LESSON LVII.

WORDS FOR SPELLING AND DEFINING.

FASH′ ION, mode; custom.
BREED′ ING, bringing up.
FAITH′ LESS LY, falsely.
AF FECTS′, pretends.
NO′ BLE MAN, person of noble rank.
IN TOL′ ER ANT, tyrannical
PAS′ SION, strong feeling.
IN TENSE′, vehement; ardent.
IM PULS′ ES, motives; instincts
TEM′ PER ED, moderated.
COR′ DI AL, 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.

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

not dream of. This is looking a little into the *under-current*, the every-day self-denial, the late waking at night of the weary wife, helping to support the outward dignity and appearance of her large family of children.

Uncle. Everybody must pay the price of pride; this weary wife you speak of, I suppose, is some poor man's wife, who is working her fingers off, in the vain endeavor to make her family appear as richly clad, as that of some wealthy neighbor. Come, Anne, what philanthropic emprise have you afloat?

Anne. None; you are like every other man, and interrupt me, and gather up the corners of your mouth, winking so significantly, if any one is near, as much as to say: "Let the woman talk—she is harmless." It was no poor man's wife at all; far from it. I think the families of such are the most independent, often the best informed, and decidedly the happiest class our country can boast of. It was of a *race*, a strong vein of which runs through the whole extent of our land; it is composed of the *sons of the rich*, who are poor themselves.

Uncle. It's their own fault, then; let *them* make money, as probably their fathers and grandfathers have done before them.

Anne. They can not, I apprehend.

Uncle. Why?

Anne. "Why?"—because the children of the rich are too often indulged in *idleness;* I might say their lullaby-songs breathe it; their childhood sports foster it; their fathers' tables and dainty viands continue its easy growth. The youth of the rich enter manhood with idleness stamped upon their very natures; *then* comes the cruelty; *then* begins the suffering. Manhood has brought a yearning for a position in the world. The father, often grudgingly, gives a capital for business, and says, as you do now: "Go to work, and make your own way in the world. The world is large and the picking good;" and with this "God-speed," life is begun.

Uncle. Well, what more do you want?

Anne. I want all those hours of idleness, wherein were nurtured effeminate dispositions, all those dainty viands that have sapped the energies of the son, all those nameless appliances of refinement, which have grown to be the very necessaries of life, and which have strengthened their hold upon his nature with his strength, to be charged in the grand Day-Book and Ledger account, to the father, as *his* share of providing for the future misery of many a young merchant.

Uncle. Well, Anne, you have made out a pretty clear case, and I'm half inclined to think you are right; but, surely, in nine cases out of ten, it is the fault of individuals alone, which causes the unhappiness in the domestic world. There is but a slight difference between the rich man and the poor, if each lives within his means, irrespective of circumstances.

Anne. You are willing, then, to acknowledge what I was saying to James, had *some* truth in it, and that there is an *under-current* of deep distress, oftentimes, where, to a casual observer, everything is bright and cheerful, and that this distress is frequently occasioned by assuming and endeavoring to maintain a "FALSE POSITION."

LESSON LIX.

WORDS FOR SPELLING AND DEFINING.

CON STER NA′ TION, terror.
DE TAIL′, relate; narrate.
HAR POON′ ERS, those who throw the harpoon, or whale-dart.
EX PLOR′ ING, searching for discoveries.
SQUAD′ RON, ships in company.
NAR′ RA TIVE, account.
FLOUN′ DER ING, struggling violently.
EX′ TRI CATE, disengage.
CON TOR′ TIONS, writhings.
AN NOY′ ANCE, something vexatious.
THROES, pangs; severe pains.
BE TOK′ EN ING, showing.
DYE′ ING, staining; coloring.
FLOUN′ DER INGS, strugglings.
PER TI NA′ CIOUS, stubbornly persevering.
TUR′ BU LENCE, tumult
BAITS, attacks; harasses.
IN STINC′ TIVE, natural.
UN RE LENT′ ING, cruel

ENEMIES OF THE WHALE.

