

***WILLIAM HOLMES  
MCGUFFEY***

A photograph of a woman with long brown hair, wearing a red long-sleeved shirt and blue jeans, sitting on the grass in a park. She is holding an open book and looking down at it. In the background, there are large green trees and a person walking on a path. The scene is bright and sunny.

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

**William Holmes McGuffey**

# **McGuffey's Sixth Eclectic Reader**

EAN 8596547306771

DigiCat, 2022

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### **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)**

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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)**

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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)

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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)

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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)**

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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)**

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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.**

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h, as in hat.

## **SUBSTITUTES. (14)**

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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)

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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)**

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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 incor-rect-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)**

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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)**

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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)**