

***WILLIAM HOLMES
MCGUFFEY***

A woman with long brown hair, wearing a red long-sleeved shirt and blue jeans, is sitting on the grass in a park, reading a book. She is positioned in the lower right quadrant of the image. The background is filled with lush green trees and foliage, with a large tree trunk visible on the right side. The overall scene is bright and sunny, suggesting a pleasant day outdoors.

***MCGUFFEY'S
SIXTH ECLECTIC
READER***

William Holmes McGuffey

McGuffey's Sixth Eclectic Reader

EAN 8596547306771

DigiCat, 2022

Contact: DigiCat@okpublishing.info



TABLE OF CONTENTS

<u>CONTENTS</u>	(5)
<u>SELECTIONS FOR READING</u>	(5)
<u>I. ARTICULATION</u>	(11)
<u>ELEMENTARY SOUNDS</u>	(12)
<u>VOCALS</u>	(12)
<u>TABLE OF VOCALS</u>	(13)
<u>SUBVOCALS AND ASPIRATES</u>	(13)
<u>TABLE OF SUBVOCALS AND ASPIRATES</u>	(14)
<u>ASPIRATE</u>	
<u>SUBSTITUTES</u>	(14)
<u>FAULTS TO BE REMEDIED</u>	(15)
<u>II. INFLECTION</u>	(18)
<u>EXERCISES</u>	(20)
<u>FALLING INFLECTION</u>	(21)
<u>OF SERIES</u>	(28)
<u>PARENTHESIS</u>	(30)
<u>CIRCUMFLEX</u>	(31)
<u>MONOTONE</u>	(32)
<u>III. ACCENT AND EMPHASIS</u>	(33)
<u>SECONDARY ACCENT</u>	(34)
<u>EMPHASIS</u>	(34)
<u>ABSOLUTE EMPHASIS</u>	(35)
<u>RELATIVE EMPHASIS</u>	(35)
<u>EMPHASIS AND ACCENT</u>	(37)
<u>EXAMPLES</u>	(37)
<u>EMPHATIC PHRASE</u>	(38)

EXAMPLES. (38).
EMPHATIC PAUSE. (39).
IV. INSTRUCTIONS FOR READING VERSE. (39).
ACCENT AND EMPHASIS. (41).
SIMILE. (44).
V. THE VOICE. (46).
QUANTITY AND QUALITY. (49).
SHORT QUANTITY. (51).
VI. GESTURE. (55).
ELOCUTION AND READING. (57).
MCGUFFEY'S SIXTH READER. (61).
MCGUFFEY'S SIXTH READER. (63).
II. THE NEEDLE. (67).
III. DAWN. (68).
IV. DESCRIPTION OF A STORM. (70).
V. AFTER THE THUNDERSTORM. (72).
VI. HOUSE CLEANING. (73).
VII. SCHEMES OF LIFE OFTEN ILLUSORY. (78).
VIII. THE BRAVE OLD OAK. (81).
X. PICTURES OF MEMORY. (88).
XI. THE MORNING ORATORIO. (90).
XII. SHORT SELECTIONS IN POETRY. (94).
III. A GOOD NAME. (95).
IV. SUNRISE.
V. OLD AGE AND DEATH. (95).
VI. MILTON. (96).
XIII. DEATH OF LITTLE NELL. (96).
XIV. VANITY OF LIFE. (100).
XV. A POLITICAL PAUSE. (102).

XVI. MY EXPERIENCE IN ELOCUTION. (104).
XVII. ELEGY IN A COUNTRY CHURCHYARD. (108).
XVIII. TACT AND TALENT. (113).
XIX. SPEECH BEFORE THE VIRGINIA CONVENTION. (115).
XX: THE AMERICAN FLAG. (119).
XXI. IRONICAL EULOGY ON DEBT. (121).
XXII. THE THREE WARNINGS. (124).
XXIII. THE MEMORY OF OUR FATHERS. (128).
XXIV. SHORT SELECTIONS IN PROSE. (130).
II. LAS CASAS DISSUADING FROM BATTLE. (130).
III. ACTION AND REPOSE. (131).
IV. TIME AND CHANGE. (131).
V. THE POET. (132).
VI. MOUNTAINS. (132).
XXV. THE JOLLY OLD PEDAGOGUE. (133).
XXVI. THE TEACHER AND SICK SCHOLAR. (135).
XXVII. THE SNOW SHOWER. (141).
XXVIII. CHARACTER OF NAPOLEON BONAPARTE. (143).
XXIX. NAPOLEON AT REST. (146).
XXX. WAR. (148).
XXXI. SPEECH OF WALPOLE IN REPROOF OF MR. PITT. (151).
XXXII. PITT'S REPLY TO SIR ROBERT WALPOLE. (152).
XXXIV. THE SOLDIER'S REST. (156).
XXXV. HENRY V. TO HIS TROOPS. (158).
XXXVII. GOD IS EVERYWHERE. (161).
XXXVIII. LAFAYETTE AND ROBERT RAIKES. (163).
XL. THE PHILOSOPHER. (171).
XLI. MARMION AND DOUGLAS. (176).
XLII. THE PRESENT. (178).

