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SANDERS' NEW SERIES.

SCHOOL READER.

FOURTH BOOK.

PART FIRST.

ELOCUTION.

ELOCUTION is the art of delivering written or extemporaneous composition with force, propriety, and ease.

It deals, therefore, with words, not only as individuals, but as members of a sentence, and parts of a connected discourse: including every thing necessary to the just expression of the sense. Accordingly, it demands, in a *special* manner, attention to the following particulars; viz., ARTICULATION, ACCENT, EMPHASIS, INFLECTION, MODULATION, and PAUSES.

SECTION I.

ARTICULATION.

ARTICULATION is the art of uttering distinctly and justly the letters and syllables constituting a word.

It deals, therefore, with the elements of words, just as elocution deals with the elements of sentences: the one securing the true enunciation of each letter, or combination of letters, the other giving to each word, or combination of words, such a delivery as best expresses the meaning of the

QUESTIONS.—What is Elocution? To what subjects does it require particular attention? What is Articulation?

presses the meaning of the author. It is the basis of all good reading, and should be carefully practiced by the learner. The following Directions and Examples are given as guides:

I.—Produce, according to the following Table, all the Elementary Sounds of the Language:

ELEMENTARY SOUNDS OF THE LETTERS.					
VOWEL SOUNDS.			SUB-TONICS.		
Element.	TONICS	Power.	Element.		Power.
1.— ¹ A	as in	Ape.	21.—G*	as in	Gun.
2.— ² A	"	Arm.	22.—J	"	Jet.
3.— ³ A	"	All.	23.—L	"	Let.
4.— ⁴ A	"	At.	24.—M	"	Man.
5.— ⁵ A	"	Care.	25.—N	"	Not.
6.— ⁶ A	"	Ask.	26.—R	"	Run.
7.— ¹ E	"	Eve.	27.—V	"	Vent.
8.— ² E	"	End.	28.—W	"	Went.
9.— ¹ I	"	Ice.	29.—Y	"	Yes.
10.— ² I	"	It.	30.— ¹ Z	"	Zeal.
11.— ¹ O	"	Old.	31.— ² Z	"	Azure.
12.— ² O	"	Do.	32.—NG	"	Sing.
13.— ³ O	"	Ox.	33.—TH	"	Thy.
14.— ¹ U	"	Tune.	A-TONICS.		
15.— ² U	"	Up.	34.—F	as in	Fit.
16.— ³ U	"	Pull.	35.—H	"	Hat.
17.—OI	"	Oil.	36.—K	"	Kid.
18.—OU	"	Out.	37.—P	"	Pit.
CONSONANT SOUNDS.			38.—S	"	Sin.
SUB-TONICS.			39.—T	"	Top.
19.—B	as in	Bat.	40.—CH	"	Chat.
20.—D	"	Dun.	41.—SH	"	Shun.
			42.—TH	"	Thin.
			43.—WH†	"	When.

* Soft G is equivalent to J; soft C to S, and hard C and Q, to K. X is equivalent to K and S, as in *box*, or to G and Z, as in *exalt*.

† WH is pronounced as if the H preceded W, otherwise it would be pronounced *W-hen*. R should be slightly trilled before a vowel. For further instructions, see Sanders and Merrill's Elementary and Elocutionary Chart.

QUESTIONS.—How many Elementary Sounds are there? How many vowel sounds? What are they? Utter the consonant sounds.

SUBSTITUTES FOR THE VOWEL ELEMENTS.

