

14. "Let us finish with a hornpipe, my brave little fellow; that's it—keep it up—keep it up."

15. The activity, glee, spirit, and accuracy with which this last order was obeyed, wound up the applause, in which all the musicians joined, to the highest pitch of admiration. Bijou himself seemed to feel the sacred thirst of fame, and shook his little plumes, and caroled a pæan, that sounded like the conscious notes of victory.

QUESTIONS.—1. Where was the English gentleman residing? 2. At what time? 3. What happened one day just after dinner? 4. What is said of the traveling German musicians? 5. What, of the bird-catcher? 6. What, of the famous canary bird? 7. How did the bird-catcher harangue the canary? 8. How did the bird act during this address? 9. What further took place between them? 10. How did the bird sing? 11. What did the musicians say of him? 12. How did the bird acknowledge their civility? 13. What were the next achievements?

LESSON XLIX.

WORDS FOR SPELLING AND DEFINING.

CA RESS' ING, fondling.	BAN' QUET, feast; rich treat.
COUN' TER FEIT, pretended.	DE PUTE', appoint.
IN' TER VAL, space between.	CON TRI BU' TION, amount given.
EX HIB' IT ING, showing off.	AG' I TATED, moved with feeling.
MIS' AN THROPE, hater of mankind.	DES' PERATE, given up to despair.
UN DIS. SEM' BLED, unfeigned.	TRIB' UTE, testimonial.
SYM' PA THIZ ED, sorrowed.	RAR' EST, most uncommon.
SENS I BIL' I TIES, feelings.	SO PHIST' IC AL, deceptive.
	PA RAD' ING, showy; ostentatious.

THE BIRD-CATCHER AND HIS CANARY.—CONTINUED.

1. "Thou hast done all my biddings bravely," said the master, caressing his feathered servant: "now, then, take a nap, while I take thy place."

2. Hereupon the canary went into a counterfeit slumber, first shutting one eye, then the other, then nodding, then dropping so much on one side, that the hands of several of

the company were stretched out to save him from falling; and, just as those hands approached his feathers, suddenly recovering, and dropping as much on the other.

3. At length, sleep seemed to fix him in a steady posture, whereupon the owner took him from his finger, and laid him flat on the table, where the man assured us he would remain in a good sound sleep, while he himself would have the honor to do his best to fill up the interval.

4. While the little bird was thus exhibiting, a huge, black cat, which, doubtless, had been on the watch from some unobserved corner, sprang upon the table, seized the poor canary in its mouth, and rushed out of the window in despite of all opposition. Though the dining-room was emptied in an instant, it was a vain pursuit; the life of the bird was gone, and its mangled body was brought in by the unfortunate owner in such dismay, accompanied by such looks and language, as must have awakened pity even in a misanthrope. He spread himself half-length over the table, and mourned his canary-bird with the most undissembled sorrow.

5. It is needless to observe, that every one of the company sympathized with him; but none more so than the band of musicians, who, being engaged in a profession that naturally keeps the sensibilities more or less in exercise, felt the distress of the poor bird-man with peculiar force. It was really a banquet to see these people gathering themselves into a knot, and, after whispering, wiping their eyes, and cheeks, depute one from among them to be the medium of conveying into the pocket of the bird-man, the very contribution they had just before received for their own efforts.

5. Having wrapped up their contribution, they contrived to put it into the poor man's pocket. As soon as he became aware of what they had done, he took from his pocket the little parcel they had rolled up, and brought out with it, by an unlucky accident, another little bag, at the sight of which he was extremely agitated; for it contained the

canary-seed, the food of the "dear, lost companion of his heart."

7. There is no giving language to the effect of this trifling circumstance upon the poor man; he threw down the contribution-money that he had brought from his pocket along with it, not with an ungrateful, but a desperate hand. He opened the bag, which was fastened with red tape, and, taking out some of the seed, put it to the very bill of the lifeless bird, exclaiming: (*pl.*) "No, poor Bijou! no; thou canst not peck any more out of this hand that has been thy feeding-place so many years; thou canst not remember how happy we both were when I bought this bag full for thee! Had it been filled with gold, thou hadst deserved it!"

8. "It *shall* be filled—and with gold," said the master of the house, "if I could afford it."