XLIII. THE BAPTISM. (180).
XLVI. GOD'S GOODNESS TO SUCH AS FEAR HIM. (189).
XLVII. CHARACTER OF COLUMBUS. (192).
XLVIII. "HE GIVETH HIS BELOVED SLEEP." (195).
XLIX. DESCRIPTION OF A SIEGE. (197).
LI. SONG OF THE GREEK BARD. (205).
LII. NORTH AMERICAN INDIANS. (209).
LIII. LOCHIEL'S WARNING. (211).
LIV. ON HAPPINESS OF TEMPER. (215).
LV. THE FORTUNE TELLER. (218).
LVI. RIENZI'S ADDRESS TO THE ROMANS. (221).
LVIII. LANDING OF THE PILGRIM FATHERS. (226).
LIX. NECESSITY OF EDUCATION. (228).
LX. RIDING ON A SNOWPLOW. (231).
LXI. THE QUARREL OF BRUTUS AND CASSIUS. (234).
LXII. THE QUACK. (238).
LXIII. RIP VAN WINKLE. (242).
LXIV. BILL AND JOE. (246).
LXV. SORROW FOR THE DEAD. (249).
LXVI. THE EAGLE. (251).
LXVII. POLITICAL TOLERATION. (253).
LXVIII. WHAT CONSTITUTES A STATE? (255).
LXX. SOUTH CAROLINA. (257).
LXXI. MASSACHUSETTS AND SOUTH CAROLINA. (259).
LXXII. THE CHURCH SCENE FROM EVANGELINE. (262).
LXXIV. DIAMOND CUT DIAMOND. (269).
LXXV. THANATOPSIS. (275).
LXXVI. INDIAN JUGGLERS. (278).
LXXVII. ANTONY OVER CAESAR'S DEAD BODY. (281).

LXXVIII. THE ENGLISH CHARACTER. (286).
LXXIX. THE SONG OF THE POTTER. (290).
LXXX. A HOT DAY IN NEW YORK. (292).
LXXXI. DISCONTENT.—AN ALLEGORY. (295).
LXXXII. JUPITER AND TEN. (301).
LXXXIII. SCENE FROM "THE POOR GENTLEMAN."
LXXXIV. MY MOTHER'S PICTURE. (310).
LXXXV. DEATH OF SAMSON. (312).
LXXXVI. AN EVENING ADVENTURE. (315).
LXXXVII. THE BAREFOOT BOY. (317).
LXXXIX. THE FOLLY OF INTOXICATION. (322).
XC. STARVED ROCK. (325).
XCI. PRINCE HENRY AND FALSTAFF. (327).
XCII. STUDIES. (332).
XCIII. SURRENDER OF GRANADA. (334).
XCIV. HAMLET'S SOLILOQUY. (339).
XCV. GINEVRA. (340).
XCVI. INVENTIONS AND DISCOVERIES. (344).
XCVII. ENOCH ARDEN AT THE WINDOW. (347).
XCVIII. LOCHINVAR. (350).
XCIX. SPEECH ON THE TRIAL OF A MURDERER. (352).
C. THE CLOSING YEAR. (355).
CI. A NEW CITY IN COLORADO. (358).
CII. IMPORTANCE OF THE UNION. (362).
CIII. THE INFLUENCES OF THE SUN. (364).
CIV. COLLOQUIAL POWERS OF FRANKLIN. (366).
CV. THE DREAM OF CLARENCE. (368).
CVI. HOMEWARD BOUND. (371).
CVII. IMPEACHMENT OF WARREN HASTINGS. (375).