- 1st. For Long ¹A, we have *ai*, as in *sail*; *au* in *gauge*; *ay* in *lay*; *ea* in *great*; *ei* in *deign*; *ey* in *they*.
- 2d. For Flat ²A, *au* in *daunt*; *ua* in *guard*; *ea* in *heart*.
- 3d. For Broad ³A, *au* in *pause*; *aw* in *law*; *eo* in *George*; *oa* in *groat*; *o* in *horn*; *ou* in *sought*.
- 4th. For Short ⁴A, *ai* in *plaid*; *ua* in *guaranty*.
- 5th. For ⁵A before r, *ai* in *hair*; *ea* in *bear*; *ei* in *their*; *e* in *where*.
- 6th. For Long ¹E, *ea* in *weak*; *ei* in *seize*; *ie* in *brief*; *eo* in *people*; *i* in *pique*; *ey* in *key*.
- 7th. For Short ²E, *a* in *any*; *ai* in *said*; *ay* in *says*; *ea* in *dead*; *ei* in *heifer*; *eo* in *leopard*; *ie* in *friend*; *ue* in *guess*; *u* in *bury*.
- 8th. For Long ¹I, *ai* in *aisle*; *ei* in *sleight*; *ey* in *eye*; *ie* in *die*; *ui* in *guide*; *uy* in *buy*; *y* in *try*.
- 9th. For Short ²I, *e* in *English*; *ee* in *been*; *ie* in *sieve*; *o* in *women*; *u* in *busy*; *ui* in *build*; *y* in *symbol*.
- 10th. For Long ¹O, *au* in *hautboy*; *eau* in *beau*; *eo* in *yeoman*; *ew* in *sew*; *oa* in *boat*; *oe* in *hoe*; *ou* in *soul*; *ow* in *flow*.
- 11th. For Long Slender ²O, *oe* in *shoe*; *ou* in *soup*.
- 12th. For Short ²O, *a* in *was*; *ou* in *hough*; *ow* in *knowledge*.
- 13th. For Long ¹U, *eau* in *beauty*; *eu* in *feud*; *ew* in *dew*; *ue* in *cue*; *ou* in *your*; *ui* in *suit*; *ou* in *your*.
- 14th. For Short ²U, *e* in *her*; *i* in *sir*; *oe* in *does*; *o* in *love*; *y* in *myrrh*.
- 15th. For Short Slender ³U, *o* in *wolf*; *ou* in *would*.
- 16th. For OI, *oy* in *joy*.
- 17th. For OU, *ow* in *now*.

SUBSTITUTES FOR THE CONSONANT ELEMENTS,

- For F, we have *gh*, as in *laugh*; *ph* in *sphere*.
 For J, *g* in *gem*, *gin*, *gyre*.
 For K, *c* in *can*; *ch* in *chord*; *gh* in *hough*; *q* in *quit*.
 For S, *c* in *cent*, *cion*, *cygnet*.
 For T, *d* in *faced*; *phth* in *phthisic*.
 For V, *f* in *of*; *ph* in *Stephen*.
 For Y, *i* in *onion*, *valiant*.
 For ¹Z, *c* in *suffice*; *s* in *is*; *x* in *Xerxes*.
 For ²Z, *s* in *treasure*; *z* in *azure*; *si* in *fusion*; *zi* in *glazier*.

QUES.—How many substitutes has long A? What are they? &c.

For NG, *n* in *languid*, *linguist*.

For SH, *ci* in *social*; *ch* in *chaise*; *si* in *pension*; *s* in *sure*; *ss* in *issue*; *ti* in *notion*.

For CH, *ti* in *fustian*, *mixtion*.

B, D, G, H, L, M, N, P, and R, have no substitutes.

II.—Avoid the suppression of a syllable; as,

cab'n	for	cab-in.	mem'ry	for	mem-o-ry.
cap'n	"	cap-tain.	jub-lee	"	ju-bi-lee.
barr'l	"	bar-rel.	trav'ler	"	trav-el-er.
ev'ry	"	ev-e-ry.	fam'ly	"	fam-i-ly.
hist'ry	"	his-to-ry.	vent'late	"	ven-ti-late.
reg'lar	"	reg-u-lar.	des'late	"	des-o-late.
sev'ral	"	sev-er-al.	prob'ble	"	prob-a-ble.
rhet'ric	"	rhet-o-ric.	par-tic'lar	"	par-tic-u-lar.

III.—Avoid the omission of any sound properly belonging to a word; as,

read-in	for	read-ing.	pr'tect	for	pro-protect.
swif-ly	"	swift-ly.	b'low	"	be-low.
com-mans	"	com-mands.	p'r-vade	"	per-vade.
wam-er	"	warm-er.	srink-in	"	shrink-ing.
um-ble	"	hum-ble.	th'if-ty	"	thrif-ty.
ap-py	"	hap-py.	as-ter-is	"	as-ter-is/.
con-sis	"	con-sists.	gov-er-ment	"	gov-ern-ment.
fa-t'l	"	fa-tal.	Feb-u-a-ry	"	Feb-ru-a-ry.