H. T. CHEEVER.

1. The only natural enemies the whale is known to have, are the sword-fish, thrasher, and killer. This latter is itself a species of whale, that has sharp teeth, and is exceedingly swift in the water, and will bite and worry a whale until quite dead. When one of them gets among a *gam*, or school of whales, he spreads great consternation, and the timid creatures fly every way, like deer chased by the hounds, and fall an easy prey to whale-boats that may be near enough to avail themselves of the opportunity.

2. I have heard a captain detail, with interest, a scene of this kind, in which the killers and harpooners were together against the poor whale, and the killers actually succeeded in pulling under and making off with a prize which the whalemen thought themselves sure of. In the United States exploring squadron, on board the Peacock, as we learn from the narrative of Commander Wilkes, they witnessed a sea-fight between a whale and one of these enemies. The sea was quite smooth, and offered the best possible view of the combat.

3. First, at a distance from the ship, a whale was seen floundering in a most extraordinary way, lashing the smooth sea into a perfect foam, and endeavoring, apparently, to extricate himself from some annoyance. As he approached the ship, the struggle continuing, and becoming more violent, it was perceived that a fish, about twenty feet long, held him by the jaw: his spoutings, contortions, and throes, all betokening the agony of the huge monster.

4. The whale now threw himself at full length upon the water with open mouth: his pursuer still hanging to his under jaw, the blood issuing from the wound dyeing the sea for a long distance round. But all his flounderings were of no avail; his pertinacious enemy still maintained his hold, and was evidently getting the advantage of him. Much alarm seemed to be felt by the many other whales about

Such was the turbulence with which they passed, that a good view could not be had of them, to make out more nearly the description.

5. These fish attack a whale in the same way that a dog baits a bull, and worry him to death. They are endowed with immense strength, armed with strong, sharp teeth, and, generally, seize the whale by the lower jaw. It is said the only part they eat of them, is the tongue. The sword-fish and thrasher have been, also, seen to attack the whale together; the sword-fish driving his tremendous weapon into the body from beneath upward, and the thrasher fastened to his back, and giving him terrific blows with his flail.

6. The thrasher having no power to strike through the water, it has been observed by all who have witnessed these strange combats, that it seems to be the instinctive war policy of the sword-fish to make his attack from below: thus causing the whale to rise above the surface, which, under the goad of the cruel sword of the enemy, he has been known to do, to a great hight: the unrelenting thrasher meanwhile holding on like a leech, and dealing his blows unsparingly through the air, with all the force of his lengthy frame.

QUESTIONS.—1. What are the natural enemies of the whale? 2. Can you describe the killer? 3. What effect does the presence of the killer produce among a school of whales? 4. Can you describe the sea-fight mentioned in Wilkes' narrative? 5. How do the sword-fish and the thrasher attack the whale?

LESSON LX.

WORDS FOR SPELLING AND DEFINING.

NA′ TIVE, pertaining to the place of birth.
OF YORE, of old time; long ago.
TEM′ PESTS, violent storms.
WROUGHT, worked.
WRETCH′ ED NESS, unhappiness.
TRACK′ LESS, without tracks, or traces.
SUB SIDE′, become calm.
UN RUF′ FLED, undisturbed.
MIR′ ROR ED reflected, as in a mirror.

MY NATIVE BAY.

ANON.

1. My native bay is calm and bright
As e'er it was of yore,
When, in the days of hope and love,
I stood upon its shore;
The sky is glowing, soft and blue,
As once in youth it smiled,
When summer seas and summer skies
Were always bright and mild.

2. The sky—how oft hath darkness dwelt
Since then upon its breast!
The sea—how oft have tempests broke
Its gentle dream of rest!
So, oft hath darker woe come o'er
Calm, self-enjoying thought;
And passion's storms a wilder scene
Within my bosom wrought.