9. The good man rose from his seat, which had been long uneasy to him, and gently taking the bag, put into it some silver, saying, as he handed it to his nearest neighbor: "Who will refuse to follow my example? It is not a subscription for mere charity; it is a tribute to one of the rarest things in the whole world; namely, to real feeling, in this sophistical, pretending, parading age. If ever the passion of love and gratitude was in the heart of man, it is in the heart of that unhappy fellow; and whether the object that calls out such feelings be bird, beast, fish, or man, it is alike virtue, and ought to be rewarded."

QUESTIONS.—1. How did the canary counterfeit sleep? 2. What happened, while the canary was thus performing his feats? 3. How did the death of the bird affect the owner? 4. How did the musicians show their sympathy? 5. What happened to increase the poor man's sorrow? 6. How did the master of the house testify his regret? 7. What did he say to the company?

How, according to the notation mark, should the latter part of the 7th paragraph be read? See Part I. p. 40. Why are *p* and *a* doubled in the words *dropping*, *nodding*, while *k* and *m* remain single in *speaking*, *claiming*? See Sanders' Spelling Book, p. 167, Rule II. and Note I.

LESSON L.

WORDS FOR SPELLING AND DEFINING.

CYN' IC, surly person; snarler.	AS CET' I CISM, that which is peculiar to a hermit.
VIG' I LANT, watchful.	SU PER CIL' I OUS, haughty.
GEN E ROS' I TY, liberality.	IM' PU DENT, saucy; insolent.
DIS IN' TER EST ED NESS, unselfishness.	RE STRAIN' ED, checked; held in.
CRIT' I CISMS, strictures.	RE STOR' ED, brought back.
INN EN' DOES, indirect allusions.	CRA' TER, mouth of a volcano.
IN DIS CRIM' IN ATE LY, without distinction.	LA' VA, melted matter thrown from the mouth of a volcano.
HY POC' RI SY, dissimulation.	MIS' TLE TOE, plant that grows on trees.
TRANS FIX' ING, piercing through.	

THE CYNIC.

HENRY WARD BEECHER.

1. The Cynic is one who never sees a good quality in a man, and never fails to see a bad one. He is the human owl, vigilant in darkness and blind to light, mousing for vermin, and never seeing noble game. The cynic puts all human actions into only two classes—*openly* bad, and *secretly* bad.

2. All virtue and generosity and disinterestedness are merely the *appearance* of good, but selfish at the bottom. He holds that no man does a good thing, except for profit. The effect of his conversation upon your feelings, is to chill and sear them; to send you away sour and morose. His criticisms and innuendoes fall indiscriminately upon every lovely thing, like frost upon flowers.

3. "Mr. A," says some one, "is a religious man." He will answer: "Yes; on Sundays." "Mr. B has just joined the church: "Certainly; the elections are coming on." The minister of the gospel is called an example of diligence: "It is his trade." Such a man is generous:—"of other men's money." This man is obliging:—"to lull suspicion and cheat you." That man is upright:—"because he is green."

4. Thus, his eye strains out every good quality, and takes in only the bad. To him religion is hypocrisy, honesty a

preparation for fraud, virtue only want of opportunity, and undeniable purity, asceticism. The live-long day he will sit with sneering lip, uttering sharp speeches in the quietest manner, and in polished phrase, transfixing every character which is presented: "*His words are softer than oil, yet are they drawn swords.*"

5. All this, to the young, seems a wonderful knowledge of human nature; they honor a man who appears to have *found out mankind*. They begin to indulge themselves in flippant sneers; and, with supercilious brow, and impudent tongue, wagging to an empty brain, call to naught the wise, the long-tried, and the venerable.

6. I do believe that man is corrupt enough; but something of good has survived his wreck; something of evil, religion has restrained, and something partially restored; yet, I look upon the human heart as a mountain of fire. I dread its crater. I tremble when I see its lava roll the fiery stream.

7. Therefore, I am the more glad, if, upon the old crust of past eruptions, I can find a single flower springing up. So far from rejecting appearances of virtue in the corrupt heart of a depraved race, I am eager to see their light, as ever mariner was to see a star in a stormy night.

8. Moss will grow upon gravestones; the ivy will cling to the moldering pile; the mistletoe springs from the dying branch; and, God be praised, something green, something fair to the sight and grateful to the heart, will yet twine around, and grow out of the seams and cracks of the desolate temple of the human heart!