IV.—Avoid the substitution of one sound for another; as,

uf-ford	for	af-ford.	mod-ist	for	mod-est.
wil-ler	"	wil-low.	up-prove	"	ap-prove.
sock-it	"	sock-et.	win-e-gar	"	vin-e-gar.
fear-luss	"	fear-less.	sep-e-rate	"	sep-a-rate.
cul-ter	"	cul-ture.	tem-per-it	"	tem-per-ate.
prod-uz	"	prod-ucts.	croc-er-dile	"	croc-o-dile.
judg-munt	"	judg-ment.	tub-ac-cur	"	to-bac-co.
chil-drin	"	chil-dren.	com-prum-ise	"	com-pro-mise

QUESTIONS.—What letters have no substitutes? What error in Articulation would be avoided by the observance of direction II.? Give examples. What, by direction III.? Examples. What, by direction IV.? Examples

V.—Produce the sounds denoted by the following combinations of consonants:—

Let the pupil first produce the sounds of the letters, and then the word or words in which they occur. Be careful to give a clear and distinct enunciation to every letter.

- Bd*, as in *rob'd*; *bdst*, *prob'dst*; *bl*, *bland*, *able*; *bld*, *hum-bl'd*; *bldst*, *troubl'dst*; *blst*, *troubl'st*; *blz*, *crumbles*; *br*, *brand*; *bz*, *ribs*.
- Ch*, as in *church*; *cht*, *fetch'd*.
- Dj*, as in *edge*; *djd*, *hedg'd*; *dl*, *bridle*; *dld*, *riddl'd*; *dlst*, *handl'st*, *dlz*, *bundles*; *dn*, *hard'n*; *dr*, *drove*; *dth*, *width*; *dths*, *breadths*; *dz*, *odds*.
- Fl*, as in *flame*; *fld*, *rifl'd*; *flst*, *stifl'st*; *flz*, *rifles*; *fr*, *from*; *fs*, *quaffs*, *laughs*; *fst*, *laugh'st*, *quaff'st*; *ft*, *raft*; *fts*, *wafts*; *fst*, *graft'st*.
- Gd*, as in *begg'd*; *gdst*, *bragg'dst*; *gl*, *glide*; *gld*, *strug-gl'd*; *gldst*, *hagg'l'dst*; *glst*, *strangl'st*; *glz*, *mingles*; *gr*, *grove*; *gst*, *begg'st*; *gz*, *figs*.
- Kl*, as in *uncle*, *ankle*; *kld*, *trickl'd*; *kldst*, *truckl'dst*; *kfst*, *chuckl'st*; *kiz*, *wrinkles*; *kn*, *black'n*; *knd*, *reck'n'd*; *kndst*, *reck'n'dst*; *knst*, *black'n'st*; *knz*, *reck'ns*; *kr*, *crank*; *ks*, *checks*; *kt*, *act*.
- Lb*, as in *bulb*; *lbd*, *bulb'd*; *lbs*, *bulbs*; *lch*, *filch*; *lcht*, *belch'd*; *ld*, *hold*; *ldst*, *fold'st*; *ldz*, *holds*; *lf*, *self*; *lfs*, *gulfs*; *lj*, *bulge*; *lk*, *elk*; *lks*, *silks*; *lkt*, *milk'd*; *lkts*, *mulcts*; *lm*, *elm*; *lmd*, *whelm'd*; *lmz*, *films*; *ln*, *fall'n*; *lp*, *help*; *lps*, *scalps*; *lpst*, *help'st*; *ls*, *false*; *lst*, *call'st*; *lt*, *melt*; *lth*, *health*; *lths*, *stealths*; *lts*, *colts*; *lv*, *delve*; *lvd*, *shelv'd*; *lvz*, *elves*; *lz*, *halls*.
- Md*, as in *doom'd*; *mf*, *triumph*; *mp*, *hemp*; *mpt*, *tempt*; *mpts*, *attempts*; *mst*, *entomb'st*; *mz*, *tombs*.
- Nch*, as in *bench*; *ncht*, *pinch'd*; *nd*, *and*; *ndst*, *end'st*; *ndz*, *ends*; *ng*, *sung*; *ngd*, *bang'd*; *ngth*, *length*; *ngz*, *songs*; *nj*, *range*; *njd*, *rang'd*; *nk*, *ink*; *nks*, *rank's*; *nkst*, *thank'st*; *nst*, *wine'd*; *nt*, *sent*; *nts*, *rent's*; *nst*, *went'st*; *nz*, *runs*.
- Pl*, as in *plume*; *pld*, *ripp'l'd*; *plst*, *ripp'l'st*; *plz*, *apples*; *pr*, *prince*; *ps*, *sips*; *pst*, *rapp'st*.