CVIII. DESTRUCTION OF THE CARNATIC.
CIX. THE RAVEN.
CX. A VIEW OF THE COLOSSEUM. (389).
CXI. THE BRIDGE. (392).
CXII. OBJECTS AND LIMITS OF SCIENCE. (394).
CXIII. THE DOWNFALL OF POLAND. (396).
CXIV. LABOR. (398).
CXVI. HOW MEN REASON. (405).
CXVII. THUNDERSTORM ON THE ALPS. (408).
CXVIII. ORIGIN OF PROPERTY. (410).
CXIX. BATTLE OF WATERLOO. (415).
CXX. "WITH BRAINS, SIR." (417).
CXXI. THE NEW ENGLAND PASTOR. (419).
CXXII. DEATH OF ABSALOM. (420).
CXXIII. ABRAHAM DAVENPORT. (424).
CXXIV. THE FALLS OF THE YOSEMITE. (426).
CXXV. A PSALM OF LIFE. (429).
CXXVI. FRANKLIN'S ENTRY INTO PHILADELPHIA. (431).
CXXVII. LINES TO A WATERFOWL. (434).
CXXVIII. GOLDSMITH AND ADDISON. (435).
CXXIX. IMMORTALITY OF THE SOUL. (438).
CXXX. CHARACTER OF WASHINGTON. (440).
CXXXI. EULOGY ON WASHINGTON. (444).
CXXXII. THE SOLITARY REAPER. (446).
CXXXIII. VALUE OF THE PRESENT. (447).
CXXXIV. HAPPINESS. (451).
CXXXV. MARION. (453).
CXXXVI. A COMMON THOUGHT. (456).
CXXXVII. A DEFINITE AIM IN READING. (457).

CXXXVIII. ODE TO MT. BLANC. (462).

CONTENTS (5)

[Table of Contents](#)

INTRODUCTION.

SUBJECT. PAGE I. ARTICULATION 11 II. INFLECTION 18 III. ACCENT AND EMPHASIS 33 IV. INSTRUCTIONS FOR READING VERSE 39 V. THE VOICE 40 VI. GESTURE 55

SELECTIONS FOR READING. (5)

[Table of Contents](#)

TITLE. AUTHOR. PAGE. 1. Anecdote of the Duke of Newcastle Blackwood's Magazine. 63 2. The Needle Samuel Woodworth. 67 3. Dawn Edward Everett. 68 4. Description of a Storm Benjamin Disraeli. 70 5. After the Thunderstorm James Thomson. 72 6. House Cleaning Francis Hopkinson. 73 7. Schemes of Life often Illusory Samuel Johnson. 78 8. The Brave Old Oak Henry Fothergill Chorley. 81 9. The Artist Surprised 82 10. Pictures of Memory Alice Cary. 88 11. The

Morning Oratorio Wilson Flagg. 90 12. Short Selections in Poetry:

- I. The Cloud John Wilson. 94
- II. My Mind William Byrd. 94
- III. A Good Name William Shakespeare. 95
- V. Sunrise James Thomson. 95
- V. Old Age and Death Edmund Waller. 95
- VI. Milton John Dryden. 96

13. Death of Little Nell Charles Dickens. 96 14. Vanity of Life Johann Gottfried von Herder. 100 15. A Political Pause Charles James Fox 102 16. My Experience in Elocution John Neal. 104 17. Elegy in a Country Churchyard Thomas Gray. 108 18. Tact and Talent 113 19. Speech before the Virginia Convention Patrick Henry. 115 20. The American Flag Joseph Rodman Drake. 119 21. Ironical Eulogy on Debt 121 22. The Three Warnings Hester Lynch Thrale. 124 23. The Memory of Our Fathers Lyman Beecher. 128 24. Short Selections in Prose: I. Dryden and Pope Samuel Johnson. 130 II. Las Casas Dissuading from Battle R.B. Sheridan. 130 III. Action and Repose John Ruskin. 131 IV. Time and Change Sir Humphry Davy. 131 V. The Poet William Ellery Channing. 132 VI. Mountains William Howitt. 132 25. The Jolly Old Pedagogue George Arnold. 133 26. The Teacher and Sick Scholar. Charles Dickens. 135 27. The Snow Shower William Cullen Bryant. 141 28. Character of Napoleon Bonaparte Charles Phillips. 143 29. Napoleon at Rest John Pierpont. 146 30. War Charles Sumner. 148 31. Speech of Walpole in Reproof of Mr. Pitt Sir R. Walpole. 151 32. Pitt's Reply to Sir Robert Walpole William Pitt. 152 33. Character of Mr. Pitt Henry Grattan. 154 34. The Soldier's