QUESTIONS.—1. What is the author's description of a cynic? 2. How are young people apt to regard the sneers and sarcasms of the cynic? 3. In what do they begin to indulge themselves? 4. With what observations on human nature does the piece conclude? 5. What is the literal meaning of the word *CYNIC*? *Ans.* Dog-like: the word being derived from a Greek word, meaning a dog. 6. In what part of the Bible may be found the passage quoted in the 4th paragraph?

LESSON LI.

WORDS FOR SPELLING AND DEFINING.

RE SIGN', yield; give up.	TIN' Y, very small; little.
MIS GIV' INGS, doubts.	AS PIR' ING, aiming at.
EL' O QUENCE, art of speaking well.	LANJ' LORD, proprietor.
PRE VAIL' overcome.	MOLD' ER ING, turning to dust.
PROF' FER ED, offered; tendered.	PAR' LEY, discourse; discussion.
WI' LY, cunning; crafty.	RE JECT', refuse; cast off.
TEN' ANT, occupant.	POL LUTE', defile; corrupt.
SNEER' ED, showed contempt.	IN SID' I OUS, deceitful; treacherous.

THE CROP OF ACORNS.

L. H. SIGOURNEY.

1. There came a man, in days of old,
To hire a piece of land for gold,
And urged his suit in accents meek,—
"One crop alone is all I seek;
The harvest o'er, my claim I yield,
And to its lord resign the field."
2. The owner some misgivings felt,
And coldly with the stranger dealt;
But found his last objection fail,
And honeyed eloquence prevail;
So took the proffered price in hand,
And, for "one crop," leased out the land.
3. The wily tenant sneered with pride,
And sowed the spot with acorns wide;
At first, like tiny shoots they grew,
Then broad and wide their branches threw;
But, long before those oaks sublime,
Aspiring reached their forest prime,
The cheated landlord moldering lay,
Forgotten, with his kindred clay.
4. O ye, whose years, unfolding fair,
Are fresh with youth and free from care,
Should vice or indolence desire
The garden of your souls to hire,
No parley hold—reject the suit,
Nor let one seed the soil pollute.

5. My child, the first approach beware;
 With firmness break the insidious snare,
 Lest, as the acorns grew and throve
 Into a sun-excluding grove,
 Thy sins, a dark o'ershadowing tree,
 Shut out the light of Heaven from thee.

*QUESTIONS.—1. What said the man who wanted to hire a field?
 2. How did the owner feel? 3. Did he take the price proffered?
 4. What did the wily tenant sow on the spot? 5. What became
 of the landlord before the oaks had their full growth? 6. What
moral does this piece yield? 7. What caution is given in the last
 stanza? 8. What is meant by "garden of your souls," 4th stanza?

LESSON LII.

WORDS FOR SPELLING AND DEFINING.

FUR' ROW ED, wrinkled.	{ A TON' ING, making atonement.
RANGE, row; rank; line.	{ E TER' NAL, everlasting.
UN CEAS' ING, continual.	{ EN THRON' ED, placed on a throne.
REALMS, dominions; kingdoms.	{ VO' TIVE, devoted; given by vow.

THE HOUR-GLASS.

JOHN QUINCY ADAMS.

1. Alas! how swift the moments fly!
 How flash the hours along!
 Scarce here, yet gone already by,—
 The burden of a song;
 See childhood, youth, and manhood pass,
 And age with furrowed brow;
 Time *was*—time *shall be*—drain the glass—
 But where in Time is Now?
2. Time is the measure but of change,
 No present hour is found;
 The Past, the Future, fill the range
 Of Time's unceasing round.
 Where then is *now*? In realms above,
 With God's atoning Lamb,
 In regions of eternal love,
 Where sits enthroned "I AM."

3. Then, Pilgrim, let thy joys and tears
 On Time no longer lean;
 But, henceforth, all thy hopes and fears,
 From earth's affections wean;
 To God let votive accents rise;
 With truth—with virtue live;
 So all the bliss that Time denies,
 Eternity shall give.

QUESTIONS.—1. What question is asked in the 1st stanza? 2. How
 is that question answered in the 2d? 3. What advice is given in
 the 3d? 4. What is meant by "drain the glass," 1st stanza?

LESSON LIII.

WORDS FOR SPELLING AND DEFINING.

