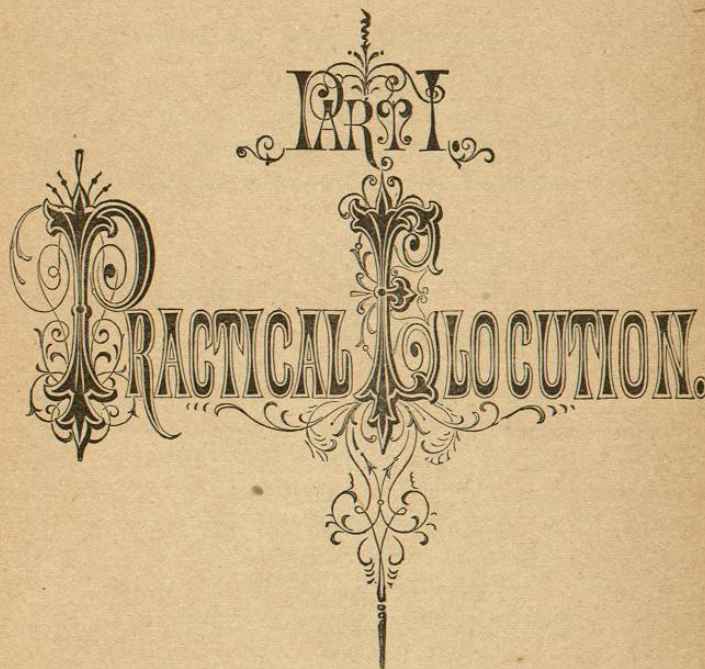


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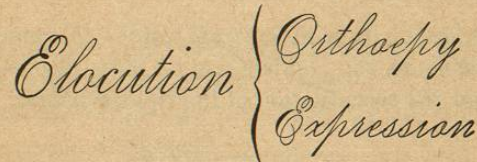


PART I.  
ELOCUTION.

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**E**LOCUTION is the mode of utterance or delivery of any thing spoken. It may be *good* or *bad*.

2. *Good Elocution* is the art of uttering ideās understandingly, correctly, and effectively. It embraces the two general divisions, ORTHOEPEY and EXPRESSION.



BLACKBOARD DIAGRAM.<sup>1</sup>

To secure *effective reading*—the only reading that can satisfy a laudable ambition—it will be necessary for the student, *first*, to acquire such a practical knowledge of the oral elements of the language as shall insure the precise pronunciation of the separate words, with as little apparent effort of the mind as is ordinarily employed in the act of walking; *secondly*, to learn the definitions of unusual or peculiarly significant words in the lesson—the explanations of classical, historical, and other allusions—and the analysis of all sentences that embrace parenthetical or other incidental matter; and *thirdly*, to acquire such a command of the perceptive faculties, of the emotional nature, and of the elements of expression, as shall enable him to see clearly whatever is represented or described, to enter fully into the feelings of the writer, and to cause the hearers to see, feel, and understand.

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<sup>1</sup> **Blackboard Diagrams.**—Regarding blackboard diagrams as *indispensable*, in conducting most successfully class exercises in elocution, they are here introduced not less for the convenience of young teachers than to serve as constant reminders, to all educators, of the importance of employing the perceptive faculties in connection with oral instruction.

## ORTHOËPY.

**O**RTHOËPY is the art of correct pronunciation. It embraces **ARTICULATION**, **SYLLABICATION**, and **ACCENT**.

Orthoepy { Articulation  
Syllabication  
Accent

Orthoëpy has to do with *separate* words—the production of their oral elements, the combination of these elements to form syllables, and the accentuation of the right syllables.

### I. ARTICULATION.

#### I.

#### DEFINITIONS.

**A**RTICULATION is the *distinct* utterance of the oral elements in syllables and words. It properly embraces both the oral elements and the letters which represent them.

Articulation { Oral Elements  
Letters

**2. Oral Elements** are the sounds which, uttered separately or in combination, form syllables and words.

**3. Oral Elements** are produced by different positions of the organs of speech, in connection with the voice and the breath.

**4. The Principal Organs of Speech** are the lips, the teeth, the tongue, and the palate.

**5. Voice** is produced by the action of the breath upon the larynx.<sup>1</sup>

**6. Oral Elements** are divided into three classes: *eighteen* **TONICS**, *fifteen* **SUBTONICS**, and *ten* **ATONICS**.

Oral Elements { Tonics  
Subtonics  
Atonics

**7. Tonics** are pure tones produced by the voice, with but slight use of the organs of speech.

**8. Subtonics** are tones produced by the voice, *modified* by the organs of speech.

**9. Atonics** are mere breathings, modified by the organs of speech.

**10. Letters** are characters which are used to represent or modify the oral elements.

**11. Letters** may be classed as *representative*, into vowels and consonants; and as *formative*, into labials, dentals, linguals, and palatals.