Rest Sir Walter Scott. 156 35. Henry V. to his Troops William Shakespeare. 158 36. Speech of Paul on Mars' Hill Bible. 160 37. God is Everywhere Joseph Hutton. 161 38. Lafayette and Robert Raikes Thomas S. Grimke'. 163 39. Fall of Cardinal Wolsey William Shakespeare. 167 40. The Philosopher John P. Kennedy. 171 41. Marmion and Douglas Sir Walter Scott. 176 42. The Present Adelaide Anne Procter. 178 43. The Baptism John Wilson. 180 44. Sparrows Adeline D. Train Whitney. 185 45. Observance of the Sabbath Gardiner Spring. 186 46. God's Goodness to Such as Fear Him Bible. 189 47. Character of Columbus Washington Irving. 192 48. "He Giveth His Beloved Sleep." Elizabeth B. Browning. 195 49. Description of a Siege Sir Walter Scott 197 50. Marco Bozzaris Fitz-Greene Halleck. 202 51. Song of the Greek Bard Lord George Gordon Byron. 205 52. North American Indians Charles Sprague. 209 53. Lochiel's Warning Thomas Campbell. 211 54. On Happiness of Temper Oliver Goldsmith. 215 55. The Fortune Teller Henry Mackenzie. 218 56. Renzi's Address to the Romans Mary Russell Mitford. 221 57. The Puritan Fathers of New England F. W. P. Greenwood. 223 58. Landing of the Pilgrim Fathers Felicia Dorothea Hemans. 226 59. Necessity of Education Lyman Beecher. 228 60. Riding on a Snowplow Benjamin Franklin Taylor. 231 61. The Quarrel of Brutus and Cassius William Shakespeare. 284 62. The Quack John Tobin. 238 63. Rip Van Winkle Washington Irving. 242 64. Bill and Joe Oliver Wendell Holmes. 240 65. Sorrow for the Dead Washington Irving. 249 66. The Eagle James Gates Percival. 251 67. Political Toleration Thomas Jefferson. 253 68. What Constitutes a State? Sir William Jones. 255 69.

The Brave at Home Thomas Buchanan Read. 256 70. South Carolina Robert Young Hayne. 257 71. Massachusetts and South Carolina Daniel Webster. 259 72. The Church Scene from Evangeline H. W. Longfellow. 262 73. Song of the Shirt Thomas Hood. 266 74. Diamond cut Diamond. E'douard Rene' Lefebvre-Laboulaye. 269 75. Thanatopsis William Cullen Bryant. 275 76. Indian Jugglers William Hazlitt. 278 77. Antony over Caesar's Dead Body William Shakespeare. 281 78. The English Character William Hickling Prescott. 286 79. The Song of the Potter. Henry Wadsworth Longfellow. 290 80. A Hot Day in New York William Dean Howells. 292 81. Discontent.—An Allegory Joseph Addison. 295 82. Jupiter and Ten. James T. Fields. 301 83. Scene from "The Poor Gentleman" George Colman. 303 84. My Mother's Picture William Cowper. 310 85. Death of Samson John Milton. 312 86. An Evening Adventure 315 87. The Barefoot Boy John Greenleaf Wittier. 317 88. The Glove and the Lions James Henry Leigh Hunt. 321 89. The Folly of Intoxication William Shakespeare. 322 90. Starved Rock Francis Parkman. 325 91. Prince Henry and Falstaff. William Shakespeare. 327 92. Studies. Sir Francis Bacon. 332 93. Surrender of Granada. Sir Edward George Bulwer-Lytton. 334 94. Hamlet's Soliloquy. William Shakespeare. 339 95. Ginevra Samuel Rogers. 340 96. Inventions and Discoveries John Caldwell Calhoun. 344 97. Enoch Arden at the Window Alfred Tennyson. 347 98. Lochinvar Sir Walter Scott. 350 99. Speech on the Trial of a Murderer Daniel Webster. 352 100. The Closing Year George Denison Prentice. 355 101. A New City in Colorado Helen Hunt Jackson. 358 102. Importance of the Union Daniel Webster.

362 103. The Influences of the Sun John Tyndall. 364 104. Colloquial Powers of Franklin William Wirt. 366 105. The Dream of Clarence William Shakespeare. 368 106. Homeward Bound Richard H. Dana, Jr. 371 107. Impeachment of Warren Hastings T. B. Macaulay. 375 108. Destruction of the Carnatic Edmund Burke. 379 109. The Raven Edgar Allan Poe. 382 110. A View of the Colosseum Orville Dewey. 389 111. The Bridge Henry Wadsworth Longfellow. 392 112. Objects and Limits of Science Robert Charles Winthrop. 394 113. The Downfall of Poland. Thomas Campbell. 396 114. Labor Horace Greeley. 398 115. The Last Days of Herculaneum Edwin Atherstone. 401 116. How Men Reason Oliver Wendell Holmes. 405 117. Thunderstorm on the Alps Lord Byron. 408 118. Origin of Property Sir William Blackstone. 410 119. Battle of Waterloo Lord Byron. 415 120. "With Brains, Sir" John Brown. 417 121. The New England Pastor Timothy Dwight. 410 122. Death of Absalom Bible. 420 123. Abraham Davenport John Greenleaf Whittier. 424 124. The Falls of the Yosemite Thomas Starr King. 426 125. A Psalm of Life Henry Wadsworth Longfellow. 429 126. Franklin's Entry into Philadelphia. Benjamin Franklin. 431 127. Lines to a Waterfowl William Cullen Bryant. 434 128. Goldsmith and Addison William Makepeace Thackeray. 435 129. Immortality of the Soul Joseph Addison. 438 130. Character of Washington Jared Sparks. 440 131. Eulogy on Washington Henry Lee. 444 132. The Solitary Reaper William Wordsworth. 446 133. Value of the Present Ralph Waldo Emerson. 447 134. Happiness Alexander Pope. 451 135. Marion William Gilmore Simms. 453 136. A Common