FAC' UL TIES, mental abilities.	{ AP' PO SITE, suitable.
IM AG' IN ED, conceived.	{ COM MEND A' TION, praise.
IN CRED' I BLE, not to be believed.	{ FA CIL' I TY, easiness; readiness.
MAN' U AL, pertaining to the hand.	{ AT TRIB' U TED, ascribed.
CON CEP' TION, thought.	{ OB SERV' A BLE, noticeable.
EN DOW' MENTS, gifts; abilities.	{ EX TEM' PO RE, without previous
{ PLEAS' ANT RIES, sprightly say-	thought.
ings.	{ CO HER' ENT, consistent.
{ AP' O LOGUES, moral fables.	{ REA' SON ER, arguer.

PRACTICE MAKES PERFECT.

JOHN LOCKE.

1. We are born with faculties and powers capable almost
 of anything; such, at least, as would carry us farther than
 can be easily imagined; but it is only *the exercise of those*
powers, which gives us ability and skill in anything, and
 leads us toward perfection.
2. The feet of a dancing-master, and the fingers of a mu-
 sician, fall, as it were naturally, without thought or pains,
 into regular and admirable motions. Bid them change their
 parts, and they will in vain endeavor to produce like motions
 in the members not used to them, and it will require length
 of time and long practice to attain but some degree of a like
 ability.
3. What incredible and astonishing actions do we find

rope-dancers and tumblers bring their bodies to! not but that some, in almost all manual arts, are as wonderful; but I name those which the world takes notice of for such; because, on that very account, they give money to see them. All these admired motions, beyond the reach and almost the conception of unpracticed spectators, are nothing but the mere effects of use and industry in men, whose bodies have nothing peculiar in them from the amazed lookers-on.

4. As it is in the body, so it is in the mind; practice makes it what it is; and most even of those excellences which are looked on as natural endowments, will be found, when examined into more narrowly, to be the product of exercise, and to be raised to that pitch only by repeated actions. Some men are remarked for pleasantries in raillery, others for apologues and apposite diverting stories. This is apt to be taken for the effect of pure nature, and that the rather, because it is not acquired by rules, and those who excel in either of them, never purposely set themselves to the study of it, as an art to be learned.

5. But yet it is true, that, at first, some lucky hit which took with somebody, and gained him commendation, encouraged him to try again, inclined his thoughts and endeavors that way, till at last he insensibly got a facility in it without perceiving how; and that is attributed wholly to nature, which was much more the effect of use and practice.

6. I do not deny that natural disposition may often give the first rise to it; but that never carries a man far without use and exercise, and it is practice alone that brings the powers of the mind as well as those of the body to perfection. Many a good poetic vein is buried under a trade, and never produces anything for want of improvement.

7. We see the ways of discourse and reasoning are very different, even concerning the same matter, at court and in the university. And he that will go but from Westminster Hall to the Exchange, will find a different genius and turn in their ways of talking; and one cannot think

that all whose lot fell in the city, were born with different parts from those who were bred at the university or inns of court.

8. To what purpose all this, but to show that the difference so observable in men's understandings and parts, does not arise so much from the natural faculties as acquired habits? He would be laughed at, that should go about to make a fine dancer out of a country hedger, at past fifty. And he will not have much better success, who shall endeavor, at that age, to make a man reason well, or speak handsomely, who has never been used to it, though you should lay before him a collection of all the best precepts of logic or oratory.

9. Nobody is made anything by hearing rules, or laying them up in his memory; practice must settle the habit of doing without reflecting on the rule; and you may as well hope to make a good painter or musician, extempore, by a lecture and instruction in the arts of music and painting, as a coherent thinker, or strict reasoner, by a set of rules, showing him wherein right reasoning consists.

QUESTIONS.—1. What is necessary to lead our minds towards perfection? 2. What instances of expertness and grace are cited as the results of practice? 3. What qualities or traits of character, which are the mere effect of use and practice, are often accounted natural gifts? 4. Does the writer allow nature any share in the production of these traits? 5. Does any one ever become great in any calling by merely hearing or learning rules?

LESSON LIV.

WORDS FOR SPELLING AND DEFINING.

FRUGALITY, economy.	PRODIGALITY, wastefulness.
AUCTION, vendue; public sale.	PERPLEXITY, embarrassment.
DISCHARGE, pay.	BESTIR, put in action.
GRIEVIOUS, heavy; oppressive.	ESTATE, property; fortune.
COMMISSIONER, deputy; agent.	BAILIFF, under-sheriff.
ABATEMENT, deduction.	LEGACY, property left by will.
ABSOLUTELY, positively; really.	CABLE, rope or chain for holding vessels at rest.
SQUANDER, waste.	