3. Now, after years of absence, passed
In wretchedness and pain,
I come and find those seas and skies
All calm and bright again.
The darkness and the storm from both
Have trackless passed away;
And gentle, as in youth, once more
Thou seem'st, my native bay!

4. O! that like thee, when toil is o'er,
And all my griefs are past,
This troubled bosom might subside
To peace and joy at last!
And while it lay all calm, like thee,
In pure, unruffled sleep,
Oh! might a Heaven as bright as this,
Be mirrored in its deep!

QUESTIONS.—1. What reflections arise in the mind of the speaker on beholding his native bay? 2. What wish, in the last stanza? What pause after *sky* and *sea*, 2d stanza? See p. 43. With what different modulation, should the last stanza be read?

LESSON LXI.

WORDS FOR SPELLING AND DEFINING.

SUS PI′ CION, act of suspecting.
CRIM′ IN AL, guilty person.
JU′ RY, a body of men sworn to deliver truth upon evidence.
PLIGHT′ ED, pledged.
OB′ LO QUY, reproach; digrace.
FREAK, caprice; sudden fancy.
PRE′ CEPT, rule of conduct.
RE PROACH′, rebuke; blame.
STUR′ DY, hardy; stout.

JUDGE NOT.

ANON.

I.

Judge not!—though clouds of seeming guilt may dim thy brother's fame;
For fate may throw suspicion's shade upon the brightest name;
Thou canst not tell what hidden chain of circumstances may
Have wrought the sad result that takes an honest name away.
JUDGE NOT!

II.

Judge not!—the vilest criminal may rightfully demand
A chance to prove his innocence by jury of his land;
And, surely, one who ne'er was known to break his plighted word,
Should not be hastily condemned to obloquy unheard.
JUDGE NOT!

III.

Judge not!—thou canst not tell how soon the look of bitter scorn
May rest on thee, though pure thy heart as dew-drops in the morn.
Thou dost not know what freak of fate may place upon thy brow
A cloud of shame to kill the joy that rests upon it now.
JUDGE NOT!

IV.

Judge not!—but rather in thy heart let gentle pity dwell:
Man's judgment errs, but there is One who "doeth all things well."
Ever, throughout the voyage of life, this precept keep in view:
"Do unto others as thou wouldst that they should do to you."
JUDGE NOT!

V.

Judge not.—for one unjust reproach an honest heart can feel,
As keenly as the deadly stab made by the pointed steel.
The worm will kill the sturdy oak, though slowly it may die,
As surely as the lightning stroke swift rushing from the sky.
JUDGE NOT!

LESSON LXII.

WORDS FOR SPELLING AND DEFINING.

A BUT′ MENTS, solid piers to support the ends of a bridge.
BUL′ WARKS, fortifications.
IM PRESS′ IVE, affecting.
EX PLOIT′, feat; deed.
PHYS′ IC AL, bodily; muscular.
IL LUS′ TRATES, explains.
OB LIV′ I ON, forgetfulness.
PRED E CES′ SORS, those that precede.
EX ULT A′ TION, joy; triumph.
IN I′ TIALS, first letters of words.
HI E RO GLYPH′ ICS, symbolic characters.
A BYSS′, great depth; gulf.
DE PICT′ ED, painted; described
DI LEM′ MA, choice of alternatives.
AN TIC′ I PA TED, conceived beforehand.
CA TAS′ TRO PHE, calamity.
E CON′ O MI ZES, uses sparingly.
IN VOL′ UN TA RY, spontaneous.

1. ALEXANDER, surnamed the Great, son of Philip of Macedon, was born B. C. 356, and died B. C. 323.

2. CAIUS JULIUS CÆSAR, the first Roman Emperor, and one of the greatest of generals, orators, and writers, that Rome ever produced, was assassinated in the Senate-House, in the year B. C. 43, and in the 56th year of his age.