Thought Henry Timrod. 456 137. A Definite Aim in Reading
Noah Porter. 457 138. Ode to Mt. Blanc Samuel Taylor
Coleridge. 462

ALPHABETICAL LIST OF AUTHORS. (9)

**NAME PAGE NAME PAGE 1. ADDISON, JOSEPH
295, 438 38. GOLDSMITH 215 2. ARNOLD.
GEORGE 133 39. GRATTAN. HENRY 154 3.
ATHERSTONE. EDWIN 401 40. GRAY, THOMAS
108 4. BACON, SIR FRANCIS 332 41. GREELEY,
HORACE 398 5. BEECHER, LYMAN 128, 228 42.
GREENWOOD, F. W. P. 223 6. BIBLE, THE 160,
189, 420 43. GRIMKE. THOMAS S. 163 7.
BLACKSTONE, SIR WILLIAM 410 44. HALLECK.
FITZ-GREEN 202 8. BLACKWOOD'S MAGAZINE
63 45. HAYNE, ROBERT YOUNG 257 9. BROWN,
JOHN 417 46. HAZLITT, WILLIAM 278 10.
BROWNING, ELIZABETH B. 195 47. HEMANS,
FALICIA D. 226 11. BRYANT 141, 275, 434 48.
HENRY, PATRICK 115 12. BULWER-LYTTON 334
19. HOLMES 246, 405 13. BURKE, EDMUND 379
50. HOOD, THOMAS 266 14. BYRD, WILLIAM 94
51. HOPKINSON, FRANCIS 73 15. BYRON 205,
408, 415 52. HOWELLS. W. D. 292 16.
CALHOUN, JOHN C. 344 53. HOWITT, WILLIAM
132 17. CAMPBELL, THOMAS 211, 396 54.
HUNT, LEIGH 321 18. CARY, ALICE 88 55.
HUTTON, JOSEPH 161 19. CHANNING, WILLIAM
ELLERY 132 56. IRVING 192, 212, 249 20.**

**CHORLEY, H. F. 81 57. JACKSON, HELEN HUNT
358 21. COLRIDGE. 462 58. JEFFERSON,
THOMAS 253 22. COLMAN, GEORGE 303 59.
JOHNSON, SAMUEL 78, 130 23. COWPER 310 60.
JONES, SIR WILLIAM 255 24. DANA, RICHARD H.
JR. 371 61. KENNEDY, JOHN P. 171 25. DAVY, SIR
HUMPHRY 131 62. KING, THOMAS STARR 426
26. DEWEY, ORVILLE 389 63. LEE, HENRY 444
27. DICKENS 96, 135 64. LEFEBVRE-LABOULAYE
269 28. DISRAELI, BENJAMIN 70 65.
LONGFELLOW 262,290,392,429 29. DRAKE,
JOSEPH RODMAN 119 66. MACAULAY 375 30.
DRYDEN 96 67. MACKENZIE. HENRY 218 31.
DWIGHT, TIMOTHY 419 68. MILTON 312 32.
EMERSON 447 69. MITFORD, MARY RUSSELL
221 33. EVERETT 68 70. NEAL, JOHN 104 34.
FIELDS. JAMES T. 301 71. PARKMAN. FRANCIS
325 35. FLAGG, WILSON 90 72. PERCIVAL, J. G
251 36. FOX, CHARLES JAMES 102 73. PHILLIPS.
CHARLES 143 37. FRANKLIN, BENJAMIN 431 74.
PIERPONT, JOHN 146**

NAME PAGE NAME PAGE 75. PITT 152 93. TAYLOR, B. F,
231 76. POE, EDGAR ALLAN 382 94. TENNYSON 347 77.
POPE 451 95. THACKERAY 435 78, PORTER, NOAH 457 96.
THOMSON, JAMES 72, 95 79. PRENTICE, GEO. D. 355 97.
THRALE. HESTER LYNCH 124 80. PRESCOTT 286 98. TIMROD,
HENRY 456 81. PROCTER, ADELAIDE ANNE 178 99. TOBIN,
JOHN 238 82. READ, T. B. 256 100. TYNDALL 364 83.
ROGERS, SAMUEL 340 101. VON HERDER. J. G. 100 84.
RUSKIN, JOHN 131 102. WALLER, EDMUND 95 85. SCOTT