HONESTY AND FRUGALITY LEAD TO WEALTH.

DR. FRANKLIN.

1. I stopped my horse lately, where a great number of people were collected at an auction of merchant's goods. The hour of the sale not being come, they were conversing on the badness of the times; and one of the company called to a plain, clean, old man, with white locks: "Pray, Father Abraham, what think you of the times? Will not these heavy taxes quite ruin the country? How shall we ever be able to pay them? What would you advise us to do?"

2. Father Abraham stood up and replied: "If you would have my advice, I will give it you in short; for, *A word to the wise is sufficient*, as Poor Richard says." They joined in desiring him to speak his mind, and gathering around him, he proceeded as follows:

3. "Friends," said he, "the taxes are, indeed, very heavy, and, if those laid on by the government were the only ones we had to pay, we might more easily discharge them; but we have many others, and much more grievous to some of us. We are taxed twice as much by our *idleness*, three times as much by our *pride*, and four times as much by our *folly*; and from these taxes the commissioners can not ease or deliver us, by allowing an abatement. However, let us hearken to good advice, and something may be done for us; *God helps them that help themselves*, as Poor Richard says.

4. "It would be thought a hard government, that should tax its people one-tenth part of their time to be employed in its service; but *idleness* taxes many of us much more; *sloth*, by bringing on diseases, absolutely shortens life. *Sloth, like rust, consumes faster than labor wears*; while the used key is always bright, as Poor Richard says. *But dost thou live life? then do not squander time; for that is the stuff life is made of*, as Poor Richard says. How much more than is necessary do we spend in sleep; forgetting, that *The sleeping fox catches no poultry*; and that *There will be sleeping enough in the grave*, as Poor Richard says.

5. "If time be of all things the most precious, wasting

time must be, as Poor Richard says, *the greatest prodigality*; since, as he elsewhere tells us, *Lost time is never found again*; and *what we call time enough, always proves little enough*. Let us, then, up and be doing, and doing to the purpose; so, by diligence, shall we do more with less perplexity.

6. "*Sloth makes all things difficult; but industry all easy*; and *he that riseth late must trot all day, and shall scarce overtake his business at night*; while *laziness travels so slowly, that Poverty soon overtakes him*. *Drive thy business, and let not that drive thee*, as Poor Richard says.

7. "So, what signifies wishing and hoping for better times? We may make these times better, if we bestir ourselves. *Industry need not wish*; and *he that lives upon hopes, will die fasting*. *There are no gains without pains*: then *help hands, for I have no lands*; or, if I have, they are smartly taxed. *He that hath a trade, hath an estate*; and *he that hath a calling, hath an office of profit and honor*, as Poor Richard says; but then the trade must be worked at, and the calling followed, or neither the estate nor the office will enable us to pay our taxes.

8. "If we are industrious, we shall never starve; for, *At the working man's house, hunger looks in; but dares not enter*. Nor will the bailiff or the constable enter; for *Industry pays debts, while despair increaseth them*. What though you have found no treasure, nor has any rich relation left you a legacy: *Diligence is the mother of good luck*, and *God gives all things to industry*.

*Then plow deep while sluggards sleep,
And you shall have corn to sell and keep.*

9. "Work while it is called to-day; for you know not how much you may be hindered to-morrow. *One to-day is worth two to-morrows*, as Poor Richard says; and further: *Never leave that till to-morrow, which you can do to-day*.

10. "If you were a servant, would you not be ashamed that a good master should catch you idle? Are you then your own master? Be ashamed to catch yourself idle, when

there is so much to be done for yourself, your family, and your country. Handle your tools without mittens: remember, that *The cat in gloves catches no mice*, as Poor Richard says. It is true, there is much to be done, and, perhaps, you are weak-handed; but stick to it steadily, and you will see great effects: for *Constant dropping wears away stones*; and, *By diligence and patience, the mouse ate in two the cable*.

11. "Methinks I hear some of you say: 'Must a man afford himself no leisure?' I will tell thee, my friend, what Poor Richard says: *Employ thy time well, if thou meanest to gain leisure; and since thou art not sure of a moment, throw not away an hour*. Leisure is time for doing something useful: this leisure the diligent man will obtain; but the lazy man, never; for *A life of leisure and a life of laziness, are two things*. Many, without labor, would live by their wit only; but they break for want of stock; whereas industry gives comfort, plenty, and respect. *Fly pleasures, and they will follow you*.

