Rem. 16), many modifications of a given type-sound are possible from the cross combinations produced by a complex system of inter-alliances and mutual attractions among both vowels and consonants. These influences, left to themselves, work out unconsciously to the speaker a course of sound-evolution along the lines of least resistance in harmony with the law of the conservation of energy, a law that holds as true in language development as in any other of the forces of nature. It is the explanation of all speech change in the course of the latter's incessant progress from the complex to the simple.

QUESTION SYLLABUS

- (¶ 16) What peculiarity has the pronunciation of Spanish **l**, **n**, and **t** as compared with English?
Pronounce them accordingly in the vowel scale.
- (p. 45) EXAMPLE DRILL.
- (¶ 17 1) What is the characteristic tone of Spanish (single) **r**?
In what location has **r** this tone unmistakably?
Pronounce word-initial **r** in the vowel scale. Write.
- (¶ 17 1a) When may single **r** be smooth instead of rolling?
- (p. 46) EXAMPLE DRILL.
- (¶ 17 2) What kind of character is Spanish **rr**?
What sound of **r** does it always have?
In what location does it represent this sound (i. e. graphically)?
- (¶ 17 R. 7) Why is Spanish **rr** so spelled (as double **r**)?
- (p. 47) EXAMPLE DRILL.
- (¶ 18 1) What variety of English **s** does the Spanish **s** sound like?
- (¶ 18 R. 1) Where have we met this sound before?
- (¶ 18 R. 2) What English sound of **s** is to be guarded against in Spanish?
- (p. 49) EXAMPLE DRILL (including **Rem.** 2-3).
- (¶ 18 2) What is Spanish **w** equivalent to?
In what class of words does it occur?
- (¶ 18 3) How is Spanish **x** usually sounded?
- (p. 50) EXAMPLE DRILL.
- (¶ 18 4) What is Spanish consonant **y** equivalent to in English?
Where is it prescribed by the rules of Spanish spelling?
Review EXAMPLE DRILL (p. 16).

Syllables

LESSON VIII (§§ 19-24)

SYLLABICATION¹

§ 19: The Syllabic

§ 20: A Single Syllabic Consonant

§ 21: Adjacent Syllabic Consonants

§ 22: Adjacent Syllabic Vowels

§ 23: Double Letters

§ 24: Word Linking

19. The Syllable.

Rem. 1. Syllabication is vital to printing and writing, inasmuch as *its rules determine the division of words at the end of lines*, a feature for the student not to overlook in his written exercises.

Rem. 2. Apart from its close relations to writer and printer, syllabication is of the utmost practical importance to the beginner by furnishing him *an indispensable guide in pronunciation*: to get at which in a long and apparently difficult word, **analyze the word in question syllable by syllable, considering each syllable for the time being as a single monosyllabic word.**

Which is equivalent to enjoining, as the corner-stone precept in the matter: go slowly and thoughtfully, applying to each doubtful situation of syllable division the clearly defined and easily recognized rule appropriate to it. There is no problem of syllabication that cannot readily be solved in this fashion.

A Spanish syllable is the expression, in speech and writing, of an inseparable speech and spelling unit: which unit may be a single vowel; or (as is more usual) it consists of a letter-group composed of one consonant and a *following* vowel, or of two consonants and an *intervening* vowel.

(a). The vowel in the syllable may be a simple letter or an inseparable compound: as a simple letter, it is either strong (**a**, **e**, or **o**) or an *accented* weak (**í** or **ú**); as a compound, it consists of a diphthong or a triphthong.

Rem. 3. In this connection—LEST WE FORGET—note again that **diphthongs and triphthongs are as inseparable in syllabication as they are in pronunciation.**

(b). The consonant in the syllable may be a simple letter (**b**, **c**, **d**, etc.); or it may consist of an inseparable compound—a digraph (**ch**

¹ "Syllabication" is defined as the method or rules for determining the composition of syllables and their sequence in words of two or more syllables.

gu (in **gui**, **gue**), **ll**, **qu**, **rr**) or liquid (**l** or **r**)¹ compound (i. e. one of **bl** or **br**, **cl** or **cr**, etc.²).

Rem. 4. Hence, no two *separable* consonants or vowels can be considered as belonging to the same syllable, but are to be divided according to the rules of ¶ 21-22, below.

20. A Single Consonant.³

Rem. A single vowel may occur syllabically by itself, although it is usually found leaning against a consonant as the stronger partner. But a consonant cannot exist without an adjacent vowel as the vitalizing principle of its being⁴. Hence the behavior of consonants in syllabication is the primary consideration, which divides itself into two heads according as the consonant appears single or by twos (i. e. two consonants adjacent).

The single intervocalic consonant may be thought of as the pivot on which Spanish pronunciation turns. The word-initial or word-final consonant is single and necessarily begins or closes the syllable to which it belongs, without need of further comment.

Hence the behavior of the *intervocalic* consonant, single or by twos, is the only location that claims our special attention (¶ 20-21).

A single intervocalic consonant³ goes, in syllable division, with the *following* vowel.

ORAL AND DICTATION EXERCISES

1 a-gua a-mo ai-re o-lla i-do o-bra o-tro u-no dia-rio
 fue-go he-cho Lau-ra ma-yo rui-na sue-ño pla-to so-
 plo ble-do do-ble cla-vo te-cla glo-bo re-gla fle-cha
 ri-fle llu-via ca-lle gue-rra si-gue quie-ro du-que plei-
 5 te plie-gue prue-ba gri-llo so-bre true-que pa-tria dro-
 ga cua-dro lu-cro frai-le su-fro a-fei-te a-mi-go au-ro-ra
 cu-chi-llo i-dio-ma pe-que-ño re-fle-jo se-ño-ra.

ORAL AND WRITING EXERCISES

Write down the following words syl-la-bi-ca-ted (i. e. with hyphened syllables):—

1 achicharrador . . .	cuchuflete	notabilísimo
adeudado	deleite	parroquiano
aplauso	equivocación	patriota
arrellanado	Europa	pequeñuelo
autorización . . .	graduado	preparativos
5 averigüéis	Guadalajara	prodigalidades
bayoneta	heroico	quietud
calabazada	imaginación	regocijo
casualidad	juicioso	reyezuelo
civilización	lucrativo	telegrafiar
10 comunicación	municipalización	traidor
crudelísimo	naturaleza	Zumalacárreguy

1 ¶ 7 R. 3.

2 The other liquid compounds are: **fl**, **fr**, **gl**, **gr**, **pl**, **pr**, and **tr**.

3 I. e. intervocalic, and strictly as defined in ¶ 19 (b).

4 ¶ 7 R.

¶ 21. **Adjacent Consonants** are divided: the first member goes with the preceding vowel (thus constituting the final consonant of the preceding syllable); the second member goes with the following vowel (thus becoming the initial consonant of the following syllable).

ORAL AND DICTATION EXERCISES

ac-to sil-la pal-co sal-go fal-da pal-ma fal-ta sel-va:
 som-bra siem-pre ran-cho cin-co tien-da gran-de pien-sa:
 ton-to tren-ta tren-da Man-cha bar-ba ter-cio mar-co tar-
 de tor-pe car-ta zar-za chas-co des-de ras-go pas-mo
 cas-to lun-co mes-cha cir-ne al-cal-de al-fom-bra a-fior-
 jas con-duc-ta gar-ban-zo gar-gan-ta in-fan-te síl-les-tre
 ac-tión pal-nar in-gie us-tes al-ter-nar con-trac-tión in-
 dus-tria San-tan-der.

Rem. 1. The liquid combinations r-l, s-l, t-l, and s-r are separate, affording never only a test examples, e. g. —

r-l	s-l	t-l
arbolito 'cotton'	eslabón 'link'	Arbolito 'Arbolito'
Car-las 'Charles'	eslabón 'cotton'	arbolito 'cotton'
char-lar 'to chat'	is-la 'island'	
már-lo 'blackbird'	mar-ly 'high'	s-r
		Is-rud 'prop. name'

But **tl** behaves variously as a common element in Mexican proper names (of Indian origin), namely —

INITIAL **tl** is pure phonetic, being = *tl*, e. g. Tlaxcala (= *tlax*-) Tlaxa (= *tlax*-), Tlaxaco = *tlaxaco*.

FINAL **tl** = English final *-tl*, e. g. in *petr* 's, e. g. *petr* = 'the' 'rock'; *Pres* = *petr* = 'the' 'president' = 'the'.

MEDIAL **tl** is phonetically separable and normal, e. g. Tlaxcala = *tlax*-*cal*-*la*.

(*tl*, *s* between consonants) goes, in syllabication, with its first neighbor so as to avoid the occurrence of "impure" *s* (¶ 18 Rem. 4) :—

ab-s-trac-tión circuns-pección cons-truir ins-cric-pción sus-citum
 mons-truo pers-pectiva subs-traer.

Rem. 2. **x** being equivalent to *ks*, its intervocalic separation is avoided in writing or printing, e. g. —

EX-AM-PLUM = *ex*-*am*-*plum*, XI-RO = *xi*-*ro* (= *xi*-*ro*), EX-ILIC = *ex*-*ilic* (= *ex*-*ilic*), MAX-ILIO = *max*-*ilio* (= *max*-*ilio*), PEX-ILIO = *pe*-*x*-*ilio* (= *pe*-*x*-*ilio*)—cf. exercises ¶ 18 §.

But the syllabic separation of **x** from a following *consonant* is afforded by "impure" *s*, e. g. EX-TRAITS (= *ex*-*tr*), VALIX-RO (= *val*-*ix*-*ro*).

Rem. 3. Living² prefixes (i. e. still keeping intact their adverbial or prepositional force) are separated in writing and printing, regardless of the governing rule of syllabication, e. g. —

- ab-in-natare 'non-stare' (HU) *ab*-*in*-*na*-*re* 'to go away'
- des-aparear 'to dis-appear' (H) *des*-*ap*-*ar*-*ear* 'to disappear'
- des-aparar 'to dis-pull' (HU) *des*-*ap*-*ar*-*ar* 'to disarrange'
- in-ape-nar 'without appear', in-ape-nable 'unexpressible'

1 *W* with the first consonant usually follows *tl* or *tlx*. 2 With *pe* and *pe* with *tl* or *tlx*.
 R. 1 and 2 c. c. § 8 R. 1 = *tlax*-*cal*-*la*. 3 Quite numerous in *des*- and *in*-.

in-eludible 'unavoidable' (BUT *i-nocente* 'innocent').

sub-alterno 'subaltern' (BUT *su-bir* 'to go up').

sub-lunar 'sublunar[y]' (BUT *su-blime* 'sublime').

super-intendente 'superintendent' (BUT *su-pe-rior*).

trans-atlántico 'transatlantic' (BUT *tran-seunte* 'passer-by').

This living force of the prefix is shown in several words whose primitives are written with the *y* of the initial semi-consonant diphthong (¶ 5 2a), namely.—

ab-yecto 'abject'

dis-yuntivo 'disjunctive'

con-yugal 'conjugal'

sub-yugar 'to subjugate'

Rem. 4. Most consonant-ending nouns and adjectives (including nouns in *-y*) inflect their plural and feminine by means of suffixes (**-es, a[s]**); these lengthen the syllabication of the word by one point, creating a new final syllable to which the once final consonant now becomes initial, e. g.—

pared 'wall'

pare-des (*pl.*)

nacional

naciona-les (*pl.*)

alemán 'German'

alema-nes (*pl.*)

alema-na (*f.*)

hablador 'talkative'

hablado-res (*pl.*)

hablado-ra (*f.*)

inglés 'English'

ingle-ses (*pl.*)

ingle-sa (*f.*)

luz 'light'

lu-ces (*pl.*)

ley 'law'

le-yes (*pl.*)

rey 'king'

re-yes (*pl.*)

ORAL AND WRITING EXERCISES (¶ 20-21)

Write down, *syllabicated*, the words of the following columns:—

1 administración . . .	empingorotado . . .	interrupción
advertencia	encuentro	izquierdo
aguardiente	espantapájaros	metalurgista
albaricoque	espectáculo	monstruo
5 aquiescencia . . .	Espronceda . . .	murciélago
artefacto	estandarte	nostalgia
atmósfera	estremecimiento	patriarca
ayuntamiento	estudiante	perjuicio
circumnavegación	experiencia	perspectiva
10 conciencia . . .	gongorismo . . .	quirúrgico
condiscípulo	gozquecillo	respuesta
consecuencia	Guadalquivir	satisfacción
constitucionalismo	importancia	tecnicismo
construcción	imprescindible	Tegucigalpa
15 correspondencia . . .	incontrovertible	transeunte
cualquiera	inconveniencia . . .	transubstanciación
descubrimiento	indispensable	transversalmente
Despeñaperros	inextinguible	triangular
distinguir	influencia	vergüenza
20 eclesiástico . . .	instante . . .	zarpaparilla
prestidigitador	Desproporcionadísimo ² .	Técnica industrial.
Quisquillosidad	montañesa.	Escultura y arquitectura.
Municipalización	y nacionalización	de los servicios públicos.