Letters { Representative { Vowels  
Consonants  
Formative { Labials  
Dentals  
Linguals  
Palatals

<sup>1</sup> **Larynx**.—The larynx is the upper part of the trachea, or windpipe, consisting of five gristly pieces which form the organ of voice.

12. *Vowels* are the letters that usually represent the tonic elements. They are *a, e, i, o, u*, and sometimes *y*.<sup>1</sup>

13. A *Diphthong* is the union of two vowels in a syllable; as *ou* in *our*, *ēa* in *brēad*.

14. A *Proper Diphthong* is the union of two vowels in a syllable, nēither of which is silent: as *ou* in *out*, *ai* in *said*.

15. An *Improper Diphthong* is the union of two vowels in a syllable, one of which is silent; as *ōa* in *lōaf*, *ōu* in *cōurt*.

16. A *Triphthong* is the union of three vowels in a syllable; as *eau* in *beau*, *ieu* in *adieu*.

17. *Consonants*<sup>2</sup> are the letters that usually represent ēither subtonic or atonic elements. They are of two kinds, single letters and combined, including all the letters of the alphabet, except the vowels, and the combinations *ch, sh, wh, ng; th* subtonic, and *fh* atonic.

18. *Alphabetic Equivalents* are letters, or combinations of letters, that represent the same elements, or sounds; thus, *i* is an equivalent of *e* in *pique*.

19. *Labials* are letters whose ōral elements are chiefly formed by the lips. They are *b, p, w*, and *wh*. *M* may be regarded as a nasal-labial, as its sound is affected by the nose. *F* and *v* are labio-dentals.

20. *Dentals* are letters whose oral elements are chiefly formed by the teeth. They are *j, s, z, ch*, and *sh*.

21. *Linguals* are letters whose ōral elements are chiefly formed by the tongue. They are *d, l, r*, and *t*. *N* is a nasal-lingual; and *y*, a lingua-palatal. *Th* subtonic and *fh* atonic are lingua-dentals.

<sup>1</sup> **W** not a **Vowel**.—As *w*, standing alone, does not represent a pure or unmodified tone, it is not here classified with the vowels.

<sup>2</sup> **Consonant**.—The term *consonant*, literally meaning *sounding with*, is applied to these letters and combinations because they are rāre-

ly used in words without having a vowel connected with them in the same syllable, although their *oral elements* may be uttered separately, and without the aid of a vowel. Indeed, they frequently form syllables by themselves, as in *feeble* (*bl*), *tāken* (*kn*).

22. *Palatals* are letters whose ōral elements are chiefly formed by the palate. They are *g* and *k*. The combined letter *ng* is a nasal-palatal.

23. *Cognates* are letters whose ōral elements are produced by the same organs, in a similar manner; thus, *f* is a cognate of *v*; *k* of *g*, etc.

## II.

## ORAL ELEMENTS

**I**N sounding the tonics, the organs should be fully opened, and the stream of sound from the throāt should be thrown, as much as possible, directly upward against the rōof of the mouth. These elements should open with an *abrupt* and *explosive* force, and then diminish gradually and ēquably to the end.

In producing the subtonic and atonic elements, it is important to press the organs upon each other with great firmness and tension; to throw the breath upon them with fōrce; and to prolōng the sound sufficiently to give it a full impression on the ear.

The instructor will first require the students to pronounce a cātch-word once, and then produce the oral element represented by the marked vowel, or *Italic* consonant, fōur times—thus; āge—ā, ā, ā, ā; āte—ā, ā, ā, ā; āt—ā, ā, ā, ā; āsh—ā, ā, ā, ā, etc. He will exercise the class until each student can utter *consecutively* all the elementary sounds as arranged in the following

## TABLE OF ORAL ELEMENTS.

## I. TONICS.

ā, <sup>1</sup> as in āge,	āte.	ä, as in ärt,	ärm.
ä, “ ät,	āsh.	ä, “ äll,	ball.

<sup>1</sup> **Long and Short Vowels**.—The attention of the class should be called to the fact that the first element, or sound, represented by each

of the vowels, is usually indicated by a horizontal line placed over the letter, and the second sound by a cūrved line.