3. NAPOLEON BONAPARTE, Emperor of the French, and the greatest military genius of either ancient or modern times, was a native of Corsica. He was born A. D. 1769, and died in exile on the Island of St. Helena, on the 5th of May, 1821.

4. MAJOR-GENERAL EDWARD BRADDOCK, was commander of the British army, in the expedition against the French and Indians, on the Ohio, in 1775. By disregarding the advice of Washington, he fell into an ambuscade, while advancing to invest Fort du Quesne, (now Pittsburg,) and was mortally wounded.

THE AMBITIOUS YOUTH.

ELIHU BURRITT.

1. The scene opens with a view of the great Natural Bridge, in Virginia. There are two or three lads standing in the channel below, looking up with awe to that vast arch of unhewn rocks which the Almighty bridged over those everlasting abutments, "when the morning stars sang together." The little piece of sky, that is spanning those measureless piers, is full of stars, though it is mid-day. It is a thousand feet from where they stand, up those perpendicular bulwarks of limestone, to the key rock of that vast arch, which appears to them only of the size of a man's hand.

2. The silence of death is rendered more impressive by the little stream that falls, from rock to rock, down the channel, where once the waters of a Niagara may have rushed in their fury. The sun is darkened, and the boys have uncovered their heads instinctively, as if standing in the presence-chamber of the Majesty of the whole earth. At last, this feeling of awe wears away; they begin to look around them; they find that others have been there, and looked up with wonder to that everlasting arch.

3. They see the names of hundreds cut in the limestone abutments. A new feeling comes over their young hearts, and their jack-knives are in their hands in an instant. "What man hath done, man can do," is their watch-word; and, fired with this noble spirit, they draw themselves up, and carve their names above those of a hundred, tall, full-grown men, who have been there before them.

4. They are all satisfied with this exploit of physical exertion, except *one*, whose example illustrates perfectly the forgotten truth, that there is no royal road to intellectual eminence. This ambitious youth sees a name, just above his reach,—a name that will be green in the memory of the world, when those of [1]Alexander, [2]Cæsar, and [3]Bonaparte, shall rot in oblivion. It was the name of WASHINGTON. Before he marched with [4]Braddock to that fatal field, *he* had been there, and left his name a foot above all his predecessors. It was a glorious thought of the boy, to write his name side by side with the great "FATHER OF HIS COUNTRY."

5. He grasps his knife with a firmer hand, and, clinging to a little jutting crag, he cuts a gain into the limestone, about a foot above where he stands; he then reaches up, and cuts another for his hands. 'Tis a dangerous feat; but, as he puts his feet and hands into these gains, and draws himself up carefully to his full length, he finds himself, to his inexpressible exultation, a foot above every name that was ever chronicled in that mighty wall.

6. While his companions are regarding him with concern and admiration, he cuts his name in rude capitals, large and deep, into that flinty album. His knife is still in his hand, and strength in his sinews, and a new created aspiration in his heart. Again he cuts another niche, and again he carves his name in larger capitals.

7. This is not enough. Heedless of the entreaties of his companions, he cuts and climbs again. The graduations of his ascending scale grow wider apart. He measures his length at every gain, and marks his ascent with larger initials and stronger hieroglyphics. The voices of his friends wax weaker and weaker, and their words are, finally, lost on his ear.

8. He now, for the last time, casts a look beneath him. Had that glance lasted a moment, that moment would have been his last. He clings with a convulsive shudder to his little niche of rock. An awful abyss, such a precipice as Gloster's son depicted to his blind father, awaits his almost certain fall. He is faint from severe exertion, and trembling from the sudden view of the dreadful destruction to which he is exposed.

9. His knife is worn half way to the haft. He can hear the voices, but not the words of his terror-stricken companions below. What a moment! What a meager chance to escape destruction! There is no retracing his steps. It is impossible to put his hands in the same niche with his feet, and retain his slender hold for a moment. His companions instantly perceive this new and fearful dilemma, and await his fall with emotions that "freeze their young blood."