11. *Rb*, as in *herb*; *rch*, *search*; *rch*, *church'd*; *rbd*, *orb'd*; *rbdst*, *barb'dst*; *rbst*, *disturb'st*; *rbz*, *orbs*; *rd*, *hard*; *rdst*, *heard'st*; *rdz*, *words*; *rf*, *turf*; *rft*, *scarf'd*; *rg*, *burg*; *rgz*, *burgs*; *rj*, *dirge*; *rjd*, *urg'd*; *rk*, *ark*; *rks*, *arks*; *rkst*, *work'st*; *rkt*, *dirk'd*; *rktst*, *embark'dst*; *rl*, *girl*; *rld*, *world*; *rldst*, *hurl'dst*; *rlst*, *whirl'st*; *rlz*, *hurls*; *rm*, *arm*; *rmd*, *arm'd*; *rmdst*, *harm'dst*; *rmst*, *arm'st*; *rmz*, *charms*; *rn*, *turn*; *rnd*, *turn'd*; *rndst*, *earn'dst*; *rnst*, *learn'st*; *rnz*, *urns*; *rp*, *carp*; *rps*, *harps*; *rpt*, *warp'd*; *rs*, *verse*; *rsh*, *harsh*; *rst*, *first*; *rsts*, *bursts*; *rt*, *dart*; *rth*, *earth*; *rths*, *births*; *rts*, *marts*; *rstst*, *dart'st*; *rv*, *curve*; *rvd*, *nerv'd*; *rvdst*, *curv'dst*; *rvst*, *serv'dst*; *rvz*, *nerves*; *rz*, *errs*.
12. *Sh*, as in *ship*; *sht*, *hush'd*; *sk*, *scan*, *skip*; *sks*, *tusks*; *skst*, *frisk'st*; *skt*, *risk'd*; *sl*, *slow*; *sld*, *nestl'd*; *slz*, *wrestles*; *sm*, *smile*; *sn*, *snag*; *sp*, *sport*; *sps*, *lisps*; *spt*, *clasp'd*; *st*, *stag*; *str*, *strike*; *sts*, *rests*; *sw*, *swing*.
13. *Th*, as in *thine*, *thin*; *thd*, *breath'd*; *thr*, *three*; *thst*, *breath'st*; *thw*, *thwack*; *thz*, *writhes*; *tl*, *title*; *tld*, *settl'd*; *tldst*, *settl'dst*; *tlst*, *settl'st*; *tlz*, *nettl'es*; *tr*, *trunk*; *ts*, *fits*; *tw*, *twirl*.
14. *Vd*, as in *curv'd*; *vdst*, *liv'dst*; *vl*, *driv'l*; *vld*, *grov'l'd*; *vldst*, *grov'l'dst*; *vlst*, *driv'l'st*; *vn*, *driv'n*; *vst*, *liv'st*; *vz*, *lives*.
15. *Wh*, as in *when*, *where*.
16. *Zd*, as in *mus'd*; *zl*, *dazzle*; *zld*, *muzzl'd*; *zldst*, *dazzl'dst*; *zlst*, *dazzl'st*; *zlz*, *muzzles*; *zm*, *spasm*; *zmz*, *chasms*; *zn*, *ris'n*; *znd*, *reas'n'd*; *znz*, *pris'nz*; *zndst*, *impris'n'dst*.

VI.—Avoid blending the termination of one word with the beginning of another, or suppressing the final letter or letters of one word, when the next word commences with a similar sound.

EXAMPLES.

False sighs sicken instead of Fal' sigh' sicken.
In peril's darkest hour " In peril's darkest tower

QUESTIONS.—What error in Articulation would be avoided by the observance of direction VI.? Give examples.

Songs of praises	" Song sof praises.
We are apt to shut our eyes	" We are rapt to shut tour rise.
It strikes with an awe	" It strikes with a naw.
A reader made easy	" A redermadezy.
The scenes of those dark ages	" The scenes sof those dark cages.
Dry the orphan's tears	" Dry the orphan stears.
Percivals' acts and extracts	" Percival sacks sand dextracks.

NOTE.—By an indistinct Articulation the sense of a passage is often liable to be perverted.

EXAMPLES.