¹ Note "living prefix" (¶ 21 R. 3).

² 'Very disproportionately'.

Rem. 5. Note the lengthened Spanish syllabication of the following English cognates:—

ba-se	esca-pe	lan-ce ¹	sau-ce 'willow'
balan-ce	fa-se	magna-te	sua-ve 'soft'
chocola-te	fra-se	mo-le 'mass'	subli-me
deba-te	gra-ve	perfu-me	tran-ce 'crisis'
eclip-se	higie-ne	roman-ce	ver-se ²

¶ 22. **Adjacent Vowels**³ are divided: the first member ends the syllable of which it is a part; the second member begins—or constitutes by itself—the next syllable (i. e. without a preceding initial consonant) e. g. dese-**ar** 'to desire', dese-**o** 'I desire'.

But in normal pronunciation they are linked together without noticeable separation, e. g. dese-**ar**, dese-**o**.

(a). Whenever either of the weak vowels, **i** and **u**, constitutes alone the vowel member of a *stressed* syllable; and occurring **ADJACENT TO A STRONG VOWEL**⁴, it is syllabically separate therefrom and is written with the accent mark (as **í**, **ú**) to show graphically that it does not form a diphthong, e. g. **dí**-a⁵, ba-**úl**⁵.

Rem. 1. Note that the **accented í** is written without the dot (the accent mark taking up and replacing the dot), e. g. **Sí** Señor 'Yes [Sir]'.

ORAL AND DICTATION EXERCISES

Read the examples of ¶ 5 2c (p. 16-17) smoothly linked together.

(b). Medial **h** has the office of a consonant in the *written* syllabication; but being silent it does not affect the natural syllabic relations of the adjacent letters to each other in pronunciation:—

ad-hesión (= a-desion') a-hi' (= a-i') a-hora (= a-o'-ra) Al-ham-bra (= a-lam'bra) ba-hía (= ba-i'a) Bo-hemia (= bo-e'mia) bu-ho (= bu'o) fe-haciente (= fe-a-cien'te) pro-hibir (= proibir') BUT pro-híbo (= pro-i'bo) re-husar (= reusar') BUT re-huso (= re-u'so) tru-hán (= truan) ve-hículo (= ve-i'culo).

ORAL and WRITING EXERCISES: Write down the following words syllabicated:—

acent <u>ú</u> . . .	estrop <u>e</u> amos . . .	hero <u>í</u> simo . . .	oasis	1
bara <u>ú</u> nda	extraordin <u>ario</u>	instant <u>á</u> neo	poes <u>í</u> a	
caballer <u>í</u> a	ganz <u>ú</u> a	jubil <u>e</u> o	roc <u>í</u> o	
caser <u>í</u> o	Garc <u>í</u> a	lisonj <u>e</u> ar	sa <u>ú</u> co	
comer <u>í</u> amos . . .	gent <u>í</u> o . . .	maest <u>ro</u> . . .	señor <u>í</u> o	5
contin <u>ú</u> a	geograf <u>í</u> a	medie <u>o</u> val	soe <u>z</u>	
correo	Groenland <u>ia</u>	Mediterr <u>á</u> neo	Tabo <u>ad</u> a	
cumplea <u>ñ</u> os	gu <u>í</u> a	meteorolog <u>í</u> a	teat <u>ro</u>	
chimene <u>a</u>	Guip <u>ú</u> zcoa	Montevide <u>o</u>	Valpara <u>í</u> so	
empleo . . .	hablar <u>í</u> a . . .	norteameric <u>an</u> o .	viv <u>í</u> amos	10

1 'occurrence' (not "lance" **lanza**). 2 'to see one's self', ("verse" is **verso**). 3 According to the terms of ¶ 19 (a). 4 As the vowel member of an *unstressed* adjoining syllable. 5 Which without the accent mark would read (graphically) *dia*, *baul*, (i. e. as monosyllables). Examples are common in **í** but rare in **ú**.

Rem. 2. **ui** is both a "true" and a "false" diphthong (¶ 5 Rem. 4). In the former capacity it is of course, inseparable and without accent mark. But as a "false" diphthong it is etymologically dissyllabic (although pronounced the same as a true diphthong). With the object of showing this distinction some writers put the accent mark over the **i** (as **u-í**) in the relatively few words containing dissyllabic **u-i**, e. g. **jesu-í-ta**, **genu-í-no**, **ru-í-na**; and in the past participles of the **u-ir** class of verbs (¶ 158), e. g. **atribu-í-do**, **conclu-í-da**, etc.

As the office of the accent mark is not properly etymological, such an application is superfluous and contrary to the rational spelling principles of the language.

Rem. 3. The infinitive ending is considered separate in syllabication and hence without the need of the distinguishing accent mark in the few examples where a possible diphthong is suggested by the nature of the preceding vowel, e. g. **re-ir** 'to laugh', **o-ir** 'to hear' (cf. ¶ 143 Rem. 4).

¶ 23. **Double Letters** are not favored in the written language, there being but few examples and these for special reasons, namely—

1. **Consonants.** The only divisible double consonants are **c-c** and **n-n** (**ll** and **rr** being digraphs and hence not to be considered as doubles).

Of these—since **c-c** represents two different sounds of **c** (¶ 8 2)—only **n-n** is properly a double in which each letter is pronounced in deliberate utterance.

(a). It follows that in all examples of cognate words in the two languages the English double consonants (e. g. *ll*, *pp*, *ss*) or compound consonants (e. g. *ph*) are made single in the spelling of the corresponding Spanish form:—

alusión Ana asesino inocente ocasión opresión posesión
 posible Misisipí Filipinas Mefistófeles ilustración foto-
 gráficas.

Rem. 1. In pronunciation the case may be different. Theory prescribes—and it should be scrupulously followed in the student's careful deliberate utterance—that intervocalic consonants be pronounced as single and syllable-initial only. But in smooth normal utterance there is an inevitable tendency to double a single intermediate consonant to some extent (e. g. *ba-ta-lla* as *ba/-ta/-lla*). Nevertheless, the jerky staccato movement that characterizes Romanic pronunciation in general—whereby the syllables are sharply set off from one another—is a strong counteracting agency against any excessive doubling of consonants in speech. The student should particularly avoid it, since with him the problem at the outset, and long thereafter, is to fix the habit of pure type-sounds in the syllable location appropriate to each occurrence.

2. **Vowels.** They are **a-a**, **e-e**, **o-o**, and **i-í**, considered divisible in syllabication; but, in utterance, they elide¹ into a single prolonged sound. Examples are few, mostly as follows:—

a-a: Sa-avedra (prop. name) contra-ataque 'counter attack'.
e-e: cre-encia 'belief' cre-er 'to believe' (cre-e, cre-emos) le-er
 'to read' (le-e, le-emos) re-emplazante 'substitute' so-bre-exci-
 tar 'to over excite'.
o-o: co-operar 'to coöperate' co-ordinar 'to coördinate' zo-ología
 'zoology'.
i-í: fri-ísimo 'very cold' pi-ísimo 'very pious' ti-íto 'dear uncle'.

Rem. 2. This contraction of *ee* into *e* has taken place in the written form, as well, of a couple of verbs that were spelled *ee* in the older language: **ser** 'to be' (from *se-er*) and **ver** 'to see' (from *ve-er*).

¹ "Elide" means to reduce or contract by suppressing a superfluous vowel or syllable (cf. "elision" ¶ 49 R. 8).

(a). When **h** comes between like vowels it allows their elision¹, in utterance, into a single prolonged sound:—

alco-**h**ol alba-**h**aca aza-**h**ar contra-**h**acer de-**h**esa mo-**h**o
mo-**h**oso pro-**h**ombre repre-**h**ender (= repretender²) ve-**h**emente.

¶ 24. **Word Linking.** The terminal vowels of adjacent words (*closely connected in sense* (i. e. not separated by punctuation or a rhetorical pause) link smoothly together in normal utterance—similar vowels eliding to one, and diphthong elements combining:—

la-escuela la-hora este-año se-hallaba ¿Qué-hay? me-olvida
demasiado-alto cuatro-hermanos yo-era-el menor.

ELISION: la-amistad comienza-a-aprender para-andar la-Alham-
bra (= lalam'bra) la-alhaja (= lala'ja) la-hacienda (= laci'en'da)
de-él (= del) de-ella de-esto me-engañaño se-encuentra este-
ejemplo lo-que-es le-he-escuchado mi-igual no-olvidar lo-
oculto su-uso.

DIPHTHONGIZATION: mi-alma (= mial'ma) su-amigo (= suami'go)
nuestra-idea solo-y triste mi-obra su-época-ilustrada mire-
usted la-iglesia.

Rem. 1. I. e. the same coalescing process goes on between *closely connected* words as within the word, the examples of elision (as between like vowels) being more common in the former situation than the latter, where they are rather rare (¶ 23 2).

Rem. 2. Spanish no longer recognizes *written* elision (as in French), of which there were a few examples in the classic period (e. g. *dél* from **de él**, *della* from **de ella**, and *dello* from **de ello**)—later discarded to preserve uniformity of writing usage.

(a). An adjacent final consonant and initial vowel break syllabically together in pronunciation:—

el-agua (= e-la'gua) con-amor (= co-na-mor') con-el-amigo
(= co-ne-la-mi'go) por-ejemplo (= po-re-jem'plo) un-ombre
(= u-nom'-bre) al-espejo aquel-último (= a-que-lul'timo)
los-elementos (= lo-se-le-men'tos) tres-hermanas (= tre-ser-ma'nas)
lo-que-es-hoy (= lo-que-soy').

Rem. 3. Such economies of speech in rapid—or even natural—discourse are characteristic of all tongues and present a prime source of perplexity to their foreign students, e. g. English: "d'y' mind?", "can't tell", "a lit'y late", "better'n that", "as'more?", "th' enemy", "le(t)ggo!", "a-n-ices'wag'n".

They explain the disconcerting experiences of a student trained to academic precision when he hears for the first time the spoken idiom with its puzzling vowel elisions and combinations.

ORAL EXERCISE

Read the following syllabically, but connecting orally the linked (˘) parts:—

La-amo a-usted. Mi-eterno-amor. Su-hijo-honrado. La-arqui-
tectura-árabe. La-invincible-armada. De-esto-hablé-un po-

1 I. e. producing a more compact form of linking as observed in ¶ 22 (b).
so written.

2 And tending to be

quillo. Desde que el mundo era mundo. Esto acontecía en mi casa. No había conocido a otro hombre. Mi amigo se hallaba hambriento y solo. Veinticinco años y una salud de bronce. Es una florecita azul que acabo de encontrar. Dio-s enseña a l hombre a ser bueno y humilde. Parecíame ingeniosa y hasta agradable la interpretación. La apacible y pintoresco aldea, y en ella el hogar querido. Mi equipaje estaba listo, y hasta el caballo me esperaba. Espero que el ejemplo llegue a servir a alguno de escarmiento. No se concibe una idea adecuada de ese eterno monumento. El hecho innegable era que yo estaba representando allí un papel desairado.

QUESTION SYLLABUS

- (¶ 19 R. 1) Why is Spanish syllabication a vital feature of correct writing?
 (¶ 19 R. 2) What practical importance has syllabication for the beginner?
 How does syllabication enable you to get at the pronunciation of a long and apparently difficult word?
 (¶ 19) What is a Spanish syllable the expression of, in speech and writing?
 What may this unit be?
 What does it more usually consist of?
 (¶ 19 a) What may the syllabic vowel be?
 What is the vowel unit when represented by a simple letter?
 What does the vowel unit consist of as a compound character?
 (¶ 19 b) What may the syllabic consonant be or consist of?
 What are the inseparable consonant compounds entering into syllabication?
 (¶ 20 R.) What is the pivotal point of Spanish syllabication?
 What consonant location, in the word, needs no comment?
 (¶ 20) What becomes, in syllable division, of a single intervocalic consonant?
 (p. 54) EXAMPLES AND EXERCISES.
 (¶ 21) What happens, in syllabication, to adjacent intervocalic consonants?
 What becomes of the first member? Of the second?
 (¶ 21 a) What happens, in syllabication, to Spanish **s** between consonants?
 What is meant by "impure" **s**?
 (p. 55-56) EXAMPLES AND EXERCISES.
 (¶ 22) What happens, in syllabication, to the adjacent vowels of a polysyllabic word?
 But how are they treated in normal pronunciation?
 (¶ 22 a) Why are stressed **i** and **u** written with the accent mark (as **í**, **ú**) when adjacent to a strong vowel?