10. He is too high, too faint, to ask for his father and mother, his brother and sister, to come and witness or avert his destruction. But one of his companions anticipated his desire; he knows what yearnings come over the human heart, when the King of Terrors shakes his sword at his victim, at any time or place. Swift as the wind, he bounds

down the channel, and the situation of the fated boy is told upon his father's hearth-stone.

11. Minutes of almost eternal length roll on, and then there are hundreds standing in the rocky channel, and hundreds on the bridge above, all holding their breath, and awaiting the affecting catastrophe. The poor boy hears the hum of new and numerous voices, both above and below. He can just distinguish the tones of his father, who is shouting with all the energy of despair: "*William!* WILLIAM! don't look down! Your mother, and Henry, and Harriet, are all here praying for you. Don't look down! Keep your eye toward the top!"

12. The boy did *not* look down. His eye is fixed like a flint toward Heaven, and his young heart on him who reigns there. He grasps again his knife. He cuts another niche, and another foot is added to the hundreds that remove him from the reach of human help below. How carefully he uses his wasting blade! How anxiously he selects the softest places in that vast pier! How he avoids every flinty grain! How he economizes his physical powers! resting a moment at each gain he cuts!

13. How every motion is watched from below! There stand his father, mother, brother and sister, on the very spot, where, if he falls, he will not fall alone. The sun is now half way down the west. The lad has made fifty additional niches in that mighty wall, and now finds himself directly under the middle of that vast arch of rocks, and earth, and trees.

14. He must now cut his way in a new direction to get from under this overhanging mountain. The inspiration of hope is flickering out in his bosom; its vital heat is fed by the increasing shouts of hundreds perched upon cliffs and trees, and others who stand with ropes in their hands above, or with ladders below. Fifty gains more must be cut, before the longest rope can reach him. His wasting blade strikes again into the limestone.

15. A spy-glass below watches and communicates to the

multitude every mark of that faithful knife. The boy is emerging painfully, foot by foot, from under that lofty arch. Spliced ropes are ready in the hands of those who are leaning over the outer edge of the bridge. Two minutes more and all will be over. That blade is worn up to the last half inch. The boy's head reels; his eyes are starting from their sockets; his last hope is dying in his breast; his life must hang upon the next gain he cuts.

16. At the last faint gash he makes, his knife, his faithful knife, drops from his little nerveless hand, and ringing along down the precipice, falls at his mother's feet. An involuntary groan of despair runs, like a death-knell, through the channel below, and then all is still as the grave. At the hight of nearly a thousand feet, the devoted boy lifts his hopeless heart, and closing eyes to commend his soul to God.

17. While he thus stands for a moment reeling, trembling, toppling over into eternity, a shout from above falls on his ear. The man who is lying with half his body projecting over the bridge, has caught a glimpse of the boy's shoulders, and a smothered exclamation of joy has burst from his lips. Quick as thought, the noosed rope is within reach of the sinking youth. No one breathes; half unclosing his eyes, and, with a faint convulsive effort, the boy drops his arms through the noose.

18. Darkness comes over him, and with the words God and mother on his lips, just loud enough to be heard in Heaven, the tightening rope lifts him out of his last shallow niche. The hands of a hundred men, women, and children, are pulling at that rope, and the unconscious boy is suspended and swaying over an abyss, which is the closest representation of eternity, that has yet been found in hight or depth.

19. Not a lip moves while he is dangling there; but, when a sturdy Virginian draws up the lad, and holds him up in his arms in view of the trembling multitude below, such shouting, such leaping for joy, such tears of gratitude, such

notes of gladness as went up those unfathomable barriers, and were reiterated and prolonged by the multitude above, were alone akin to those which angels make, when a straying soul comes home to God!