156,176,197,350 103. WALPOLE 151 86. SHAKESPEARE. 95, 158, 167 104. WEBSTER 259, 352, 362 234, 281, 322, 327, 339, 368 105. WHITNEY, ADELINE D. T. 185 87. SHERMAN, R. B. 130 106. WHITTIER 317, 424 88. SIMMS, WILLIAM GILMORE 453 107. WILSON, JOHN 94, 180 89. SPARKS, JARED 440 108. WINTHROP, R.C. 394 90. SPRAGUE, CHARLES 209 109. WIRT, WILLIAM 366 91. SPRING, GARDINER 186 110. WOODWORTH, SAMUEL 67 92. SUMNER 148 111. WORDSWORTH 440

LIST OF ILLUSTRATIONS. (10)

Page Drawn by Engraved by

GINEVRA Frontspiece H. F. Farney. Timothy Cole.

DUKE OF NEWCASTLE 65 H. F. Farney. F. Juengling

GRAY'S ELEGY 112 Thomas Moran. Henry Bogert.

MARMION 177 C. S. Reinhart. J. G. Smithwick.

THE QUACK 240 Howard Pyle. J. P. Davis.

DIAMOND CUT DIAMOND 272 Alfred Kappes. Timothy Cole.

THE GLOVE AND THE LIONS 321 H. F. Farney. Smithwick and French.

HERCULANEUM 401 Charles D. Sauerwein. Francis S. King.

INTRODUCTION. (11)

The subject of Elocution, so far as it is deemed applicable to a work of this kind, will be considered under the following heads, viz:

**1. ARTICULATION. 4. READING VERSE. 2.
INFLECTION. 5. THE VOICE. 3. ACCENT AND
EMPHASIS. 6. GESTURE.**

I. ARTICULATION. (11)

[Table of Contents](#)

Articulation is the utterance of the elementary sounds of a language, and of their combinations.

As words consist of one or more elementary sounds, the first object of the student should be to acquire the power of uttering those sounds with distinctness, smoothness, and force. This result can be secured only by careful practice, which must be persevered in until the learner has acquired a perfect control of his organs of speech.

ELEMENTARY SOUNDS. (12)

[Table of Contents](#)

An Elementary Sound is a simple, distinct sound made by the organs of speech.

The Elementary Sounds of the English language are divided into Vocals, Subvocals, and Aspirates.

VOCALS. (12)

Table of Contents

Vocals are sounds which consist of pure tone only. They are the most prominent elements of all words, and it is proper that they should first receive attention. A vocal may be represented by one letter, as in the word hat, or by two or more letters, as in heat, beauty. A diphthong is a union of two vocals, commencing with one and ending with the other. It is usually represented by two letters, as in the words oil, boy, out, now.

Each of these can be uttered with great force, so as to give a distinct expression of its sound, although the voice be suddenly suspended, the moment the sound is produced. This is done by putting the lips, teeth, tongue, and palate in their proper position, and then expelling each sound from the throat in the same manner that the syllable "ah!" is uttered in endeavoring to deter a child from something it is about to do; thus, a'—a'—a'—.

Let the pupil be required to utter every one of the elements in the Table with all possible suddenness and percussive force, until he is able to do it with ease and accuracy. This must not be considered as accomplished until he can give each sound with entire clearness, and with all the suddenness of the crack of a rifle. Care must be taken that the vocal alone be heard; there must be no consonantal sound, and no vocal sound other than the one intended.

At first, the elementary sounds may be repeated by the class in concert; then separately.

TABLE OF VOCALS. (13)

Table of Contents

Long Sounds.

Sound as in

a hate e err a hare i pine a pass o no a far oo cool a fall u
tube e eve u burn

Short Sounds.

Sound as in

a mat o hot e met oo book i it u us

Diphthongs. oi, oy, as in oil, boy. ou, ow, as in out, now.

REMARK I.—In this table, the short sounds are nearly or quite the same, in quantity, as the long sounds. The difference consists chiefly in quality. Let the pupil determine this fact by experiment.

REMARK II.—The vocals are often represented by other letters or combinations of letters than those used in the table: for instance, a is represented by ai as in hail, by ea as in steak, etc.

REMARK III.—As a general rule, the long vocals and the diphthongs should be articulated with full, clear utterance; but the short vocals have a sharp, distinct, and almost explosive utterance. Weakness of speech follows a failure to observe the first point, while drawling results from carelessness with respect to the second.