- (¶ 22 R. 1) When **i** is accented (as **í**) what graphic detail is to be observed?
- (¶ 22 b) In respect to **h**, does the oral syllabication follow the written?
Why not?
- (p. 57) EXERCISE DRILL.
- (¶ 23) How are double letters regarded in Spanish?
- (¶ 23 1) Which are the divisible consonants? Which are digraphs?
Is **cc** properly to be considered a double consonant? Why not?
What then, strictly, is the only double consonant in Spanish
(considered as one in which each letter has the same sound)?
- (¶ 23 1a) How do you write the Spanish cognate of English 'Anna',
'possible', Mississippi (**í**), 'Philippine(a)s'?
- (¶ 23 2) What are the Spanish double vowels?
How are they considered in syllabication? But in utterance?
- (¶ 23 2a) What effect has **h** between similar vowels?
- (¶ 24) What may happen, in utterance, to the terminal vowels of
adjacent words?
What is the necessary condition to this linking of adjacent
words?
- (¶ 24 a) How would you pronounce syllabically **el amigo, al espejo**?
- (p. 59) ORAL EXERCISE DRILL.

LESSON IX (§ 25-28)

ACCENTUATION¹

§ 25: Syllable Stress

§ 27: Irregular Stress

§ 26: Regular Stress

§ 28: Diacritic Accent

§ 25. The **Syllable Stress** is the stamp of a word's individuality, and in the utterance of every word of more than one syllable its proper place must be learned by observation and practice.

Rem. 1. In the transformation of Latin into Romance, the syllable stress was, so to speak, the soul of a word, preserving its identity and keeping its place unchanged through ages of disguised exterior, and at every stage of development furnishing the primary test of kinship with the parent language.

Although the matter of syllabication concerns, strictly, words of two or more syllables, there are few words in the language that do not, at some point, come under its terms. Monosyllables are few: those that cannot lengthen their syllabication—such as articles and certain pronouns and prepositions—bear the relations of atonic syllables to the neighboring words of the discourse; while all but two monosyllabic nouns (**fe** and **pie**) are consonant ending and by virtue of this fact bi-syllabic in their inflections.

To facilitate observation and practice for learning syllable stress in some systematic fashion there are some general principles, namely—

1. **Regular.** The great majority of Spanish words of two or more syllables have a regular tonic (i. e. syllable) stress on either the next-to-the-last (*penultimate*) or the last (*ultimate*)² syllable, corresponding respectively to two comprehensive classes of word endings: (1) a vowel (commonly **a**, **e**, **o**), or either of the consonants **n** and **s**; and (2) a consonant other than **n** and **s** (usually one of **d**, **l**, **r**, **y**, **z**).

Rem. 2. Other consonant endings than the above are rare (as **j**, **x**), or occur in words of foreign origin and mold (Latin, Arabic, English, French, Indian), e. g.—

club	coñac 'French brandy'	álbum	accésit 'second prize'
nabab 'nabob'	Chapultepec (proper name)	memorándum	cenit 'zenith'
bifteç 'beefsteak'	frac 'dress-coat'	ftem 'moreover'	complot 'plot'
cinc 'zinc'		fórceps	
co[c]k 'coke'		sport[s]	

2. **Accent Mark.** In writing and printing, these words of *regular* tonic stress dispense, as in English, with any accent mark. But all others are considered of *irregular* stress; and the rules of Spanish spelling require that in such instances the written or printed word take the accent *mark* over the syllable bearing this irregular tonic stress.

Rem. 3. This regularity and clearness of accentuation are unique advantages that Spanish possesses over other modern tongues in facilitating the foreign learner's task with the written language. Through the means of ready discrimination provided by the accent mark he can promptly determine the proper word stress for each example: he has only to follow the accent mark when there is one; while to the unaccented word he has only to apply the logical and intelligible rules of accentuation governing it.

¹ "Accentuation" is defined as the mode of ascertaining or indicating the syllable stress and accent mark, in speech and writing, respectively, of words of two or more syllables. ² Considered in their relations to each other in an advancing series the syllable divisions are named as follows: *ul'timate* (last), *pe-nul'timate* (next-to-the-last), *ante-pe-nul'timate* (third-from-the-last), *pre-ante-pe-nul'timate* (fourth— or more—from the last, e. g. 'cus'tomary').

(a). The service of the accent mark in Spanish being thus simplified, only one sign is needed for it, represented by the grave accent (´). Its office is orthoepic¹, to mark irregular stress (¶ 27); and diacritic (¶ 28) to distinguish between like forms but unlike meanings.

Rem. 4. As a needed caution to those liable to carelessness in such matters of detail—note that the accent mark, whenever required, is to be scrupulously expressed in writing. **Take time and care to make it distinct** (for the significance of accented í cf. ¶ 22 Rem. 1).

(b) The vowel² of the accented syllable bears the accent mark; in accented diphthongs and triphthongs, the strong vowel:—
 fran-cés ca-rác-ter cóm-pre-me-lo ói-ga-me náu-fra-go trái-
 ga-me miér-co-les hués-ped a-ve-ri-güéis.

3. Secondary Stress. The tonic or syllable stress is as decided as in English, but without obscuring distinctness of utterance of the adjoining vowels.

Words lengthened out to two or more syllables beyond the one bearing the tonic stress, take a *secondary* stress on every other syllable counting from the one bearing the tonic or (by contrast) the *primary* stress.

des-cu-brir 'to discover'	espantapájaro 'scarecrow'	1
es-pa-ñol 'Spanish'	cómpremelo 'buy it for me'	
la-bra-dor 'peasant'	estremecimiento 'shudder'	
mer-ca-der 'merchant'	prestidigitador ' juggler'	
albaricoque 'apricot'	empingorotado 'tony'	5
descubrimiento 'discovery'	individualización	
dificultad 'difficulty'	prestándonoslo 'lending it to us'	

ORAL EXERCISES

Pronounce the following words with the secondary stress correlated with the primary stress (indicated by the boldface vowel):—

SINGLE SECONDARY STRESS		DOUBLE SECONDARY STRESS	
americano	institutriz	administración 1	
asociación	inteligente	arqueología	
benevolencia	legislación	equivocación	
considerable	naturaleza	etimología	
convalescencia	negociaciones	exageración 5	
emperador	pronunciación	geneología	
fundamental	sociología	imaginación	
generoso	solicitud	mineralogía	
geografía	superficial	precipitación	
independencia	teología	universidad 10	

¹ By "ortho'e-pic" is meant helping to distinguish correct pronunciation.
 consonant, since the vowel is the syllable's vital organ.

² Instead of the

¶ 26. **Regular Stress.** Coördinating the general principles of ¶ 25 1 into specific rules of action, and generalizing from past observation (¶ 3-24), consider—

1. **Penultimate.** Unaccented¹ words ending in a *vowel* OR either of the *consonants* **n** and **s**², are stressed on the next to the last syllable, e. g. as in (English) 'so'da', 'pho'to', 'Califor'nia', 'Bos'ton', 'tire'less':—

-VOWEL OR -S

-n OR -S

1 hermana 'sister'	dinero 'money'	hablan 'they speak'
hermanas (pl)	hermano 'brother'	comen 'they eat'
casa 'house'	hermanos (pl)	vivieron 'they lived'
casas (pl)	caballo 'horse'	alguien 'some one'
5 ciencia 'science'	caballos (pl)	joven 'young'
ciencias (pl)	negocio 'affair'	antes 'before'
hombre 'man'	negocios (pl)	apenas 'scarcely'
hombres (pl)	tribu 'tribe'	crisis 'crisis'
calle 'street'	tribus (pl)	entonces 'then'
10 calles (pl)	precioso 'precious'	hablamos 'we speak'
especie 'species'	preciosa (f)	lunes 'Monday'
especies (pl)	pequeños 'small' (pl)	menos 'less'

Rem. 1. AVOID giving English antepenultimate stress to Spanish vowel-ending paronyms, e. g. abundancia, americano, accidente, adorable (cf. Ex. p. 65-66).

Rem. 2. Stressed penultimates in **-n** are mostly verbs (3rd person plural); and in **-s**, verbs (2nd persons) and substantive plurals. There are no singular adjectives among such words; and singular nouns are few, namely—

(1). About a dozen in **-en** (having a form akin, directly or by analogy, to Latin originals with corresponding nominative endings):—

abdomen <i>abdomen</i>	germen <i>germ</i>	orden <i>order</i>
certamen <i>competition</i>	gravamen <i>burden</i>	origen <i>origin</i>
crimen <i>crime</i>	imagen <i>image</i>	resumen <i>summary</i>
dictatem <i>opinion</i>	joven <i>young</i>	virgen <i>virgin</i>
examen <i>examination</i>	margen <i>margin</i>	volumen <i>volume</i>

For the effect of plurization on the shifting accent mark of the above list of words cf. ¶ 41 2b.

(2). The five consecutive week-days in **-es**, which are incapable of pluralizing inflection (¶ 41 Rem. 6): lunes 'Monday', martes, miércoles, jueves, viernes 'Friday'.

(3). A small list in **-is** (¶ 121), likewise incapable of pluralizing inflection.

(4). Proper names (geographical and personal) in **-n** and **-s**, e. g. Burgos, Carmen, Cervantes, Esteban *Stephen*, Gertrudis *Gertrude*, Londres *London*, Manzanares, Mercedes; surnames like Lopes, Peres, etc. (where the final **s** is related to the final **z** of surnames—¶ 8 Rem. 12).

Rem. 3. In certain verb inflections with enclitic pronoun object (¶ 66 Rem. 6) an accent mark may be met under the conditions of rule 1 of ¶ 26. But in such instances the accent (which good usage tends to discard) properly belongs to the verb as a regular part of its inflection, independently of the coincidence of syllable stress, e. g. améla (= la amé), hablónos (= nos habló), víme OR víme (= me ví), cogiólo (= lo cogió). BUT fuése (= se fué) to distinguish diacritically from fuése (preterite subjunctive).

¹ By "accented" or "unaccented" is here meant stress pointed out by the accent mark '.

² Because as signs of pluralization, **n** (of verbs) and **s** (of substantives) they do not change the original tonic stress.

2. Ultimate. Unaccented words ending in a consonant, EXCEPT **n** and **s**, are to be stressed on the *last* syllable, e. g. *cigar'*, *arrest'*:—

ciudad 'city'	alfiler 'pin'	Alcoy (prop. noun) 1
usted 'you'	mercader 'merchant'	convoy 'train'
virtud 'virtue'	labrador 'peasant'	estoy 'I am'
capital 'capital'	hablar 'to speak'	disfraz 'disguise'
español 'Spanish'	comer 'to eat'	nariz 'nose' 5
azul 'blue'	vivir 'to live'	andaluz 'Andalusian'

Rem. 4. As rule (2) reverses the English and Spanish order of stress in a multitude of consonant-ending paronyms, be careful NOT to put English stress on corresponding Spanish words where it does not belong, e. g. animal, capital, vertical, civil, altar, actor, vigor, (cf. Ex. p. 66-67).

ORAL and WRITING EXERCISES in Regular Stress (¶ 26). Write down, syllabically, every other word of the following lists, with the tonic (syllable) stress indicated by the underscored vowel or the subscript dot (in the manuscript follow the order and arrangement of the printed lists):—

NOTE.—In this and the remaining exercises of the Lesson, only Spanish cognates have been introduced whose accentuation differs in the two languages. Such examples afford the double advantage of striking contrast in difference of usage and needed training on treacherous ground.

VOWEL-ENDING PARONYMS (¶ 26 Rem. 1)

(1). For PRIMARY STRESS ONLY (¶ 26 1):—

-a	-a	-e	¶ 21 Rem. 5
agencia . . .	provincia . . .	agente . . .	base 1
audiencia	prudencia	decente	balance
comedia	sentencia	instante	debate
conciencia	sustancia	urgente	eclipse
criatura . . .	tragedia		escape 5
distancia	-o	-ble	fase
esencia	cubano	horrible	grave
historia	humano	notable	higiene
influencia	indiano	posible	magnate
licencia . . .	pupilo	probable . . .	perfume . . . 10
malicia		sensible	romance
noticia		terrible	sublime
patriota			

(2). For PRIMARY AND SECONDARY STRESS:—

-cia	-cia	-cia	-o
abundancia	diligencia	importancia	africano 1
acquiescencia	efervescencia	persistencia	americano
advertencia	experiencia	providencia	mejicano
benevolencia	importancia	vigilancia	
consecuencia	inteligencia	-na 5	
correspondencia	malevolencia	disciplina	
[in]dependencia	negligencia	medicina	

-e	-ble	-ble
1 accidente	[in]comparable . . .	insensible
[in]conveniente	[in]considerable	inteligible
importante	deplorable	irrevocable
incidente	detestable	lamentable
5 independiente	[in]estimable	memorable
inteligente	imposible	[im]perceptible
protestante	improbable	[im]practicable
chocolate	indispensable	[in]separable
-ble	[in]evitable	tolerable
10 adorable	infalible	venerable
combustible	insaciable	

Adorable criatura pero con deplorable educación. La crisis es infalible e inevitable.