QUESTIONS.—1. Where is the scene laid in this piece? 2. What was the first inducement to the boy to make the dangerous ascent? 3. What direction did his father give him when he saw his situation? 4. How did he finally escape destruction? 5. Is not inordinate ambition apt to lead people into dangerous enterprises?

LESSON LXIII.

WORDS FOR SPELLING AND DEFINING.

WIST′ FUL, attentive; earnest.
HOARD′ ED, treasured up.
IM′ PLE MENT, tool; utensil.
MATE′ RI AL, consisting of matter.
RE BOUND′ ING, springing back.
TROM′ BONE, deep-toned trumpet.
CON SPIRE′, join together; unite.
SUC CEED′, follow in order.
STAUNCH, sound; firm; strong.
SOLVE, explain; unfold.
PROB′ LEM, question to be solved.
GIM′ CRACK, trivial contrivance.
RE VOLVE′, turn, or roll round.
SO NO′ ROUS, loud sounding.

THE YANKEE BOY.

JOHN PIERPONT.

1. The Yankee boy, before he's sent to school,
Well knows the mysteries of that magic tool,
The pocket-knife. To that his wistful eye
Turns, while he hears his mother's lullaby;
His hoarded cents he gladly gives to get it,
Then leaves no *stone* unturned till he can whet it;
And, in the education of the lad,
No little part that implement hath had.

2. His pocket-knife to the young whittler brings
A growing knowledge of material things.
Projectiles, music, and the sculptor's art,
His chestnut whistle, and his shingle dart,
His elder pop-gun, with his hickory rod,
Its sharp explosion and rebounding wad,

His corn-stalk fiddle, and the deeper tone
That murmurs from his pumpkin leaf trombone,
Conspire to teach the boy.

3 To these succeed
His bow, his arrow of a feathered reed,
His wind-mill, raised the passing breeze to win,
His water-wheel, that turns upon a pin;
Or, if his father lives upon the shore,
You'll see his ship, beam ends upon the floor,
Full rigged, with raking masts and timbers staunch,
And waiting, near the wash-tub, for a launch.

4. Thus, by his genius and his jack-knife driven,
Ere long he'll solve you any problem given;
Make any gim-crack, musical or mute,
A plow, a coach, an organ, or a flute;
Make you a locomotive, or a clock,
Cut a canal, or build a floating dock,
Or lead forth beauty from a marble block;
Make anything, in short, for sea or shore,
From a child's rattle to a seventy-four.
Make it, said I? Ay, when he undertakes it,
He'll make the thing, and the machine that makes it.

5. And, when the thing is made, whether it be
To move on earth, in air, or on the sea,
Whether on water, o'er the waves to glide,
Or upon land, to roll, revolve, or slide;
Whether to whirl or jar, to strike or ring,
Whether it be a piston or a spring,
Wheel, pulley, tube sonorous, wood or brass,
The thing designed shall surely come to pass;
For, when his hand's upon it, you may know
That there's *go* in it, and he'll *make* it go.

QUESTIONS.—1. What is the "magic tool," alluded to in this piece? 2. How does the Yankee boy use it? 3. In what way does this early use of the pocket-knife seem to inform his mind? 4. Does the Yankee usually succeed in his contrivances when he becomes a man? 5. Might not his example teach perseverance and industry? Why the rising inflection on *it*, 4th stanza? What Rule?

LESSON LXIV.

WORDS FOR SPELLING AND DEFINING.

VER′ DANT, green.
CAS′ TLED, furnished with castles.
AN′ CIENT, old; antique.
PEN′ SIVE, musing; thoughtful.
ROY′ AL, kingly; princely.
FORG′ ED, formed; made.

MY COUNTRY.

GEO. W. BETHUNE.

1 My country, oh! my country,
My heart still sighs for thee,
And many are the longing thoughts
I send across the sea.
My weary feet have wandered far,
And far they yet must roam;
But, oh! whatever land I tread,
My heart is with my home.