SUBVOCALS AND ASPIRATES (13)

[Table of Contents](#)

Subvocals are those sounds in which the vocalized breath is more or less obstructed.

Aspirates consist of breath only, modified by the vocal organs.

Words ending with subvocal sounds may be selected for practice on the subvocals; words beginning or ending with aspirate sounds may be used for practice on aspirates. Pronounce these words forcibly and distinctly, several times in succession; then drop the other sounds, and repeat the subvocals and aspirates alone. Let the class repeat the words and elements, at first, in concert; then separately.

TABLE OF SUBVOCALS AND ASPIRATES. (14)

[Table of Contents](#)

Subvocals. as in

b babe d bad g nag j judge v move th with z buzz z azure
(azh-) w wine

Aspirates. as in

p rap t at k book ch rich f life th smith s hiss sh rush wh
what

REMARK.—These eighteen sounds make nine pairs of cognates. In articulating the aspirates, the vocal organs are put in the position required in the articulation of the

corresponding subvocals; but the breath is expelled with some force, without the utterance of any vocal sound. The pupil should first verify this by experiment, and then practice on these cognates.

The following subvocals and aspirate have no cognates:

SUBVOCAL as in

l mill ng sing m rim r rule n run y yet

ASPIRATE.

[Table of Contents](#)

h, as in hat.

SUBSTITUTES. (14)

[Table of Contents](#)

Substitutes are characters used to represent sounds ordinarily represented by other characters.

TABLE OF SUBSTITUTES. Sub for as in

a o what y i hymn e a there c s cite e a freight c k cap i e
police ch sh machine i e sir ch k chord o u son g j cage o oo
to n ng rink o oo would s z rose o a corn s sh sugar o u worm
x gz examine u oo pull gh f laugh u oo rude ph f sylph y i my
qu k pique qu kw quick

FAULTS TO BE REMEDIED. (15)

Table of Contents

The most common faults of articulation are dropping an unaccented vowel, sounding incorrectly an unaccented vowel, suppressing final consonants, omitting or mispronouncing syllables, and blending words.

1. Dropping an unaccented vocal.

EXAMPLES.

CORRECT INCORRECT

gran'a-ry gran'ry a-ban'don a-ban-d'n im-mor'tal im-mor-
t'l reg'u-lar reg'lar in-clem'ent in-clem'nt par-tic'u-lar par-
tic'lar des'ti-ny des-t'ny cal-cu-la'tian cal-cl'a-sh'n un-cer'tain
un-cer-t'n oc-ca'sion oc-ca-sh'n em'i-nent em'nent ef'i-gy
ef'gy ag'o-ny ag'ny man'i-fold man'fold rev'er-ent rev'rent
cul'ti-vate cult'vate

2. Sounding incorrectly an unaccented vowel.

EXAMPLES.

CORRECT INCORRECT

lam-en-ta'-tion lam-un-ta-tion ter'ri-ble ter-rub-ble e-
ter'nal e-ter-nul fel'on-y fel-er-ny ob'sti-nate ob-stun-it
fel'low-ship fel-ler-ship e-vent' uv-ent cal'cu-late cal-ker-late
ef'fort uf-fort reg'u-lar reg-gy-lur

EXERCISES. (16)

The vocals most likely to be dropped or incorrectly sounded are italicized.

He attended divine service regularly.
This is my particular request.
She is universally esteemed.
George is sensible of his fault.
This calculation is incorrect.
What a terrible calamity.
His eye through vast immensity can pierce.
Observe these nice dependencies.
He is a formidable adversary.
He is generous to his friends.
A tempest desolated the land.
He preferred death to servitude.
God is the author of all things visible and invisible.

3. Suppressing the final subvocals or aspirates.

EXAMPLE (16)

John an' James are frien's o' my father.
Gi' me some bread.
The want o' men is occasioned by the want o' money.
We seldom fine' men o' principle to ac' thus.
Beas' an' creepin' things were foun' there.

EXERCISES. (17)

He learned to write.
The masts of the ship were cast down.
He entered the lists at the head of his troops.
He is the merriest fellow in existence.
I regard not the world's opinion.
He has three assistants.
The depths of the sea.
She trusts too much to servants.
His attempts were fruitless.
He chanced to see a bee hovering over a flower.

4. Omitting or mispronouncing whole syllables.

EXAMPLES.

Correct is improperly pronounced
Lit'er-ar-ry lit-rer-ry co-tem'po-ra-ry co-tem-po-ry het-er-
o-ge'ne-ous het-ro-ge-nous in-quis-i-to'ri-al in-quis-i-to-ral
mis'er-a-ble mis-rer-ble ac-com'pa-ni-ment ac-comp-ner-
ment

EXERCISE

He devoted his attention chiefly to literary pursuits.
He is a miserable creature.
His faults were owing to the degeneracy of the times.
The manuscript was undecipherable.
His spirit was unconquerable.
Great industry was necessary for the performance of the
task.