CONSONANT-ENDING PARONYMS (¶ 26 2)

(3). For PRIMARY STRESS ONLY (¶ 26 2):—

-al	-al	-d	-or	-or
1 actual . . .	mortal . . .	crueledad . . .	actor . . .	licor
central	naval	-el(il)	candor	motor
coral	neutral	laurel	color	pastor
cordial	normal	Samuel	doctor	rigor
5 final . . .	oval . . .	candil . . .	error . . .	rumor
formal	plural	civil	favor	señor
frugal	postal	hostil	fervor	tenor
gradual	rival	reptil	furor	terror
jovial	rural	-ar	honor	tumor
10 legal . . .	total . . .	altar . . .	horror . . .	tutor
local	usual	collar	humor	valor
manual	venal	vulgar	labor	vigor
marcial	verbal			

(4.) For PRIMARY AND SECONDARY STRESS:—

-al	-al	-al	-el(il)
1 animal . . .	general . . .	mineral . . .	superficial
arsenal	habitual	nacional	tribunal
artificial	horizontal	natural	tropical
capital	hospital	numeral	vertical
5 carnival . . .	ideal . . .	oficial . . .	infantil
celestial	infernal	original	juvenil
clerical	individual	paternal	mercantil
criminal	lateral	patriarcal	-ar
especial	liberal	Portugal	circular
10 fraternal . . .	literal . . .	principal . . .	irregular
fundamental	material	sentimental	particular
funeral	medical	sepulcral	peculiar

-ar	-d	-d	-d
popular . . .	interior . . .	curiosidad . . .	gratitud . . . 1
regular	inspector	debilidad	libertad
singular	profesor	enormidad	magnitud
triangular	protector	eternidad	majestad
-or . . .	actitud . . .	extremedad . . .	multitud . . . 5
conductor	adversidad	facilidad	sociedad
director	atrocidad	dificultad	solicitud
exterior	credulidad	facultad	universidad

La Universidad Central¹. La base fundamental de la sociedad.

¶ **27. Irregular Stress.** It is shown graphically by means of the accent mark (¶ 25 a), and concerns all words whose accentuation is not regular (i. e. not determined by ¶ 26) namely—

1. **Ultimate.** The accent mark is required on all those words in which the accentuation of ¶ 26 1 is reversed, i. e. those which—though ending in a vowel¹, in **n**³ or in **s**²—are stressed on the *last* syllable:—

allá 'there'	refrán 'proverb'	ambición 'ambition' 1
hablará 'he will speak'	alemán 'German'	cuestión 'question'
hablé 'I spoke'	Sebastián (prop. noun)	común 'common'
comeré 'I shall eat'	desdén 'disdain'	además 'besides'
aquí 'here'	festín 'banquet'	Andrés 'Andrew' 5
viví 'I lived'	rocín 'nag'	inglés 'English'
habló 'he spoke'	Aragón 'Arragon'	francés 'French'
comió 'he ate'	corazón 'heart'	vivís 'you live'
El Perú 'Peru'	león 'lion'	habláis 'you speak'

Adán en el jardín de Edén Guzmán Satanás Valdés Inés ('Agnes'). 10

Rem. 1. AVOID giving English [ante]penultimate stress to Spanish cognates with stressed ultimates like the following: café 'coffee', José 'Joseph', rubí, sofá, ciprés, París, Simón, capitán, sermón, educación, cañón, etc. (cf. Ex. p. 69).

Rem. 2. When nouns and adjectives with stressed ultimates in **-n** and **-s** add an inflectional syllable (i. e. plural **-es** or gender **-a[s]**) they drop the accent mark as superfluous (by reversion to the rule of ¶ 26 1), e. g.—

alemán 'German'	inglés 'English'	bastón 'stick'	ambición
alema-nes (pl)	ingle-ses (pl)	basto-nes (pl)	ambicio-nes
alema-na[s] (f)	ingle-sa[s] (f)		

Rem. 3. A few consonant-ending monosyllables come indirectly under the provisions of rule ¶ 27 1, assuming the accent mark whenever they occur as the final syllable of a compound of which they compose the chief element, e. g.—

bien well	Dios God	pues then	tras after
parabién congratulation	adiós good-bye	después after	atrás back
también also	semidiós demigod		detrás behind

Rem. 4. Monosyllables ordinarily take no *orthoepic* accent (although several take the diacritic—¶ 28). But there are a few monosyllabic preterites that keep the accent mark from the example of the regular preterit inflection, e. g. dí *I gave*, dió *he gave*, fuí *I was(went)*, fué *he was(went)*, huí *I fled*, ví *I saw*, vió *he saw*.

This accent may be discarded as superfluous, a practice that is spreading, and, in the press, is becoming quite general.

¹ Official name of the University of Madrid. ² Mostly verb inflections—preterite and infinitive groups (¶ 139-140). ³ In many nouns and adjectives.

Rem. 5. A number of word pairs are alike in spelling but different in accentuation, one regular by ¶ 26 1 and one irregular by ¶ 27 1:

anden 'they may go'
andén 'platform'
Cortés 'Legislature'
cortés 'courteous'
entre 'between'
entré 'I entered'

esta 'this'
está 'is'
hacia 'toward'
hacia 'he made'
picaron 'they stung'
picarón 'rascally'

velo 'veil'
veló 'he watched'
veras 'true'
verás 'thou wilt see'
viaje 'journey'
viajé 'I travelled'

Also some corresponding pairs of I conjugation verb inflections, e. g.—
hablé (pres. subj.) 'I may speak'
hablé (pret. indic.) 'I spoke'
hablará (impf. subj.) 'I might speak'
hablará (fut. indic.) 'he will speak'

Rem. 6. The rules of accentuation for ultimate and penultimate stress were drawn up by the Spanish Academy in 1888, and have been generally observed in printed matter thereafter. The leading feature of the usage they displaced (which is met with in the older books of the country and in a number of texts still in vogue) was the contradictory illogical status given to the stress of words in **-n** and **-s**. In verbs—apart from the ultimates in the future and the few antepenultimate stresses (e. g. amábamos)—there was no written accentuation of any kind: and hence we find hablais, comia, comeria, etc. Correspondingly, the stressed ultimates of nouns and adjectives in **-n** and **-s** were not accented, e. g. (modern) rocin, ladrón, gobernación, demás, cortés, Amadis, etc. — (older) rocin, ladrón, gobernacion, demas, cortes, Amadis, etc. But the penultimate stress of singulars in **-s** was accented (as if to distinguish this **s** from its pluralizing functions), e. g.: (modern) antes, apenas, Burgos, menos, etc. = (older) ántes, apénas, etc.

2. **Penultimate.** The accent mark is required with those words in which the accentuation of ¶ 26 2 is reversed, i. e. those which—though ending in a consonant¹ *except n* and *s*—are stressed on the next to the last syllable:—

césped 'sod'	difícil 'difficult'	lápiz '[lead]pencil'
huésped 'guest'	mártir 'martyr'	Suárez (prop. name)
árbol 'tree'	cadáver 'corpse'	alcázar 'citadel'

Rem. 7. AVOID giving English reversed stress to Spanish paronyms with stressed penultimates like the following: Cádiz, carácter, difícil, imbécil, versátil (cf. p. 69).

3. **Antepenultimate.** The accent mark is required with those words whose stress falls on the *third*² from the last syllable:—

artículo 'article'	lúgubre 'gloomy'	náufrago 'shipwreck'
fóforo 'match'	mérito 'merit'	periódico 'newspaper'
huérfano 'orphan'	método 'method'	próximo 'next'

Rem. 8. Examples are very numerous, particularly cognates (cf. Ex. p. 70).

(a). The accent mark is required over stressed **i** and **u** (as **í** and **ú**) whenever these are syllabically separate from an adjoining strong³ vowel (cf. ¶ 22a as the counterpart of this rule in respect to syllabication):—
dí-a 'day' Dí-az rí-e 'I may laugh' perí³-odo 'period'
pa-ís 'country' Garcí-a⁴ le-í-do 'read' ro-í-do 'grawn'
ba-úl 'trunk' BUT⁵ crisis 'crisis' línea 'line' difí-cil 'difficult'
vivo 'alive' súp-lica 'petition' discí-pulo 'pupil'

Rem. 9. Barring one exception (carácter, pl. caracteres), the original accent mark of nouns and adjectives remains invariable through whatever inflections (excepting stressed ultimates in **-n** and **-s**—cf. Rem. 2), e. g.—

árbol 'tree'	día 'day'	baúl 'trunk'	frívolo 'frivolous'
árboles (pl)	días (pl)	baúles (pl)	frívola (f)

1 Limited in practice to **d, l, r, z**, (¶ 25 1). 2 This is the syllable measure commonly understood by the antepenultimate, but the rule covers also the few examples of *preantepenultimate* stress (R. 11). 3 And also weak vowels (e. g. flú-ido, frí-ísimo), but examples are rare. 4 Caution! NOT = "gar'sha" (sic). 5 The accent mark being here antepenultimate as well as special to **i**.

6 The conditions being regular or the accent mark determined by syllable length only.

Rem. 10. When nouns with unstressed ultimates in **-n** (i. e. the list of ¶ 26 R. 2 (1)) take the pluralizing suffix **-es** they assume the accent mark (by reversion to the antepenultimate stress of ¶ 27 3), e. g.—
crimen, (pl.) **crímenes**. **imagen**, (pl.) **imágenes**. **orden**, (pl.) **órdenes**

Rem. 11. Antepenultimate stress, with its attendant accent mark, characterizes certain verb inflections, namely—

(1). Verb forms (not monosyllabic) with enclitic pronoun object, e. g.—

INFINITIVE: prestármelo 'to lend it to me'	comérselo 'to eat it'
PRES. PART: prestádnome 'lending to me'	comiéndolo 'eating it'
IMPERATIVE: présteme Vd. 'lend to me'	cómalo Vd. 'eat it'
levántese Vd. 'get up'	léase 'let it be read'
PRET. IND: hablámosle 'we spoke to him'	comióselo 'he ate it up'
PRES. IND: háblame 'he speaks to me'	ámola 'I love her'

With present participles and imperatives (not monosyllables) such a combination offers the only examples in the language of *preantepenultimate* stress (i. e. stress reaching back to the *fourth* syllable from the last, e. g.—

prestándonoslo 'lending it to us'	préstemelo 'lend it to me'
comiéndoselo 'eating it up'	comprámonoslo 'we bought it up'

(2). The 1st person plural of some past tenses, e. g.—

hablábamos (<i>imp. ind.</i>)	comiáramos (<i>imp. subj.</i>)	viviésemos (<i>pret. subj.</i>)
---------------------------------	----------------------------------	-----------------------------------

Rem. 12. Latin expressions current in Spanish customarily take the accent mark of irregular stress—antepenultimate or otherwise, e. g. **cálamo** corrente 'offhand', **facsímile**, **pro fórmula** 'for form's sake', **últimátum**.

Rem. 13. It will be noticed in the exercises below (3) that nouns and adjectives of antepenultimate accentuation all end in *vowels*—save one noun in **-es** (**miércoles** 'Wednesday') and a small group in **-is** (¶ 155), which last are all incapable of a pluralizing inflection (¶ 41 2a) and hence take no lengthened syllabification (¶ 21 Rem. 4); while one in **-en** (**régimen** 'rule') keeps antepenultimate stress in the plural (i. e. **regímenes**). Therefore, the vowel-ending antepenultimate nouns and adjectives have an invariable accentuation that maintains a constant syllabification unaffected by number and gender inflections.