2. The fields of merry England
Are spreading round me wide,
The verdant vales and castled steep,
In all their ancient pride;
But give me to my own wild land,
Beyond the soft sea's foam,
For there, amid her forests free,
My spirit is at home.

3 I've listened, at the sunset hour,
To the songs of merry France,
And smiled to see her peasants glad
In the evening's cheerful dance;
But sadness chased away the smile,
As I thought, far o'er the sea,
Of the pensive group around the hearth,
Whose hearts were sad for me.

4 There's no home like my own home,
Across the dark blue sea;
The land of beauty and of worth,
The bright land of the free.

Where royal foot hath never trod,
Nor bigot forged a chain;
Oh! would that I were safely back
In that bright land again!

QUESTIONS.—1. What difference does the writer find in the scenes at home and those abroad? 2. What feeling or spirit is prominent in this piece?

LESSON LXV.

WORDS FOR SPELLING AND DEFINING.

ATTACH' MENT, fidelity; affection.
RE TEN' TIVE, having power to retain.
DIS CLOS' URES, discoveries.
AP PRE HEND' ED, seized.
AN' EC DOTE, story; incident.
EN TER TAIN' ED, held; cherished.
TREACH' ER OUS LY, faithlessly.
IN TER FER' ENCE, intermeddling.
AP PEAS' ED, allayed; satisfied.
CEM' E TER IES, burial-places.
IN TENS' I TY, extreme degree.
IN TER' RO GA TED, questioned.
CON VIC' TION, strong belief.
PLAINT' IFFS, the parties that make complaint; accusers.
DE FEND' ANTS, parties that oppose a complaint or charge.
WEAP' ON, instrument of defense or attack.
COM BAT' ANTS, opponents in battle.
DIS EN TAN' GLE, disengage.
A VOW' ED, owned; confessed.

1. PLU' TARCH, a celebrated Greek writer, famous for his history of the Lives of Great Men of Antiquity, was born in Chæronea, in Bœotia, about fifty years after the birth of Christ.

2. PYR' RHUS, king of Epirus, the ablest general of his time, was born about the year B. C. 318, and died B. C. 272.

ATTACHMENT OF DOGS TO THEIR MASTERS.

CHAMBERS' MIS.

1. The attachment of the dog to his master, becomes a ruling passion, and, united with a retentive memory, has led to some remarkable disclosures of crime. We are told by [1]Plutarch of a certain Roman slave, in the civil wars, whose head nobody durst cut off, for fear of the dog that guarded his body, and fought in his defense.

2. It happened that king [2]Pyrrhus, traveling that way, observing the animal watching over the body of the deceased, and, hearing that he had been there three days without meat or drink, yet would not forsake his master,

ordered the body to be buried, and the dog preserved and brought to him.

3. A few days afterward, there was a muster of the soldiers, so that every man was forced to march in order before the king. The dog lay quietly by him for some time; but, when he saw the murderers of his late owner pass by, he flew upon them with extraordinary fury, barking, and tearing their garments, and frequently turning about to the king; which both excited the king's suspicion and the wonder of all who stood about him. The men were, in consequence, apprehended, and, though the circumstances which appeared in evidence against them were very slight, they confessed the crime, and were accordingly punished.

4. An old writer mentions a similar case of attachment and revenge which occurred in France, in the reign of Charles V. The anecdote has been frequently related, and is as follows: A gentleman named Macaire, an officer in the king's body guard, entertained, for some reason, a bitter hatred against another gentleman, named Aubrey de Montdidier, his comrade in service. These two having met in the forest of Bondis, near Paris, Macaire took an opportunity of treacherously murdering his brother officer, and buried him in a ditch.

5. Montdidier was unaccompanied at the moment, excepting by a greyhound, with which he had probably gone out to hunt. It is not known whether the dog was muzzled, or from what other cause it permitted the deed to be accomplished without its interference. Be this as it may, the hound lay down on the grave of its master, and there remained till hunger compelled it to rise.