â, <sup>1</sup> as in bâre,	câre.	ō, as in ōld,	hōme.
á, <sup>2</sup> “ ask,	glâss.	ō, <sup>4</sup> “ ōn,	frōst.
ē, “ hē,	thēse.	o, “ o,	prove.
ě, “ ělk,	ěnd.	ū, <sup>5</sup> “ cūbe,	cūre.
ē, <sup>3</sup> “ hēr,	vērse.	ŭ, “ būd,	hŭsh.
ī, “ ĩce,	child.	ŭ, “ full,	puŭsh.
ī, “ ĩnk,	ĩch.	ou, “ our,	house.

## II. SUBTONICS.

b, as in babe,	orb.	r, <sup>6</sup> as in rake,	bar.
d, “ did,	dim.	th, “ this,	with.
g, “ gāg,	gīg.	v, “ vine,	vice.
j, “ join,	joint.	w, “ wake,	wiŕse.
l, “ lake,	lane.	y, “ yard,	yes.
m, “ mild,	mind.	z, “ zest,	gaze.
n, “ name,	nine.	zh, “ azure,	glazier.
ng, “ gang,	link.		

<sup>1</sup> **A Fifth.**—The *fifth* element, or sound, represented by â, is its *first* or *Alphabetic* sound, modified or softened by *r*. In its production, the lips, placed nearly together, are held immovable while the student tries to say *ā*.

<sup>2</sup> **A Sixth.**—The *sixth* element represented by á, is a sound intermediate between *a*, as heard in *ăt*, *ăsh*, and *a*, as in *ărm*, *ărt*. It is produced by prolonging and slightly softening short *ă*.

<sup>3</sup> **E Third.**—The *third* element represented by *e* (ē), is *e* as heard in *end*, prolonged, and modified or softened by *r*.

<sup>4</sup> **O modified.**—The modified oral element of *o*, in this work, is represented by ô, the same mark as its regular second power. This modified or medium element may be produced by uttering the sound of *o* in *not*, slightly softened, with twice its

usual volume, or prolongation. It is usually given when short *o* is immediately followed by *f*, *ft*, *ss*, *st*, or *th*, as in *ôff*, *ôft*, *crôss*, *côst*, *brôth*; also in a number of words where short *o* is directly followed by *n*, or final *ng*, as in *gône*, *begône*; *lông*, *prông*, *sông*, *throng*, *wrong*. SMART says, To give the extreme short sound of *o* to such words is affectation; to give them the full sound of broad *o* [*a* in *all*], is *vulgar*.

<sup>5</sup> **U initial.**—*U*, at the beginning of words, when long, has the sound of *yu*, as in *ũse*.

<sup>6</sup> **R trilled.**—In *trilling r*, the tip of the tongue is made to vibrate against the roof of the mouth. Frequently require the student, after a full inhalation, to trill *r* continuously, as long as possible. When immediately followed by a vowel sound in the same syllable, it always should be trilled.

## III. ATONICS.

<i>f</i> , as in fame,	<i>fife</i> .	<i>t</i> , as in tart,	<i>toast</i> .
<i>h</i> , “ hark,	<i>harm</i> .	<i>th</i> , “ thank,	<i>youth</i> .
<i>k</i> , “ kind,	<i>kiss</i> .	<i>ch</i> , “ chase,	<i>march</i> .
<i>p</i> , “ pipe,	<i>pump</i> .	<i>sh</i> , “ shade,	<i>shake</i> .
<i>s</i> , “ same,	<i>sense</i> .	<i>wh</i> , <sup>1</sup> “ whale,	<i>white</i> .

## III.

## COGNATES.

**F**IRST require the student to pronounce distinctly the word containing the atonic element, then the subtonic cognate, uttering the element after each word—thus: *lip*, *p*; *orb*, *b*, etc. The attention of the pupil should be called to the fact that cognates are produced by the same organs, in a similar manner, and only differ in one being an undertone, and the other a whisper.

## ATONICS.

<i>lip</i> ,	<i>p</i> .	orb,	<i>b</i> .
<i>fife</i> ,	<i>f</i> .	vase,	<i>v</i> .
<i>white</i> ,	<i>wh</i> .	wise,	<i>w</i> .
<i>save</i> ,	<i>s</i> .	zeal,	<i>z</i> .
<i>shade</i> ,	<i>sh</i> .	azure,	<i>zh</i> .
<i>charm</i> ,	<i>ch</i> .	join,	<i>j</i> .
<i>tart</i> ,	<i>t</i> .	did,	<i>d</i> .
<i>thing</i> ,	<i>th</i> .	this,	<i>th</i> .
<i>link</i> ,	<i>k</i> .	gig,	<i>g</i> .

## IV.

## ALPHABETIC EQUIVALENTS.

**T**HE instructor will require the students to read or recite the Table of Alphabetic Equivalents, using the following formulá: The Alphabetic Equivalents of

<sup>1</sup> **Wh.**—To produce the oral element of *wh*, the student will blow from the center of the mouth—first compressing the lips, and then suddenly relaxing them while the air is escaping.