ORAL and WRITING EXERCISES in Irregular Stress¹ (¶ 27). Write down, syllabically, the following examples of (1)–(2) and the first line from each group of (3), p. 70, paying attention to the accent mark by ¶ 25 Rem. 4:—

(1)

IRREGULAR ÚLTIMATES (¶ 27 1)

rubí . . .	jazmín . .	Alcalá . .
café	Edén	interés
José	sultán	capitán
sofá	Adrián	charlatán
París . . .	refrán . .	huracán . .
ciprés	guardián	talismán
francés	balcón	Sebastián
inglés	botón	ambición
Valdés	carbón	construcción
Tomás . . .	limón . .	estación . .
Galdós	sermón	intención
marqués	Simón	interrupción
cortés	cuestión	ocupación
	león	opinión
	nación . .	relación . .
	común	resurrección

(2)

IRREGULAR PENULT (¶ 27 2)

áspid . . .	Bolívar	1
ángel	Cádiz	
apóstol	Domínguez ²	
cónsul	Gómez	
débil . . .	González	5
hábil	Gutiérrez	
imbécil	Hernández	
mármol	Jiménez	
útil	López	
versátil . .	Martínez	10
César	Núñez	
éter	Pérez	
mártir	Rodríguez	
prócer	Sánchez	
revólver . .	Velázquez	15
alférez		

Cristóbal Colón. Un río salía de Edén que regaba el jardín; y de allí se dividía, y se repartía en cuatro brazos.

¹ Observe secondary as well as primary stress.

² For the significance of **-ez** in the following

list of surnames cf. ¶ 8 R. 12.

(3). ANTEPENULTIMATES (¶ 27 3)

1 **-co <ca>**: Adriático América analítico apático aristocrático
Atlántico benéfico Cantábrico católico cáustico cínico crí-
tico democrático doméstico eclesiástico elástico eléctrico e-
nérgico época equívoco fábrica filológico físico gimnástico
5 lógico mágico magnífico mecánico médico metafísico mís-
tico mitológico música narcótico panegírico párroco paté-
tico pedagógico periódico plástico plática platónico poé-
tico polémica político práctico público química quirúrgico
retórico simpático súplica telegráfico teológico terapéutico
10 único verídico.

-go <ga>: código diálogo epílogo esófago estómago látigo
murciélago naufrago piélago pródigio ráfaga relámpago
sacrílego vértigo.

-to <ta>: antidota apóstata aristócrata atónito autómata
15 crédito demócrata depósito ejército epíteto éxito indó-
mito ingénito insólito lícito mérito órbita propósito pro-
sélito tránsito.

-do <da>: ácido anéctoda cómodo espléndido estúpido hí-
gado húmedo insípido lívido método pálido pérdida perí-
20 odo cuadrúpedo.

-lo <la>: ángulo artículo brújula cálculo capítulo círculo
cláusula conciliábulo cúmulo cúpula [con]discípulo escándalo
escándalo escrófulas escrúpulo esdrújulo espectáculo estí-
mulo fábula fórmula frívolo ídolo júbilo minúscula ma-
25 yúscula o[b]stáculo opúsculo partícula patíbulo península
preámbulo símbolo título tórtola válvula sustentáculo.

-mo <ma>: astrónomo átomo bálsamo íntimo prójimo próxi-
mo lágrima lástima seudónimo síntoma último.

-no <na>: huérfano indígena lámina máquina monótono o-
30 céano página término.

-ro <ra>: atmósfera bárbaro éuscaro féretro fósforo género
íntegro lámpara máscara metáfora número pájaro pros-
pero víspera.

-es <is>: miércoles análisis diócesis énfasis génesis hipótesis
35 metamorfosis necrópolis parálisis paréntesis perífrasis.

MISCELLANEOUS: línea artífice cómplice índice pontífice pi-
rámide catástrofe hipérbole índole héroe apócope prín-

cipe múltiple límite intérprete satélite célebre lúgubre
 filósofo fotógrafo espíritu áureo cráneo erróneo Estébañez
 espontáneo momentáneo Mediterráneo náusea. Los árboles
 de los países fríos y cálidos.

¶ **28. The Diacritic Accent.** This is the accent mark considered as an instrument of definition rather than of accentuation, since it deals only with a few monosyllables and bisyllabic words.

It is associated, as a distinguishing spelling mark, with one of two words that are alike in spelling but of different meaning or function.

Usage has restricted it to the following special word groups, viz:—

1. To set off the following pairs of very common homonyms¹:—

al <i>to the</i>	[ál ² <i>something</i>]	[mas ³ <i>but</i>]	más <i>more</i>
de <i>of</i>	dé [<i>may</i>] <i>give</i>	se <i>one's self</i>	sé <i>I know</i>
di <i>say [thou]</i>	dí <i>I gave</i>	si <i>if</i>	sí <i>yes, one's self</i>
el <i>the</i>	él <i>he, him</i>	solo <i>alone</i>	sólo <i>only</i>
ha <i>has</i>	há <i>ago</i>	te <i>thee</i>	té <i>tea</i>
he <i>I have</i>	hé <i>behold</i>	tu <i>thy</i>	tú <i>thou</i>
mi <i>my</i>	mí <i>me</i>	ve <i>sees</i>	vé <i>go [thou]</i>

Rem. 1. Unreasoning usage has been the chief factor in assigning the diacritic accent to one member of the pair rather than to the other, although in the majority of examples it is properly put on the less common homonym (e. g. ál, há, hé, él) so as to simplify the task of the harder worked partner (e. g. al, ha, he, el).

Rem. 2. Other pairs of homonyms without the diacritic accent are quite common, their occurrence not being varied enough to provoke confusion of sense. They comprise verb and noun pairs—sometimes quite disconnected, but usually related, e. g.:—

{ almuerzo <i>v.</i> (I breakfast)	{ encuentro <i>v.</i> (I meet)	{ pedido <i>p. p.</i> (asked)
{ almuerzo <i>n.</i> (breakfast)	{ encuentro <i>n.</i> (meeting)	{ pedido <i>n.</i> (order)
{ amo <i>n.</i> (master)	{ envío <i>n.</i> (I send)	{ pelo <i>n.</i> (hair)
{ amo <i>v.</i> (I love)	{ envío <i>n.</i> (shipment)	{ pelo <i>v.</i> (I peel)
{ ama <i>n.</i> (housekeeper)	{ enviado <i>p. p.</i> (sent)	{ prueba <i>v.</i> (he proves)
{ ama <i>v.</i> (he loves)	{ enviado <i>n.</i> (messenger)	{ prueba <i>n.</i> (proof)
{ canto <i>v.</i> (I sing)	{ escrito <i>p. p.</i> (written)	{ puesto <i>p. p.</i> (set)
{ canto <i>n.</i> (singing)	{ escrito <i>n.</i> (writing)	{ puesto <i>n.</i> (post)
{ como (<i>as</i>)	{ estudio <i>v.</i> (I study)	{ sentido <i>p. p.</i> (felt)
{ como (<i>I eat</i>)	{ estudio <i>n.</i> (study)	{ sentido <i>n.</i> (sense)
{ compra <i>v.</i> (he buys)	{ falta <i>v.</i> (he lacks)	{ ser <i>v.</i> (to be)
{ compra <i>n.</i> (purchase)	{ falta <i>n.</i> (lack)	{ ser <i>n.</i> (being)
{ consuelo <i>v.</i> (I console)	{ hecho <i>p. p.</i> (done)	{ son <i>v.</i> (they are)
{ consuelo <i>n.</i> (consolation)	{ hecho <i>n.</i> (deed, fact)	{ son <i>n.</i> (sound)
{ cuento <i>v.</i> (I count)	{ juego <i>v.</i> (I play)	{ sueño <i>v.</i> (I dream)
{ cuento <i>n.</i> (story)	{ juego <i>n.</i> (game)	{ sueño <i>n.</i> (sleep)
{ cuenta <i>v.</i> (he counts)	{ mando <i>v.</i> (I command)	{ trabajo <i>v.</i> (I work)
{ cuenta <i>n.</i> (bill)	{ mando <i>n.</i> (command)	{ trabajo <i>n.</i> (work)
		{ vino <i>v.</i> (he came)
		{ vino <i>n.</i> (wine)

Some of these—as como *v.*, ser *n.*, and son *n.*—used to bear the diacritic accent, and may still be so found in the older texts.

Rem. 3. Without the diacritic accent—are also certain like verb forms in different tenses, e. g.—

FIRST CONJUGATION	
PRESENTE INDICATIVO:	hablamos 'we speak'
PRETERITO INDICATIVO:	hablamos 'we spoke'

THIRD CONJUGATION	
vivimos 'we live'	
vivimos 'we lived'	

1 "Homonyms" (pron. hō'mo-nimz) are words alike in sound or spelling but different in meaning. On the other hand, "paronyms" are words virtually alike in spelling and meaning. 2 From Latin *aliud*, now obsolete but found as late as Cervantes and his contemporaries. 3 = **pero**.

2. To mark the demonstrative adjectives (**este** 'this', **ese** and **aquel** 'that') used substantively as **éste** 'this one', **ése** and **aqué!** 'that one'.

Rem. 4. The indefinite demonstratives—**esto**, **eso**, and **aquello**—are not so accented.

3. The diacritic accent is used to mark adverbs and relative pronouns used interrogatively and exclamatively (directly or indirectly), and when used as correlatives^{1, 2}, namely:

como	as	[¿] cómo [?] <i>how</i> [?]
cual	which	[¿] cuál [?] <i>which</i> [one] [?], one ¹
cuan	as	[i] cuán [<i>how</i> [!]
cuando	when	[¿] cuándo [?] <i>when</i> [?], now ²
cuanto	as much	[¿] cuánto [?] <i>how much</i> [?]
cuyo	whose, of which	[¿] cuyo [?] <i>whose</i> [?]
donde	where	[¿] dónde [?] <i>where</i> [?]
que	who, that	[¿(i)] qué [?(!)] <i>what</i> [?], <i>what a!</i>
quien	who[m]	[¿] quién [?] <i>who</i> [m] [?], one ¹

Rem. 5. Up to the beginning of the second decade of the twentieth century, a fourth diacritic class was observed—the preposition **á** and the conjunctions **é**, **é**, **ú**, considered as vitalized letters set off against their plain alphabetic counterparts.

In 1912 the Spanish Academy very sensibly ruled the suppression of this spelling hobble that had not even the plea of ornamental to recommend it. But all printed matter before this date will show these accented letters.

Rem. 6. Of the three diacritic groups set forth above, only the last one seems defensible. The first two do not rest on any stronger argument than usage—which may be respectable without at all being convincing. As "diacritic" is to subserve clearness of definition, its use is intended to have, presumably, a useful rather than superfluous or ornamental purpose. But under this caption its pretensions are absurd for 2, and idle for 1. There can be no more likely confusion of context between **de** as *of* and as *give* and **este** as *this* (adj.) and as *this one* (pro.) than there is between **amo** as *I love* and as *master* (or any other of the listed pairs in Rem. 2).

QUESTION SYLLABUS

- (¶ 25) What is syllable stress the mark of?
 (¶ 25 1) On what syllables do the great majority of Spanish words have their stress?
 To what classes of endings do these stresses correspond?
 (¶ 25 2) What is peculiar about the accentuation of words of regular stress?
 Of what kind of stress are the others considered?
 What do the rules of Spanish spelling require in respect to such words when written or printed?
 (¶ 25 2a) What only accent mark is there in Spanish? Write.
 What is its office?
 (¶ 25 R. 4) Show the purpose of this **Rem.** by the manner of writing the accent mark over **habló, árbol, método, vivía.**

¹ E. g. 'one(some)' **cuál**(**cuáles**) OR **quién**(**quiénes**) (e. g. 'would hide'), 'another(others)' **cuál**(**cuáles**) OR **quién**(**quiénes**) (e. g. 'would run'). ² E. g. 'now' **cuándo** here, 'now' **cuándo** there.

- (¶ 25 3) What is the degree of the syllabic stress as compared with English?
What additional stress, and where, may polysyllables have?
EXERCISE.
- (¶ 25 2b) What letter of the syllable bears the accent mark when needed? What part of a diphthong or triphthong?
- (¶ 26 1) State the rule of regular penultimate stress.
- (¶ 26 R. 1) What caution is to be observed in the accentuation of such Spanish words as **a-m-e-r-i-c-a-n-o** 'Amer'ican', **a-c-c-i-d-e-n-t-e** 'ac'cident'?
- (¶ 26 2) State the rule of regular ultimate stress.
- (¶ 26 R. 4) What caution is to be observed in the accentuation of such Spanish words as **a-n-i-m-a-l** 'an'imal', **c-i-v-i-l** 'civ'il', **a-c-t-o-r** 'ac'tor'?
- EXERCISE.
- (¶ 27) How is Spanish irregular stress graphically shown?
What words does it concern?
- (¶ 27 1) Why are words stressed like **allá** and **aquí** considered of irregular accentuation, and so requiring the accent mark?
Likewise **refrán** and **inglés**?
- (¶ 27 R. 1) What caution is to be observed in pronouncing a word like **J-o-s-é** 'Jo'seph', **P-a-r-ís** 'Par'is'?
- (¶ 27 2) Why are words stressed like **huésped**, **árbol**, and **lápiz** considered of irregular accentuation, and so requiring the accent mark?
- (¶ 27 R. 7) What caution is to be observed in a word like **c-a-r-á-c-t-e-r** 'char'acter', **d-i-f-í-c-i-l** 'dif'ficult'?
- (¶ 27 3) Why are words stressed like **artículo** and **mérito** considered of irregular accentuation, and so requiring the accent mark?
- (¶ 27 R. 8) Is this class of words important to the learner's experience?
- (¶ 27 a) When is the accent mark required over **i** and **u** (as **í**, **ú**) not antepenultimate?
EXERCISE.
- (¶ 28) Is the diacritic accent properly to be considered an instrument of accentuation? Why?
It is associated, as what kind of sign, with words in what relation?
- (¶ 28 1) Name a couple of common homonyms it distinguishes.
- (¶ 28 2) What adjectives does it distinguish and in what function?
- (¶ 28 3) Name a relative pronoun and an adverb that the diacritic accent distinguishes, and in what function.