1. He built him an ice house.
He built him a nice house.
2. My heart is awed within me.
My heart is sawed within me.
3. A great error often exists.
A great terror often exists.
4. He is content in either situation.
He is content in neither situation.
5. Whom ocean feels through all her countless waves.
Who motion feels through all her countless waves.
6. My brothers ought to owe nothing.
My brothers sought to own nothing.
7. He was called by his father's name.
He was scalled by his father's name.
8. We traveled o'er fields of ice and snow.
We traveled o'er fields of vice sand snow.
9. He was trained in the religion of his fathers.
He was strained in the religion of his fathers.

MISCELLANEOUS EXAMPLES.

1. The hights, depths, lengths, and breadths of the subject.
2. The flag of freedom floats once more aloft.
3. It was decidedly the severest storm of the season.
4. She sought shelter from the sunshine in the shade.
5. His shriveled limbs were shivering with the cold.

QUESTION.—How is the sense of a passage liable to be perverted? Give examples.

- 6 A big black bug bit a big black bear.
 7. Round the rough and rugged rocks the ragged rascal ran.
 8. He sawed six long, slim, sleek, slender saplings.
 9. Slowly and sadly we laid him down,
 From the field of his fame fresh and gory.
 10. From thy throne in the sky, thou look'st and laugh'st at the
 storm, and guid'st the bolts of Jove.
 11. The unceremoniousness of their communicability is wholly
 inexplicable.
 12. The best of all governments in this badly governed world,
 is a republican government.
 13. When the world is dark with tempests, when thunders roll
 and lightnings fly, thou lookest in thy beauty from the clouds,
 and laughest at the storm.
 14. The hidden ocean showed itself anew,
 And barren wastes still stole upon the view.
 15. He spoke disinterestedly, reasonably, philosophically, par-
 ticularly, peremptorily, authoritatively, unhesitatingly, and ex-
 temporaneously.
 16. His falchion flashed along the Nile;
 His hosts he led through Alpine snows;
 O'er Moscow's towers that blazed the while,
 His eagle flag unrolled and froze.

SECTION II.

ACCENT AND EMPHASIS.

ACCENT and EMPHASIS both indicate some special stress of voice.

ACCENT is that stress of voice by which one syllable of a word is made more prominent than others; EMPHASIS is that stress of voice by which one or more words of a sentence are distinguished above the rest.

QUESTIONS.—What do Accent and Emphasis indicate? What is Accent? What is Emphasis?

ACCENT.

The accented syllable is sometimes designated thus: (/); as *com-mand'-ment*.

NOTE I.—Words of more than two syllables generally have two or more of them accented.

The more forcible stress of voice, is called the *Primary Accent*; and the less forcible, the *Secondary Accent*.

EXAMPLES OF ACCENT.

*Farm'-er, hon'-or, pat'-tern, rem'-nant, a-bide', con-clude', af-
 fect', ex-pand', a-tone'-ment, be-hav'-ior, con-tent'-ment, un-grate'-
 ful, in-tens'-ive, trans-ac'-tion.*

EXAMPLES OF PRIMARY AND SECONDARY ACCENT.

In the following examples the Primary Accent is designated by double accentual marks, thus:

*Ed''-u-cate', ed'-u-ca''-tion, mul''-ti-ply', mul'-ti-plic-a''-tion,
 sat''-is-fy', sat'-is-fac''-tion, com'-pre-hend'', com'-pre-hen''-sion,
 rec'-om-mend'', rec'-om-mend-a''-tion, mo''-ment-a'-ry, com-mu''-
 ni-cate', com'-pli-ment''-al, in-dem'-ni-fi-ca''-tion, ex'-tem-po-ra''-
 ne-ous, coun'-ter-rev'-o-lu''-tion-a-ry.*

NOTE II.—The change of accent on the same word, often changes its meaning.

EXAMPLES.

col'-league, a partner.	col-league', to unite with.
con'-duct, behavior.	con-duct', to lead.
des'-cant, a song or tune.	des-cant', to comment.
ob'-ject, ultimate purpose.	ob-ject', to oppose.
ref'-use, worthless remains.	re-fuse', to deny; reject.
proj'-ect, a plan; a scheme.	pro-ject', to jut out.
in'-ter-dict, a prohibition.	in-ter-dict', to forbid.
o'-ver-throw, ruin; defeat.	o-ver-throw', to throw down.

QUESTIONS.—Which accent has the more forcible stress of voice, the primary or secondary? What effect does the change of accent on the same word produce? Give examples.