QUESTIONS.—1. What questions did one of the company at the auction, put to Father Abraham? 2. What was his reply? 3. Can you repeat some of the precepts given?

What rules for the different inflections in the first paragraph? What, for those in the 10th paragraph?

LESSON LV.

WORDS FOR SPELLING AND DEFINING.

O VER SEE', superintend.	STRAIT' EN ING, cramping.
OUT' GOES, expenditures.	CON VEN' IEN CES, accommoda-
IN' COMES, profits.	tions.
DI' ET, food.	EX TRAV' A GAN CES, things un-
MICK' LE, much.	necessary.
DAIN' TIES, delicacies.	CON SULT', take counsel of.
MORE O' VER, also; besides.	SUP PRESS', subdue.
FIN' ER IES, showy articles of	IN' FA MY, disgrace.
dress.	SU PER FLU' I TIES, extravagant
KNICK' KNACKS, trifles; toys.	things.
NEO' ES SARIES, things necessary.	VE RAC' I TY, truthfulness

INDUSTRY AND FRUGALITY LEAD TO WEALTH.—CON-
TINUED.

1. "But, with our industry, we must likewise be steady, and careful, and oversee our own affairs with our own eyes, and not trust too much to others; for, as Poor Richard says:

*I never saw an oft-removed tree,
Nor yet an oft-removed family,
That throve so well as those that settled be.*

2. "And again: *Three removes are as bad as a fire*; and again: *Keep thy shop, and thy shop will keep thee*; and again: *If you would have your business done, go; if not, send*. And again:

*He that by the plow would thrive,
Himself must either hold or drive.*

3. "And again: *The eye of a master will do more work than both his hands*; and again: *Want of care does us more harm than want of knowledge*; and again: *Not to oversee workmen, is to leave them your purse open*. Trusting too much to the care of others, is the ruin of many; for, *In the affairs of this world, men are saved, not by faith, but by the want of it*; but a man's own care is profitable; for, *If you would have a faithful servant, and one that you like, serve yourself*.

4. "A little neglect may breed great mischief; for want of a nail, the shoe was lost; for want of a shoe, the horse was lost; and, for want of a horse, the rider was lost, being overtaken and slain by the enemy; all for want of a little care about a horse-shoe nail.

5. "So much for industry, my friends, and attention to one's own business; but to these we may add frugality, if we would make our industry more certainly successful.

*Many estates are spent in the getting,
Since women for tea, forsook spinning and knitting,
And men for punch, forsook hewing and splitting.*

If you would be wealthy, think of saving as well as of getting.

The Indies have not made Spain rich; because her outgoes are greater than her incomes.

6. "Away, then, with your expensive follies, and you will not then have so much cause to complain of hard times, heavy taxes, and chargeable families. You may think, perhaps, that a little punch now and then, diet a little more costly, clothes a little finer, and a little entertainment now and then, can be no great matter; but remember: *Many a little makes a mickle*. Beware of little expenses: *A small leak will sink a great ship*, as Poor Richard says; and again: *Who dainties love, shall beggars prove*; and, moreover: *Fools make feasts, and wise men eat them*.

7. "Here you are all assembled at this sale of fineries and knick-knacks. You call them *goods*; but, if you do not take care, they will prove *evils* to some of you. You expect they will be sold cheap, and, perhaps, they may for less than cost; but, if you have no occasion for them, they must be dear to you. Remember what Poor Richard says: *Buy what thou hast no need of, and ere long thou shalt sell thy necessities*.

8. "And again: *At a great pennyworth pause awhile*. He means, that, perhaps, the cheapness is apparent only, and not real; or the bargain, by straitening thee in thy business, may do thee more harm than good. For, in another place, he says: *Many have been ruined by buying good pennyworths*.

9. "Again: *It is foolish to lay out money in a purchase of repentance*; and yet this folly is practiced every day at auctions, for want of minding the Almanac. Many a one, for the sake of finery on the back, has gone hungry, and half-starved their families. *Silks and satins, scarlets and velvets, put out the kitchen fire*, as Poor Richard says.

10. "These are not the necessities of life; they can scarcely be called the conveniences; and yet, only because they look pretty, how many want to have them! By these, and other extravagances, the genteel are reduced to poverty, and forced to borrow of those whom they formerly despised; but who, through industry and frugality, have maintained

their standing; in which case, it appears plainly, that *A plowman on his legs, is higher than a gentleman on his knees*, as Poor Richard says.