Appendix¹

¶ 29. **Spelling Permutations.**² Below is a table³ of the graphically changing consonants of ¶ 8-9, according as they precede front or back vowels:

	FRONT		BACK		
	i	e	a	o	u
1. Soft- c (<i>zeta</i>) ⁴ sound (¶ 8 1)	ci	ce	za	zo	zu
2. Soft- g (<i>jota</i>) ⁵ [sound (¶ 9 1)	{ gi	{ ge	ja	jo	ju
	{ ji	{ je			
3. Hard- c ("k") sound (¶ 8 2)	qui	que	ca	co	cu
4. Hard- g sound (¶ 9 2)	gui	gue	ga	go	gu
5. Hard- g — <i>w</i> -diphthong (¶ 9 2a)	güi	güe	gua	guo	

This table of changes explains the spelling peculiarities of many derivative words for graphically preserving the consonant key-sound of the primitive, under varying conditions of inflection, according to the above prescribed rules of spelling, namely—

Rem. 1. The underlying principle of these spelling changes is that a given consonant key-sound is common to all members of a family of derivatives, and *must be kept intact* without modification and free from admixture of diphthong elements.

I

Permutation illustrated in verbs whose inflectional syllable begins with any of the above consonants (1-5):—

Rem. 2. Observe that such permutation is merely a spelling peculiarity,—NOT a verb irregularity.

1. -**zar** e. g. lanzar ('to throw').
 -*cons.-cer* e. g. *ejercer* ('to exercise') } e. g.—
 -*cons.-cir* e. g. *esparcir* ('to scatter')

IND. PRES:	lanzo	lanzas	lanza etc.;	ejerzo	ejerces	ejerce etc.
SUBJ. "	lance	lances	lance etc.;	ejerza	ejercas	ejerza etc.
IND. PRET:	lancé	lanzaste	lanzó etc.;	ejercí	ejerciste	ejerció etc.

¹ Comprising matter supplementary to the preceding for reference or topical study as occasion may arise. ² In philology, "permutation" means the interchange of allied consonants. ³ Which the learner will find valuable for ready reference in summarizing the essential peculiarities of Chs. iii-iv. ⁴ Cf. p. 21, fn. 2. ⁵ Cf. p. 28, fn. 1.

SIMILARLY e. g.—
INFINITIVE

lanzar ('to throw')	lanzo	lanza	lanzo	lanzó	lanzamos
rezar ('to pray')	rezo	reza	rece	rezó	rezamos
alcanzar ('to reach')	alcanzo	alcanza	alcance	alcanzó	alcanzamos
almorzar ('to breakfast')	almuerzo	almuerza	almuerce	almorzó	almorzamos
aplazar ('to put off')	aplazo	aplaza	aplace	aplazó	aplazamos
empezarse ('to begin')	empiezo	empieza	empiece	empezó	empezamos
realizar ('to realize')	realizo	realiza	realice	realizó	realizamos
torcer ('to twist')	tuercio	tuercie	torca	torció	torcimos
vencer ('to conquer')	venzo	vence	venca	venció	vencimos
esparcir ('to scatter')	esparzo	esparce	esparca	esparció	esparcimos

2. -ger e. g. coger ('to catch') } e. g.—
-gir e. g. dirigir ('to direct') }

IND. PRES:	cojo	coges	coge etc.;	dirijo	diriges	dirige	dirigimos etc.
SUBJ. " :	coja	cojas	coja etc.;	dirija	dirijas	dirija	dirijamos etc.

Rem. 3. The permutation of soft-*g* does not operate in the I conjugation, where usage prefers to keep the original infinitive *j* invariable throughout (i. e. before front vowels as well as back—cf. ¶ 179 1a).
SIMILARLY e. g. proteger 'to protect' AND—

regir ('to rule')	rigo	rige	regia	regió	regimos
aflijir ('to afflict')	aflijo	aflige	aflija	aflijó	aflijimos
dirigir ('to direct')	dirijo	dirige	dirija	dirigió	dirigimos
exigir ('to exact')	exijo	exige	exija	exigió	exigimos
fingir ('to feign')	finjo	finje	finja	finjió	fingimos

3. -car e. g. buscar ('to seek') } e. g.—
-quir e. g. delinquir ('to transgress')

IND. PRES:	busco	bucas	busca etc.;	delinco	delinques	delinque etc.
SUBJ. " :	busque	busques	busque etc.;	delinca	delincas	delinca etc.
IND. PRET:	busqué	buscaste	buscó etc.;	delinquí	delinquisté	deliniqué etc.

PRETERIT INDICA.

PRS. SUBJ.

PRES. INDIC.

1st pers. 3d pers. 1st plu.

1-3 pers.

3d pers.

SIMILARLY in -car, e. g.—

atacar ('to attack') :	ataca
colocar ('to place') :	coloca
educar ('to educate') :	educa
explicar ('to explain') :	explica
pecar ('to sin') :	peca
sacar ('to take') :	saca
suplicar ('to implore') :	suplica
tocar ('to touch') :	toca
trocar ('to barter') :	trueca

4. -gar e. g. cargar ('to charge')
-guir e. g. distinguir ('to distinguish') } e. g.—

IND. PRES:	cargo	cargas	carga etc.;
SUBJ. " :	cargue	cargues	cargue etc.;
IND. PRET:	cargué	cargaste	cargó etc.;
IMPERA V :			

SIMILARLY in gar, e. g.—

apagar ('to put out') :	apaga
castigar ('to punish') :	castiga
entregar ('to deliver') :	entrega
llegar ('to arrive') :	llega
obligar ('to oblige') :	obliga
pagar ('to pay') :	paga
rogar ('to beseech') :	ruoga

5. guar e. g. averiguar ('to verify')
-guir e. g. argüir ('to argue') } e. g.—

IND. PRES:	averiguo	averiguas	averigua
SUBJ. " :	averigüe	averigües	averigüe
IND. PRET:	averigüé	averiguaste	averigüó

SIMILARLY—

amortiguar ('to deaden') :	amortiguo
apaciguar ('to pacify') :	apaciguo
atestiguar ('to testify') :	atestiguo
fraguar ('to forge') :	fraguo
santiguar ('to cross') :	santiguo

ataque	ataqué	atacá	atacamos
coloque	coloqué	colocó	colocamos
eduque	eduqué	educó	educamos
explique	expliqué	explicó	explicamos
peque	pequé	pecó	pecamos
saque	saqué	sacó	sacamos
suplique	supliqué	suplicó	suplicamos
toque	toqué	tocó	tocamos
trueque	troqué	trocó	trocamos

distingo	distingue	distinguímos etc.
distinga	distingas	distingamos etc.
distinguí	distinguieste	distinguíó etc.
distingue	distinguid	

apague	apagué	apagó	apagamos
castigue	castigué	castigó	castigamos
entregue	entregué	entregó	entregamos
llegue	llegué	llegó	llegamos
obligue	obligué	obligó	obligamos
pague	pagué	pagó	pagamos
ruague	rogué	rogó	rogamos

averigua	averiguéis	averigué	averiguemos
averigüe	averigüéis	averigüé	averigüemos
averigüó	averiguasteis etc.		

amortigüe	amortigué	amortiguamos
apacigüe	apacigué	apaciguamos
atestigüe	atestigué	atestiguamos
fragüe	fragué	fraguamos
santigüe	santigué	santiguamos

apagamos	apagó
castigamos	castigó
entregamos	entregó
llegamos	llegó
obligamos	obligó
pagamos	pagó
rogamos	rogó

averiguan	averiguéis
averiguen	averigüéis

amortiguamos	amortigué
apaciguamos	apacigué
atestiguamos	atestigué
fraguamos	fragué
santiguamos	santigué

II

Permutation illustrated in substantive inflections—such as pluralization (chiefly **-z** to **-ces**)—, absolute comparison (by **-ísimo** 'most'), correspondence of nouns to their derivative verbs and of adjectives to their derivative nouns, qualifying suffixes (chiefly diminutives in **-ito** and **-illo**):—

Rem. 3. As will be observed below, examples of permutation in soft- and hard-**g** (1, 3) are very numerous, with virtually none in soft-**g** (2), owing to the prevailing tendency to standardize the spelling of medial soft-**g** into **j** (§ 9 1a).

1. SOFT-**c**

alcanzar (to reach)
alcance (reach)
andaluz (Andalusian)
andaluces (pl.)
andaluza (fem.)
Andalucía (Andalusia)
atroz (atrocious)
atrocidad (atrocities)
cabeza (head)
cabecera (bed head)
capaz (capable)
capacidad (capacity)
cruz (cross)
cruces (pl.)
crucero (cruiser)
cruzar (to cross)
cruzada (crusade)
dulce (sweet)
dulzura (sweetness)
feliz (happy)
felices (pl.)
felicísimo (most —)
felicidad (happiness)
hombrecillo (little man)
hombrecillo (little man)
locuaz (garrulous)
locuacidad (garrulity)
luz (light)
luzes (pl.)
lucero (morning star)
mozo (young fellow)
mocito (urchin)
paz (peace)
paces (pl.)
apaciguar (to pacify)
apacible (peaceful)
pedazo (piece)
pedacito (bit)
pez (fish)
peces (pl.)
pececito (little fish)
razón (reason)
racional (rational)
rozar (to rub)
roce (friction)
tapiz (tapestry)

tapices (pl.)
tapicero (upholsterer)
tenaz (tenacious)
tenacidad (tenacity)
veloz (swift)
velocidad (velocity)
voz (voice)
voces (pl.)
vocecita (little —)

3. HARD-**c**

atacar (to attack)
ataque (attack)
banco (bench, bank)
banca (banking)
banquero (banker)
banquillo (stool)
barco (boat)
barquillo (small —)
barquero (boatman)
blanco (white)
blanquecino (whitish)
blanquear (to whiten)
cerca (near)
cerquita (quite near)
duque (duke)
ducado (dukedom)
duquesa (duchess)
flaco (weak)
flaquísimo (very —)
flaqueza (weakness)
loco (mad)
locura (madness)
loquero (keeper)
enloquedor (maddening)
enloquecer (to madden)
manteca (lard)
mantequilla (butter)
mosca (fly)
moscón (gad-fly)
mosquito
Paco (Frank)
Paquito (Frankie)
poco (little)
poquito (very)—
rico (rich)
riquísimo (very —)
riquezas (riches)

roca (rock)
roqueño (rocky)
roncar (to snore)
ronquido (snore)
ronco (hoarse)
ronquera (hoarseness)
rústico (rustic)
rustiquez (rusticity)
secar (to dry)
seco (dry)
sequedad (dryness)
sequía (drought)
tocar (to ring)
toque (peal)
trocar (to barter)
trueque (barter)
vaca (cow)
vaquero (cow-boy)
vaquita (calf)

4. HARD-**g**

amigo (friend)
amiguito (dear —)
amigable (friendly)
droga (drug)
droguero (druggist)
hormiga (ant)
hormiguera (ant-hill)
huelga (strike)
huelguista (striker)
jugar (to play)
juguete (plaything)
largo (long)
larguísimo (very —)
larguezas (generosity)
lóbrego (gloomy)
lobreguez (darkness)
trigo (wheat)
triguero (swarthy)

5. HARD-**g**

WITH **w**-DIPHTHONG
ambiguo (ambiguous)
ambigüedad (ambiguity)
antiguo (ancient)
antigüedad (antiquity)
lengua (tongue)
lingüístico (linguistic)

¶ **30. The Alphabet** is given below in three columns, namely.—

1. **Characters.** Column 1 contains the *characters* used in printing and writing. The pronunciation of these characters is represented in Columns 2 and 3, whose names are to be pronounced according to the rules of Spanish sound-values that apply to the letter or letters composing them.