5. Blending the end of one word with the beginning of the next.

EXAMPLES

I court thy gif sno more.
The grove swere God sfir stemples.
My hear twas a mirror, that show' devery treasure.
It reflecte deach beautiful blossso mof pleasure.
Han d'me the slate.
This worl dis all a fleeting show,
For man' sillusion given.

EXERCISES. (18)

The magistrates ought to arrest the rogues speedily.
The whirlwinds sweep the plain.
Linked to thy side, through every chance I go.
But had he seen an actor in our days enacting Shakespeare.
What awful sounds assail my ears?
We caught a glimpse of her.
Old age has on their temples shed her silver frost.
Our eagle shall rise mid the whirlwinds of war,
And dart through the dun cloud of battle his eye.
Then honor shall weave of the laurel a crown,
That beauty shall bind on the brow of the brave.

II. INFLECTION. (18)

[Table of Contents](#)

Inflection is a bending or sliding of the voice either upward or downward.

The upward or rising inflection is an upward slide of the voice, and is marked by the acute accent, thus, ('); as,

Did you call'? Is he sick'?

The downward or falling inflection is a downward slide of the voice, and is marked by the grave accent, thus, ('); as,

Where is London'? Where have you been'?

Sometimes both the rising and falling inflections are given to the same sound. Such sounds are designated by the circumflex, thus, (v) or thus, (^). The former is called the rising circumflex; the latter, the falling circumflex; as,

But nobody can bear the death of Clodius.

When several successive syllables are uttered without either the upward or downward slide, they are said to be uttered in a monotone, which is marked thus, (—); as,

Roll on, thou deep and dark blue Ocean—roll

EXAMPLES. (19)

Does he read correctly' or incorrectly'?

In reading this sentence, the voice should slide somewhat as represented in the following diagram:

Does he read cor-rectly or incorrect-ly?

If you said vinegar, I said sugar,

To be read thus:

If you said vinegar, I said sugar,

If you said yes, I said no.

To be read thus:
If you said yes, I said no.

What! did he say no?
To be read thus:
What! did he say no?

He did'; he said no',
To be read thus;
He did; he said no.

Did he do it voluntarily', or involuntarily'?
To be read thus:
Did he do it voluntarily, or involuntarily?

He did it voluntarily', not involuntarily',
To be read thus:
He did it voluntarily, not involuntarily.

EXERCISES. (20)

[Table of Contents](#)

Do they act prudently', or imprudently'?
Are they at home', or abroad'?
Did you say Europe', or Asia'?
Is he rich', or poor'?
He said pain', not pain'.

Are you engaged', or at leisure'?
Shall I say plain', or pain'?
He went home' not abroad'.
Does he say able', or table'?
He said hazy' not lazy'?
Must I say flat', or flat'?
You should say flat' not flat'.
My father', must I stay'?
Oh! but he paused upon the brink.
It shall go hard with me, but I shall use the weapon.
Heard ye those loud contending waves,
That shook Cecropia's pillar'd state'?
Saw ye the mighty from their graves
Look up', and tremble at your fate'?
First' Fear', his hand, its skill to try',
Amid the chords bewildered laid';
And back recoiled', he knew not why'
E'en at the sound himself had made'.

Where be your gibes' now? your gambols'? your songs'?
your flashes of merriment, that were wont to set the table
on a roar'?

Thus saith the high and lofty One that inhabiteth eternity,
whose name is
Holy; "I dwell in the high and holy place."

FALLING INFLECTION. (21)

[Table of Contents](#)

RULE I.—Sentences, and parts of sentences which make complete sense in themselves, require the falling inflection.

EXAMPLES. (21)

1. By virtue we secure happiness'.

2. For thou hast said in thine heart, I will ascend into heaven': I will exalt my throne above the stars of God': I will sit, also, upon the mount of the congregation, in the sides of the north'.

3. The wind and the rain are over'; calm is the noon of the day\': the clouds are divided in heaven'; over the green hills flies the inconstant sun'; red through the stormy vale comes down the stream'.

4. This proposition was, however, rejected,' and not merely rejected, but rejected with insult'.

Exception.—Emphasis sometimes reverses this rule, and requires the rising inflection, apparently for the purpose of calling attention to the idea of an unusual manner of expressing it.

EXAMPLES. (21)

1. I should not like to ride in that car'. 2. Look out! A man was drowned there yesterday'. 3. Presumptuous man! the gods' take care of Cato',

RULE II.—The language of emphasis generally requires the falling inflection.

EXAMPLES. (22)