11. "Perhaps, they have had a small estate left them, which they knew not the getting of: they think, *It is day, and will never be night*; that a little to be spent out of so much, is not worth minding; but *Always taking out of the meat-tub, and never putting in, soon comes to the bottom*, as Poor Richard says; and then: *When the well is dry, they know the worth of water*. But this they might have known before, if they had taken his advice.

12. "If you would know the value of money, go and try to borrow some; for he that goes a borrowing, goes a sorrowing; as Poor Richard says; and, indeed, so does he that lends to such people, when he goes to get it back again. Poor Richard further advises and says:

*Fond pride of dress is sure a very curse;
Ere fancy you consult, consult your purse.*

13. "And again: *Pride is as loud a beggar as Want, and a great deal more saucy*. When you have bought one fine thing, you must buy ten more, that your appearance may be all of a piece; but Poor Richard says: *It is easier to suppress the first desire, than to satisfy all that follow it*. And it is as truly folly for the poor to ape the rich, as for the frog to swell in order to equal the ox.

*Vessels large may venture more,
But little boats should keep near shore.*

14. "It is, however, a folly soon punished; for, as Poor Richard says: *Pride that dines on vanity, sups on contempt*. *Pride breakfasted with Plenty, dined with Poverty, and supped with Infamy*. And, after all, of what use is this pride of appearance, for which so much is risked, so much is suffered? It can not promote health, nor ease pain; it makes no increase of merit in the person; it creates envy; it hastens misfortune.

15. "But what madness must it be to *run into debt*, for these superfluities? We are offered, by the terms of this sale, six months' credit; and that, perhaps, has induced some of us to attend it, because we can not spare the ready money, and hope now to be fine without it. But, ah! think what you do when you run into debt; you give to another power over your liberty.

16. "If you can not pay at the time, you will be ashamed to see your creditor; you will be in fear when you speak to him; you will make poor, pitiful, sneaking excuses, and, by degrees, come to lose your veracity, and sink into base, downright lying; for *The second vice is lying, the first is running into debt*, as Poor Richard says; and again, to the same purpose: *Lying rides upon Debt's back*; whereas a free-born, honest man, ought not to be ashamed nor afraid to see or speak to any one living. But poverty often deprives a man of all spirit and virtue. *It is hard for an empty bag to stand upright.*"

QUESTIONS.—1. What does Father Abraham say must be joined with industry? 2. How does he illustrate this? 3. Can you repeat some of the precepts which he gives? 4. Do you know who is meant by *Father Abraham* and *Poor Richard*?

LESSON LVI.

WORDS FOR SPELLING AND DEFINING.

BELLES, gay young ladies.	E VAD' ED, escaped; avoided.
EX CELL' ING, surpassing.	WITCH' ER Y, sorcery; enchantment.
WALTZ, kind of dance.	ARM' OR Y, place where arms are kept.
CO TIL' LON, a brisk dance, by eight persons.	POL' ISH ED, made smooth and glossy.
QUA DRILL', a game of cards.	CON' QUEST, victory; captivation.
VAUNT' ING LY, boastingly.	ROUT, crowd; fashionable assemblage.
WAR' BLES, sings.	CON VEN' ED, assembled.
RUS' TIC AL, pertaining to the country.	BE GUIL' ING, amusing.
DIT' TY, song.	BURN' ISH ED, polished.
EX' QUI SITE, exact; complete.	
PO' TENT, powerful.	

THE NEEDLE.

SAMUEL WOODWORTH.

1. The gay belles of fashion may boast of excelling
In waltz or cotillon, at whist or quadrille;
And seek admiration by vauntingly telling
Of drawing, and painting, and musical skill;
But give me the fair one, in country or city,
Whose home and its duties are dear to her heart,
Who cheerfully warbles some rustical ditty,
While plying the needle with exquisite art:
The bright little needle—"the swift-flying needle,
The needle directed by beauty and art.
2. If love have a potent, a magical token,
A talisman, ever resistless and true,—
A charm that is never evaded or broken,
A witchery certain the heart to subdue,—
'Tis this,—and his armory never has furnished
So keen and unerring, or polished a dart;
Let beauty direct it, so pointed and burnished,
And, oh! it is certain of touching the heart.
The bright little needle—"the swift-flying needle,
The needle directed by beauty and art.
3. Be wise, then, ye maidens, nor seek admiration
By dressing for conquest, and flirting with all;
You *never*, whate'er be your fortune or station,
Appear half so lovely at rout or at ball,
As gayly convened at a work-covered table,
Each cheerfully active and playing her part,
Beguiling the task with a song or a fable,
And plying the needle with exquisite art:
The bright little needle—"the swift-flying needle,
The needle directed by beauty and art.