2. **Alphabetic Names.** Column 2 contains the *alphabetic names* of the characters of column 1. These names are used for running the alphabet (*a, b, c*, etc., as for practice), or when isolating a letter in discourse or particularizing it in reference (in which last cases the letter is coupled with the feminine article **la** 'the' or **una** 'a[n]') :—

Por su figura **la ll** (= **elle**) es doble, pero sencilla por su sonido.

By its figure, *ll* is double, but single by its sound.

La ñ (= **eñe**) se escribe con **una n** (= **ene**) y el tilde.

Spanish *ñ* ("soft n") is written with *n* and the "tilde".

No saber **una jota** (= **j**).

= To be utterly ignorant.

3. **Spelling Names.** Column 3 contains the names that are used to supplement those of column 2 in spelling a word by telling its letters, e. g. *español* se escribe **e-se-pe-a-ñe-o-le** 'Spanish is written, etc'.

Rem. The only difference between columns 2 and 3 is that for spelling purposes nearly all the two-syllable *names* of column 2 are reduced to one syllable *sounds* in column 3 by discarding the initial syllabic vowel (e. g. **e-fe** to **fe**, **e-ie** to **ie**, **e-lle** to **lle**, etc.).

1 charac- ters	2 alphabetic names	3 spelling names	1 charac- ters	2 alphabetic names	3 spelling names
a (¶ 3 3)	a	a	ñ (¶ 13)	eñe	ñe
b (¶ 10)	be	be	o (¶ 3 4)	o	o
c (¶ 8)	ce ¹	ce	p (¶ 15)	pe	pe
ch (¶ 11)	che	che	q (¶ 8)	cu	cu
d (¶ 12)	de	de	r } (¶ 17)	ere	re
e (¶ 3 2)	e	e	rr }	erre	rre
f (¶ 15)	efe	fe	s (¶ 18)	ese	se
g (¶ 9)	ge ¹	ge	t (¶ 16)	te	te
h (¶ 11)	ache	ache	u (¶ 3 5 ²)	u	u
i (¶ 3 1)	i	i	v (¶ 10)	ve	ve
j (¶ 9)	jota ¹	jota	w }	doble v ²	
k (¶ 8 3)	ka	ka	x (¶ 18)	ekís	
l (¶ 16)	ele	le	y }	i griega ³ ye	
ll (¶ 13)	elle	lle	z (¶ 8)	zeta ¹ zeta	
m (¶ 15)	eme	me			
n (¶ 14)	ene	ne			

1 Castilian or Spanish-American (¶ 7 R. 6).

2 Lit. "double v".

3 Lit. "Greek i".

CAPITALIZATION AND PUNCTUATION

¶ **31. Their Distinguishing Features** in Spanish (as differing from English usage may be summarized in the following terms:—

1. **Capitalization.** Use *small* initials for days of week and month (¶ 33 1) and for adjectives of nationality (¶ 33 2).

2. **Punctuation** (¶ 34 a). Introduce questions and exclamations by the inverted sign of interrogation (¿) and exclamation (!).

WITH MORE DETAIL—

¶ **32. Capitals** are required for the beginning:—

1. Of sentences or isolated expressions, of verse, of proper names (sacred, personal, geographical, and corporate), of nouns personified, of the article introducing a quotation or descriptive title (as a customary part thereof), of **Don** and **Doña**, of **usted[es]** abbreviated (**Vd[s]**, or **V[V]**),¹ of the points of the compass (el **Norte**, el **Sur**, el **Este**, el **Oeste**):—

La República del Perú.

La Guerra de la Independencia.

La Real Academia de Ciencias Morales y Políticos.

Parece que Vd. leía un ejemplar de *El Imparcial*¹ cuando entré.

La provincia de La Mancha es la tierra de Don Quijote, conocido por la divisa de "El caballero de la Triste Figura."

La Real Academia Española fue fundada por el rey [Don] Felipe V (= quinto) para fomentar las buenas letras. Su lema es "Limpia, fija y da esplendor."

Una Zorra se empeña

En dar una comida a la Cigüeña.

The Republic of Peru.

The War of Independence.

The Royal Academy of Moral and Political Sciences.

It seems that you were reading a copy of the *Imparcial* when I entered.

The province of La Mancha is the country of Don Quixote, known by the emblem of "the Knight of the Sad Visage."

The Royal Spanish Academy was founded by King Philip the Fifth to encourage good literature. Its motto is "polish, fix, and give luster."

A Fox insists

On giving a dinner to the Stork.

2. Of personal titles (nobiliary, official, and professional)—the best usage of the two languages being alike, save that Spanish prefers a *small* initial for a title coupled with the *appositional personal* name of the bearer in *indirect* discourse:—

Yo el Rey².

El Conde-Duque de Olivares.

El Presidente de los Estados Unidos.

I the King.

The Count-Duke of Olivares.

The President of the United States. BUT—

¹ Favorite name of Spanish newspapers—for the most part in flagrant contradiction to the literal sense of the term.

² Official formula of the royal signature.

?Quién viene?—Es el señor Suárez.

Who is coming?—It is Mr. Suarez.

El rey [Don] Alfonso XIII.

King Alphonsus XIII.

El general Espartero, Duque de la Victoria.

General Espartero, Duke of Victory.

El presidente Díaz 'President Diaz'. El doctor Sangredo 'Doctor Sangredo'. El profesor Menéndez 'Professor Menendez'. El padre Coloma 'Father Coloma'.

(a). In the written forms of *direct* address, **Señor** is preferably written with capital initial—as are all titles so used (**Presidente**, **General**, **Doctor**, etc.):—

Permítame, Señor (Caballero), que [le] acompañe a usted.—Sí Señor, con mucho gusto.

Allow me, Sir, that I accompany you.—Yes, Sir, with great pleasure.

Buenos días, [Señor] Profesor (General, Doctor, Juez), ¿cómo está Vd.?

Good morning, Professor (General, Doctor, Judge), how are you?

¶ **33. Small Initials** are preferred:—

1. For the names of the days of the week, of the months of the year, and of the seasons, e. g. [el] domingo 'Sunday', el mes de enero 'the month of January', [la] primavera 'Spring'.

2. For English proper adjectives, and the same used substantively and as names of languages, e. g. la política española 'Spanish politics', la frontera francesa 'the French frontier', el ejército alemán 'the German army', una española inglesa 'An English-bred Spanish-woman', la noche toledana 'the Toledan night'.

La defensa heroica de los españoles contra los franceses en 1808.

The heroic defense of the Spaniards against the French in 1808.

Los norteamericanos hablan inglés, pero los mejicanos hablan español.

The Americans speak English, but the Mexicans speak Spanish.

Rem. 1. But the capital initial may be used in book titles, or specifically of an individual, e. g. Una Española Inglesa 'An English-bred Spanish woman'.

3. For the pronoun **yo** 'I':—

No la olvidaba **yo** un punto.

I didn't forget her a moment.

4. Preferably, for titles of works in literature and art occurring as a part of discourse, but excepting those words whose capitalization is determined by ¶ 31 1:—

*La vida es sueño*¹ "Life is a Dream." *El mágico prodigioso*¹ "The Wonderworking Magician." *La devoción a la Cruz*² "Devotion to the Cross." *El mejor alcalde, el Rey*² "The Best Judge is the King."

¹ Calderón.

² Lope de Vega.

Las mil y una noches "The Thousand and One Nights." *Al primer vuelo*¹ "On the First Flight." *Penas arriba*¹ "Up the Heights." *Un viaje de novios*² "A Wedding Trip." *El señorito Octavio*³ "Young Mr. Octavius." *El estudiante de Salamanca*⁴ "The Salamanca Student." *Las mocedades del Cid*⁵ "The Cid's Youthful Exploits." *La rendición de Breda*⁶ "The Surrender of Breda."

Rem. 2. In isolated headings and title-page announcements, as well as in names of newspapers and periodicals, capital initials are to be expected for the main words, e. g. *La Vida es Sueño*, *Drama de Calderón*. *La Correspondencia de España* (newspaper).

Rem. 3. Official or professional rank in a literary title may be considered as part of the proper name, e. g. *El Comendador* (comendador) *Mendoza*. *El Capitán* (capitán) *Veneno*. *Las ilusiones del Doctor* (doctor) *Faustino*. *La Hermana* (hermana) *San Sulpicio*.

(a.) A descriptive collective title in discourse will be introduced by an appropriate uncapitalized article not considered a part thereof:—

Leer (conocer) las *Escenas montañosas* y los *Tipos y paisajes* de Pereda, las *Novelas ejemplares* de Cervantes, las *Historietas nacionales* de Alarcón, los *Cuadros de costumbres* de Fernán Caballero, los *Cuentos populares* de Trueba, las *Pequeñeces* de Cola, el *Teatro completo* de Bretón de los Herberos, las *Obras poéticas* de Núñez de Arce, un *Ramillete de advertencias morales*.

La publicación de un *Cuento oriental*.
Yo sabía que Horacio había escrito una *Epístola a los Pisones*; la cual Epístola, a su vez, estaba inspirada en la *Poética* de Aristóteles.

(b.) Single-word titles of common nouns usually take capital initial: *Lo Prohibido*, *El Escándalo*, *El Maestrante*³ *La Gaviota*⁸, *La Gitanilla*⁹, *Las Lanzas*⁶, *La Puchera*¹, *Los Sueños*¹⁰, *Los Borrachos*⁶, *Las Hilanderas*⁶.

Rem. 3. But even here (b), small initials may be found in catalog lists.

Rem. 4. The above rules—although divergences therefrom will be found—express the marked tendency to restrict the use of Spanish initial capitals to the minimum, as prescribed by ¶ 32.

¶ 34. **Punctuation** is virtually the same in Spanish as in English, with the additional features of inverted interrogation (¿) and exclamation (!) marks set at the beginning of their respective clauses:—

¿Qué quiere usted decir?

¿Entre qué gentes estamos?

¡Pobre Dolores!

¡Mueran los pillos!

What do you mean?

Among what people are we?

Poor Dolores!

Death to the rascals!

1 Pereda.
Castro.

2 Mrs. Pardo Bazán.
6 Celebrated painting of Velázquez.
10 Quevedo.

3 Palacio Valdés.
7 Valera.

4 Espronceda.
8 Fernán Caballero.

5 Guillén de
9 Cer-

(a). The inverted sign goes before that part of the expression it introduces. When this is parenthetical and brief, a small initial is preferred:—

Se está muy bien aquí, ¿no es verdad?	It's very nice here, isn't it?
¡Bah! . . . pero, ¿quién piensa en eso?	Pshaw! . . . But who thinks of that?
¡Ah! si la conocieras mejor, ¡de qué diverso modo procederías!	Ah! if you knew her better, how differently you would act!

(b). The exclamative-interrogative combination ! . . . ? (or the reverse order ¿ . . . !) is appropriate to a rhetorical question not expecting a direct answer (i. e. not categorical):—

¿Cómo he de olvidar?—¿Quién sabe?	How can I forget!—Who can tell?
¿Qué virtudes había en mí para haber adelantado tanto camino en tan poco tiempo?	What virtues were there in me for my having progressed so far and so quickly?

(c). The dash (—) sets off dialog:—

—Pero puede usted enfermar—la dije.	"But you may fall ill," I said to her.
—¡No lo permita Dios!—repuse ella.	"God forbid!" she replied.

(d). *Italics* set off literary and art titles (¶ 33 4), literary quotations, and any matter stressed for emphasis, significance or singularity:—

Por eso, <i>no quiero</i> que se exponga usted.	That's why <i>I insist</i> on your not exposing yourself.
¿Por qué era rubia?—¡ahí está el quid!	Why was she blonde?—There's the "rub!"
En italiano, <i>burro</i> significa <i>manteca de vacas</i> .	In Italian, "burro" means "butter".
¡Oh! ¡me ama! Me ha dicho: <i>hasta más ver</i> . . .	Oh! she loves me! She told me to <i>come again</i> . . .
Ellas son damas de la <i>buena sociedad madrileña</i> .	They are ladies of your "tony" Madrid society, if you please!
Le dí la noticia <i>en confianza y en secreto</i> .	I gave him the news <i>confidentially and in secret</i> .
Murmurábase que le había derribado la misma <i>oculta influencia</i> .	It was whispered that he had been overthrown by the same <i>secret influence</i> .
Me intimó el requisito, <i>pro fórmula</i> , de pedir <i>oficialmente</i> su mano.	He hinted to me the requirement, "for form's sake", to ask "officially" for her hand.
Es preciso dividir las obras literarias en dos grupos: las de nuestros amigos y las de <i>los otros</i> .	It is necessary to divide literary works into two groups: those of our friends and those of "the others".

Rem. 1. In manuscript the place of italics is graphically indicated by underscoring.