A first power are *ai, au, ay, e, ea, ee, ei, ey*; as in the words *gain, gauge, stray, melee', great, vein, they*.

## I. TONIC ELEMENTS.

For *ā, ai, au, ay, e, ea, ee, ei, ey*; as in *gain, gauge, stray, melee', great, vein, they*.

For *ā, ai, ua*; as in *plaid, guaranty*.

For *ā, au, e, ea, ua*; as in *haunt, sergeant, heart, guard*.

For *ā, au, aw, eo, ô, oa, ou*; as in *fault, hawk, George, cōrk, broad, bought*.

For *â, ai, ê, ea, ei*; as in *chair, thêre, swear, heir*.

For *ē, ea, ee, ei, eo, ey, î, ie*; as in *read, deep, ceil, people, key, valise, field*.

For *ë, a, ai, ay, ea, ei, eo, ie, u, ue*; as in *any, said, says, head, heifer, leopard, friend, bury, guess*.

For *ë, ea, î, o, ou, û, ue, y*; as in *earth, girl, word, scourge, bûrn, guerdon, myrrh*.

For *î, ai, ei, eye, ie, oi, ui, uy, ÿ, ye*; as in *aisle, sleight, eye, die, choir, guide, buy, my, rye*.

For *î, ai, e, ee, ie, o, oi, u, ui, ÿ*; as in *captain, pretty, been, sieve, women, tortoise, busy, buïld, hymn*.

For *ô, au, eau, eo, ew, oa, oe, oo, ou, ow*; as in *hart-boy, beau, yeoman, sew, coal, foe, door, soul, blow*.

For *ô, a, ou, ow*; as in *what, hough, knowledge*.

For *o, ew, oe, ôo, ou, u, ui*; as in *grew, shoe, spōon, soup, rude, fruit*.

For *û, eau, eu, ew, ieu, iew, ue, ui*; as in *beauty, feud, new, adieu, view, hue, juice*.

For *û, ô, oe, oo, ou*; as in *love, does, blood, young*.

For *u, o, ôo, ou*; as in *wolf, bōok, could*.

For *ou, ow*; as in *now*.

For *oi (āi), oy (ôÿ)*; as in *bōÿ*.

## II. SUBTONIC AND ATONIC ELEMENTS.

For *f, gh, ph*; as in *enough, nymph*.

For *j, ġ*; as in *gem, ġin*.

For *k, e, ch, gh, q*; as in *eole, eōnch, lough, etiquette*.

For *s, ç*; as in *cell*.

For *t, d, th, phth*; as in *danced, Thames, phthiſie*.

For *v, f, ph*; as in *of, Stephen*.

For *y, i*; as in *pinion*.

For *z, c, ç, x*; as in *suffice, roſe, xebec*.

For *zh, g, s*; as in *rouge, osier*.

For *ng, ŋ*; as in *anger, bank*.

For *ch, t*; as in *fustian*.

For *sh, c, çh, s, ss, t*; as in *ocean, çhaiſe, ſure, assure, martial*.

## V.

## ORAL ELEMENTS COMBINED.

AFTER the instructor has given a class thorough drill on the preceding tables as arranged, the following exercises will be found of great value, to improve the organs of speech and the voice, as well as to familiarize the student with different combinations of sounds.

As the *fifth* element represented by *a*, and the *third* element of *e*, are always immediately followed by the oral element of *r* in words, the *r* is introduced in like manner in these exercises. Since the *sixth* sound of *a*, when not a syllable by itself, is always immediately followed by the oral element of *f*, *n*, or *s*, in words, these letters are here employed in the same manner.

## I. TONICS AND SUBTONICS.

1. bā,	bă,	bä,	ba,	bâr,	báf;	bē,	bě,	bēr;
īb,	īb;	ōb,	ōb,	ob;	ūb,	ūb,	ub;	oub.
dā,	dă,	dä,	da,	dâr,	dás;	dē,	dě,	dēr;
īd,	īd;	ōd,	ōd,	od;	ūd,	ūd,	ud;	oud.
gā,	gă,	gä,	ga,	gâr,	gân;	gē,	gě,	gēr;
īg,	īg;	ōg,	ōg,	og;	ūg,	ūg,	ug;	oug.
2. jās,	jâr,	ja,	jä,	jă,	jā;	jēr,	jě,	jēr;
īj,	īj;	oj,	ōj,	oj;	uj,	ūj,	uj;	ouj.
lās,	lâr,	la,	lä,	lă,	lā;	lēr,	lě,	lēr;