QUESTIONS.—1. In what terms does the author express his admiration of those ladies that "ply the needle"? 2. What advice in the 3d stanza does he give to young ladies? 3. What celebrated piece, by the same author, in the same measure? *Ans.* "*The Old Oaken Bucket.*"

How, according to the notation marks, should the latter part of each stanza be read? How many accented syllables in each line of this poetry? What is such kind of poetry called?

LESSON LVII.

WORDS FOR SPELLING AND DEFINING.

FASH'ION, mode; custom.	IN TOL'ERANT, tyrannical
BREED'ING, bringing up.	PAS'SION, strong feeling.
FAITH'LESSLY, falsely.	IN TENSE', vehement; ardent.
AFFECTS', pretends.	IM PULS'ES, motives; instincts
NO'BLE MAN, person of noble rank.	TEM'PERED, moderated.
	COR'DIAL, kind; affectionate.

NATURE'S NOBLEMAN.

MARTIN F. TUPPER.

1. Away with false fashion, so calm and so chill,
Where pleasure itself can not please;
Away with cold breeding, that faithlessly still
Affects to be quite at its ease;
For the deepest in feeling is highest in rank,
The freest is first in the band,
And nature's own Nobleman, friendly and frank,
Is a man with his heart in his hand!
- 2 Fearless in honesty, gentle, yet just,
He warmly can love and can hate,
Nor will he bow down with his face in the dust,
To fashion's intolerant state;
For best in good breeding, and highest in rank,
Though lowly or poor in the land,
Is nature's own Nobleman, friendly and frank,
The man with his heart in his hand!
3. *His* fashion is passion, sincere and intense,
His impulses, simple and true;
Yet tempered by judgment, and taught by good sense,
And cordial with me, and with you;
For the finest in manners, as highest in rank,
Is *you*, man! or *you*, man! who stand
Nature's own Nobleman, friendly and frank,
A man with his heart in his hand!

QUESTIONS.—1. What is the author's description of the character whom he designates as "nature's nobleman"? 2. What is meant by the line,—“The man with his heart in his hand”?

LESSON LVIII.

WORDS FOR SPELLING AND DEFINING.

DISCUSS'ING, debating; arguing.	SIG NIF'ICANTLY, meaningly.
OR' DI NARY, common; usual.	DE CID'EDLY, positively.
AN' GUISH, extreme pain.	AP PRE HEND', think; suppose.
CON DEM NA' TION, reproof.	VI' ANDS, food; victuals.
DO MES' TIC, pertaining to home.	GRUDG'INGLY, unwillingly.
E CON' O MY, frugality; saving.	NUR' TUR ED, fostered.
SCANT' I NESS, insufficiency.	EF FEM' I NATE, weak; unmanly.
PHIL AN THROP' IC, benevolent.	AP PLI' AN CES, agencies; means.
EM PRISE', undertaking.	CAS' U AL, accidental.
IN TER RUPT', stop; hinder.	OC CA' SION ED, caused.

THE FALSE POSITION.

KNICKERBOCKER MAG.

Uncle. What do you mean, Anne, by the “under-current,” which you and James appear to be so warmly discussing?

Anne. I was saying, Uncle, that there are a great many persons who suffer keenly from poverty; not truly for want of bread, or clothing, or even the ordinary comforts, and, I might add, many of the luxuries of life.

Uncle. Well, what kind of poverty is that which affords all the needful things, and many of the enjoyments of luxury? I'm like James; I can not see the “suffering” you talk about.

Anne. It is the *anguish* that settles upon the heart of every *honest* man, when he feels that he is *living beyond his means*.

Uncle. No man has a right to do that; it is dishonest, and should receive condemnation rather than pity.

Anne. Yes; that's very well; but, for all you say, there are hundreds and thousands all through our cities and country, who do it, and are forced by circumstances so to live on from year to year, outwardly maintaining the appearance of rank and wealth; when, could we glide into the bosom of their every-day domestic economy, we should see heart-burnings, and toil, and scantiness, such as the world does