Rem. 2. Italics may be appropriately used to set off the names of public concerns and establishments referred to elliptically, e. g. compré un billete en la administración de la (sc. Compañía) *Transatlántica* y uno en la estación del (sc. Ferrocarril del) *Norte*. El (sc. café) *Suizo* era el Parnaso de Madrid 'The "Suizo" café used-to-be the Madrid Parnassus'.

(e). Marks of quotation set off citations (in personal, special, or ironical sense):—

Gemía, como siempre, por "la pobre España" en poder de los hombres inoptos que le habían expatriado á él.

"¿Dónde está el argumento? ¿Qué *problema* se plantea en él?"

"No puede negarse"—diremos—"que interesa *hasta cierto punto*".

He groaned, as ever, for "Poor Spain" in the power of the incompetent men who had exiled him.

Where is the *argument*? What *problem* is set up in it?

"It can't be denied", we shall say, "that it is interesting to a *certain degree*".

¶ **35. Popularisms** in pronunciation and its spelling are frequently met in literature¹, as the reflection of provincial or illiterate usage, in the following forms, namely—

1. **Metathesis**² is still felt, often manifesting itself:—

estógamo for estómago 'stomach'
frábica for fábrica 'factory'
glárimas for lágrimas 'tears'
intreprete for intérprete
naide for nadie 'nobody'
nominavito for nominativo

pedricar for predicar 'to preach'
perlado for prelado 'prelate'
presona for persona 'person'
probe for pobre 'poor'
trempano for temprano 'early'

Rem. 1. Metathesis has been a potent agency in the development of Spanish words from their Latin sources, operating especially between the liquids (**l** and **r**) and another consonant, e. g. tener(um) 'tender' into tien(ro), then tierno; tit(ulu(m)) 'title' into tid'lo, then tild (¶ 13 Rem. 9); mirac(ulu(m)) 'miracle' into mirag'lo, then milagro; mur(e)-caeculu(m) 'little blind (caecus) mouse (mus)' into murciegalo 'bat', then murcielago; crocodilus 'crocodile' into cocodril. Also, in the (now archaic) 2nd person plural imperative with enclitic pronoun—characterizing 16th-17th century usage, e. g. llevado 'take it' into llevaldo (and this, in turn, into llevallo); vedla 'see her' into velda (and, in turn, into vella).

2. **Permutation**, namely—

1. Between **l** and **r** or **n**, e. g.—

almario for armario 'cupboard'
anguno for alguno 'someone'
colonjía for canonjía 'canonry'
er for el 'he'

plonto for pronto 'ready'
región for legión
vuervo for vuelvo 'I return'
retólicas for retóricas 'fine words'

Rem. 2. Cf. also examples from the rogues' idiom of *Rinconete y Cortadillo* (picaroon *novela* of Cervantes): níquido for líquido, and nibelo for libelo (cf. Rem. 4).

Rem. 3. The operation of this kind of permutation may be seen in the present form of many words long since accepted as correct, explaining, as well, spelling peculiarities of many Spanish and English cognates, e. g.—

Argel 'Algiers'
Beltrán 'Bertram'
Bercebú 'Beelzebub'
Carmen 'Carmel'
Catalina 'Catherine'

coronel 'colonel'
elemental 'elementary'
escolta 'escort'
flete 'freight'
fraile⁴ 'friar'

papel 'paper'
peluca 'periwig'
púrpura 'purple'
recluta 'recruit'
sable 'saber'

Rem. 4. In the working out of this principle of permutation from Latin sources cf. e. g. alma '(embodied) soul' from the original ánima still kept in special sense of '(disembodied) soul' (e. g. el Día de las Animas 'All Souls' Day', una ánima en pena = 'A soul in Purgatory'), español from hispaniorum, nivel from íbellu(m).

Rem. 5. In a few words the permutation formerly accepted has been displaced in conventional usage by the more artificial Latin relationship, e. g. cerebro 'brain' and peregrino 'pilgrim' for (now) archaic cerebro and peregrino; or it forms an alternative word restricted to a special sense, e. g. almuña for animal in depreciative sense of '(noxious) animal', ralo for raro 'rare' as 'thin' (hair).

¹ Notably in the work of J. M. de Pereda, dealing with localisms of the Montaña.

² "Me-ta-'the-sis" is transposition or interchange of one or two letters from their accepted order, e. g. 'ask' and illiterate "aks", Dixie "Marse" for 'mas(ter)'.
³ From Italian *colonnello* as the head of a 'column' (Lat. *columna*) of men. The maximum of spelling absurdity in English usage is illustrated by this example, which adopts the pronunciation of one language and the contrary spelling of another so as to make an utterly irrational combination.

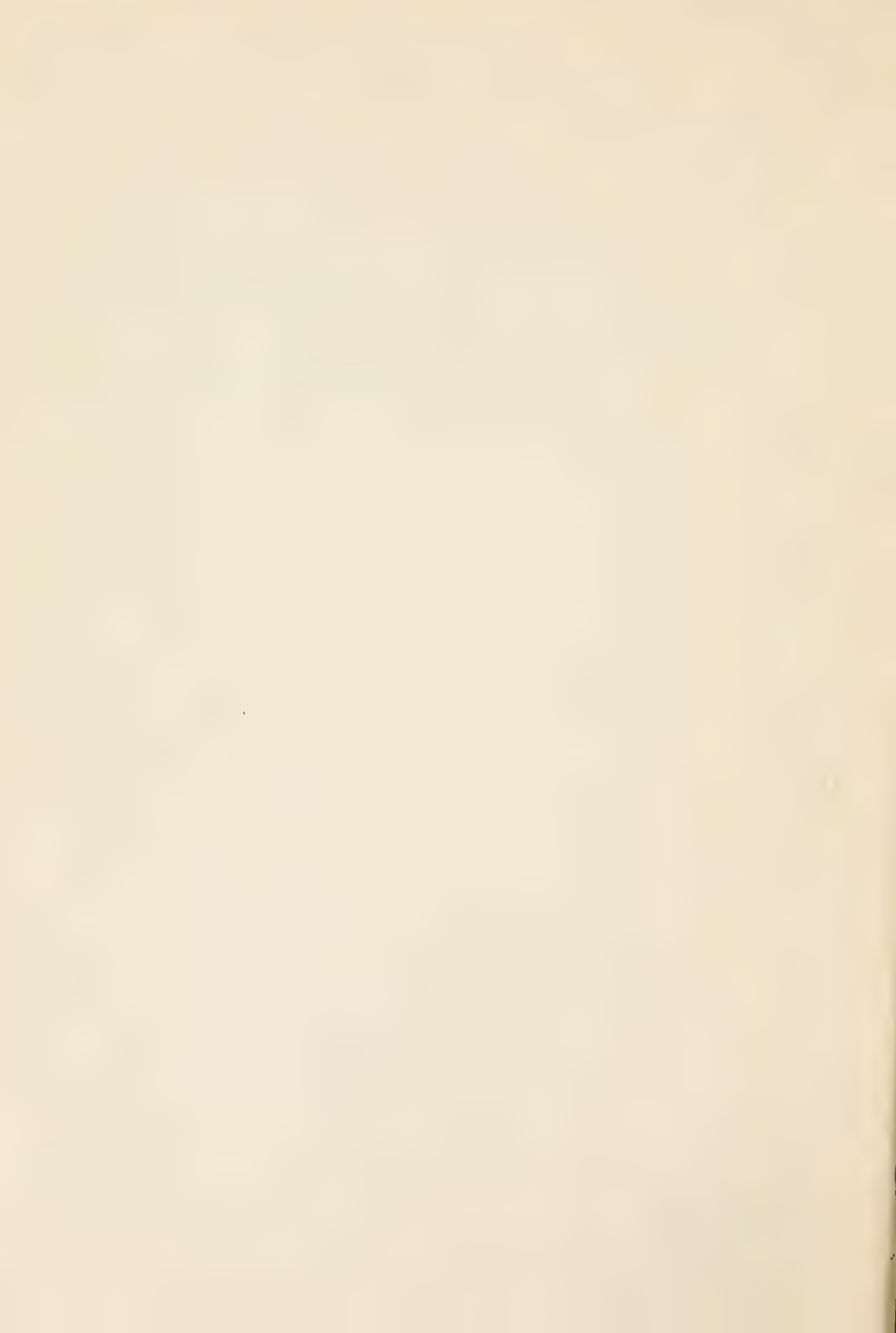
⁴ From older *fraire*, whose still earlier stage was *fraire*.

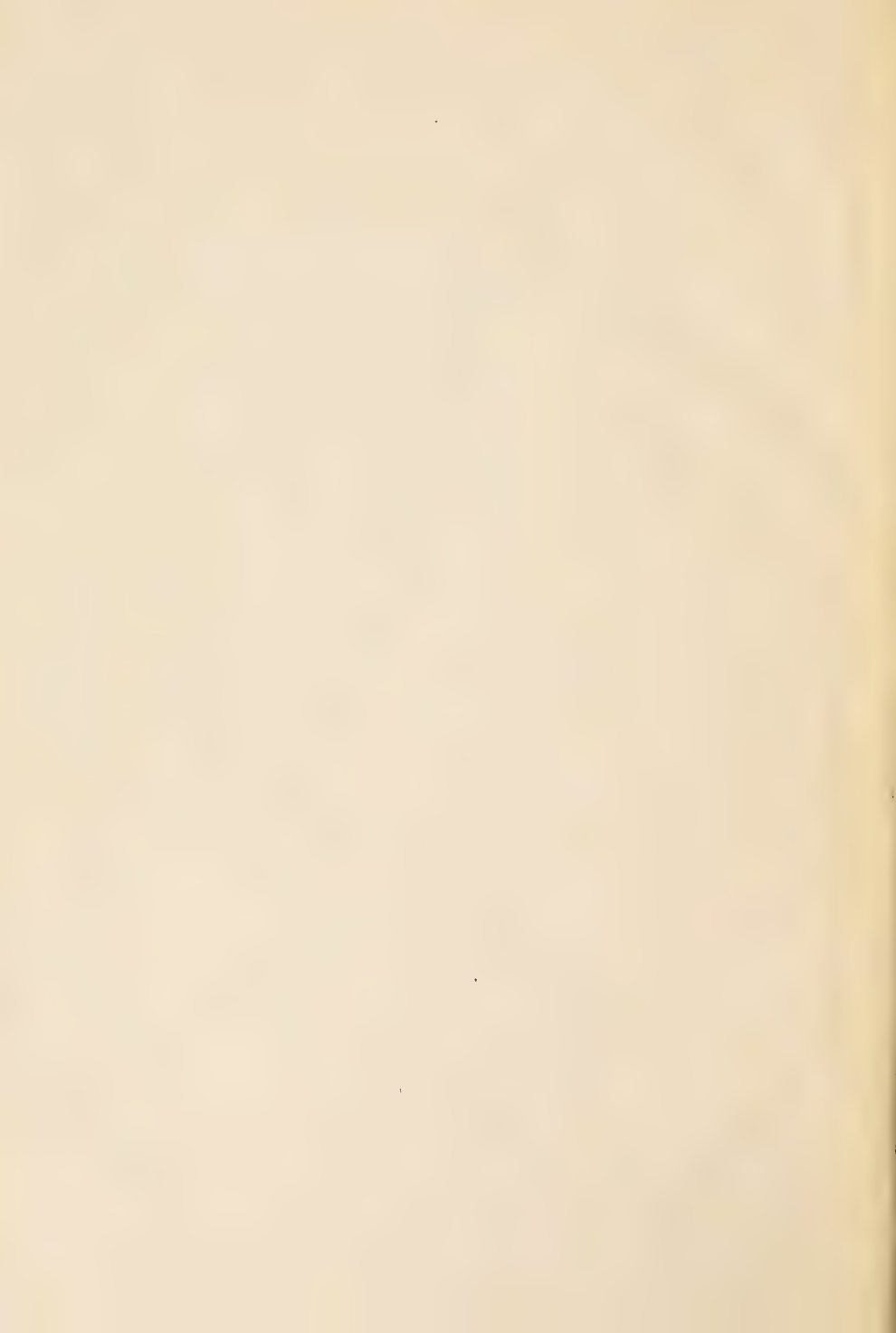
II. **j** for **f**:—*juera*[mos] for *fuera*[mos]*junción* for *función* 'entertainment'*juerza* for *fuerza**ujano* for *ufano* 'elated'3. **Archaisms**:—

I. Final *u* for **o**, e. g.¹ *algu* for **algo**, *lu* for **lo**, *finu*, *gustu*, *manu*, *pocu*, *tiempu*, etc.

II. Miscellaneous, e. g. *ansi* for **así**, *dende* for **donde**, *denguno* for **ninguno**, *dimpues* for **después**, *melecina* for **medicina**, *mesmo* for **mismo**.

¹ Especially characteristic of Galicia and the Montaña (Cantabrian region).









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