6. It then went to the kitchen of one of Aubry de Montdidier's dearest friends, where it was welcomed warmly, and fed. As soon as its hunger was appeased, the dog disappeared. For several days this coming and going was repeated, till, at last, the curiosity of those who saw its movements was excited, and it was resolved to follow the

animal, and see if anything could be learned in explanation of Montdidier's sudden disappearance.

7. The dog was accordingly followed, and was seen to come to a pause on some newly turned-up earth, where it set up the most mournful wailings and howlings. These cries were so touching, that passengers were attracted; and, finally, digging into the ground at the spot, they found the body of Aubry de Montdidier. It was raised and conveyed to Paris, where it was soon afterward interred in one of the city cemeteries.

8. The dog attached itself from this time forth to the friend already mentioned, of its late master. While attending on him, it chanced several times to get a sight of Macaire, and, on every occasion, it sprang upon him, and would have strangled him, had it not been taken off by force. This intensity of hate, on the part of the animal, awakened a suspicion that Macaire had had some share in Montdidier's murder; for his body showed him to have met a violent death.

9. Charles V., on being informed of the circumstances, wished to satisfy himself of their truth. He caused Macaire and the dog to be brought before him, and beheld the animal again springing upon the object of its hatred. The king interrogated Macaire closely, but the latter would not admit that he had been, in any way, connected with Montdidier's murder.

10. Being strongly impressed by a conviction, that the conduct of the dog was based on some guilty act of Macaire, the king ordered a combat to take place between the officer and his dumb accuser, according to the practice, in those days, between human plaintiffs and defendants. This remarkable combat took place on the Isle of Notre-Dame at Paris, in presence of the whole court. The king allowed Macaire to have a strong club, as a defensive weapon; while, on the other hand, the only self-preservative means allowed to the dog, consisted of an empty cask, into which it could retreat, if hard pressed.

11. The combatants appeared in the lists. The dog seemed perfectly aware of its situation and duty. For a short time, it leaped actively around Macaire, and then, at one spring, it fastened itself upon his throat in so firm a manner, that he could not disentangle himself. He would have been strangled, had he not cried for mercy, and avowed his crime. He was liberated from the fangs of the dog, only to perish by the hands of the law.

QUESTIONS.—1. What are we told by Plutarch of a certain Roman slave and his dog? 2. What did Pyrrhus order to be done with the dead body and with the dog? 3. What happened a few days after, when there was a muster of the soldiers? 4. What similar circumstance occurred in France in the reign of Charles V.?

LESSON LXVI.

WORDS FOR SPELLING AND DEFINING.

HU MAN′ I TY, human nature.
E QUIV′ O CATE, speak purposely so as to convey a false impression.
POS′ I TIVE LY, certainly.
RE PORT′, hearsay; rumor.
CON JECT′ URE, supposition.
BE TRAY′, show; disclose.
IM PER′ TI NENT, saucy; impudent.
OP PO′ NENT, one that opposes.
IN TER RUPT′, stop; hinder.
SIG NIF′ I CANT, full of meaning.
PER′ TI NENT, applicable.
IN OF FENS′ IVE, harmless.
IN CON SID′ ER ATE, thoughtless.
HUS′ BAND RY, farming.
MATH E MAT′ ICS, science of quantity.
EX′ CEL LENCE, superiority.
CON TRA DICT′, oppose.
CRE DU′ LI TY, readiness to believe.

PRECEPTS.

SIR MATTHEW HALE.

1. Never speak anything for a truth, which you know or believe to be false. Lying is a great sin against God, who gave us a tongue to speak the truth, and not falsehood. It is a great offense against humanity itself; for, where there is no regard to truth, there can be no safe society between man and man.

2. And it is an injury to the speaker; for, beside the disgrace which it brings upon him, it occasions so much baseness of mind, that he can scarcely tell truth, or avoid