

## LESSON CIII.

## WORDS FOR SPELLING AND DEFINING.

GOR' GEUS, showy; splendid.	U TIL' I TY, usefulness.
HAL' LOW ED, made sacred.	RES' CU ING, delivering.
AQ' UE DUCTS, water channels.	MON' U MENTS, memorials.
CHAI' LENGE, call out, or invite.	TRA DI' TION, transmission of
LIM' PID, pure; clear.	facts and opinions by oral
COL' ONNADES, ranges of columns.	communication.

- 1 PER SEP' O LIS, a celebrated city of ancient Persia.
- 2 NE' RO, a Roman emperor, chiefly remarkable for his crimes and cruelties, was born A. D. 37, and put an end to his own existence, A. D. 68.
- 3 A' QUA CLAU' DIA, an aqueduct built by the emperor Claudius, and conveying water from the river Arno to Rome.
- 4 TAD' MOR, afterwards called Palmyra, was a city founded by Solomon, in the desert of Syria, near the river Euphrates. Its ruins still remain.
- 5 BAB' Y LON, a celebrated city, the capital of the ancient Babylonian empire, situated on the Euphrates river.

## ENDURING MONUMENTS.

## EDINBURGH REVIEW.

1. The tomb of Moses is unknown; but the traveler slakes his thirst at the well of Jacob. The gorgeous palace of the wisest and wealthiest of monarchs, with the cedar, and gold, and ivory, and even the great temple of Jerusalem, hallowed by the visible glory of the Deity himself, are gone; but Solomon's reservoirs are as perfect as ever. Of the ancient architecture of the Holy City, not one stone is left upon another; but the pool of Bethesda commands the pilgrim's reverence at the present day.
2. The columns of 'Persepolis are moldering in dust; but its cisterns and aqueducts remain to challenge our admiration. The golden house of 'Nero is a mass of ruins; but the 'Aqua Claudia still pours into Rome its limpid stream. The temple of the sun at 'Tadmor, in the wilderness, has fallen; but its fountain sparkles as freshly in his rays, as when a thousand worshipers thronged its lofty colonnades.
3. It may be that London will share the fate of 'Babylon,

and nothing be left to mark its site, save mounds of crumbling brick-work. The Thames will continue to flow as it does now. And, if any work of art should still rise over the deep ocean of time, we may well believe that it will be neither a palace nor a temple, but some vast aqueduct or reservoir; and, if any name should still flash through the mist of antiquity, it will probably be that of a man who, in his day, sought the happiness of his fellow men, rather than their glory, and linked his memory to some great work of national utility and benevolence.

4. This is the true glory which outlives all others, and shines with undying luster from generation to generation—imparting to works something of its own immortality, and, in some degree, rescuing them from the ruin which overtakes the ordinary monuments of historical tradition or mere magnificence.

QUESTIONS.—1. What is said of the tomb of Moses, and of the well of Jacob? 2. Can you mention other monuments that have withstood the ravages of time? 3. The name of what character will most probably continue to be remembered? 4. What is the kind of glory that outlives all others?

## LESSON CIV.

## WORDS FOR SPELLING AND DEFINING.

PERCH' ED, alighted.	LIN' E AGE, race; descent.
IV' IED, overgrown with ivy.	PA' GEANT, show; spectacle.
NOOK, corner.	E RECT', upright.
GAL' LANT, brave; heroic.	BIER, hand-carriage for convey-
KNIGHT, champion.	ing the dead.
CAT' TIVE, prisoner.	DUN' GEON, close prison.

## THE OWL IN THE RUIN.

J. H. A. BONE.

1. What dost thou say, thou watcher gray,  
Perched on the ruin old?  
Why dost thou look from thy ivied nook,  
On my eyes with gaze so bold?



Hast thou aught to tell of what befell,  
When those walls were strong and high,—  
Of the lady bright, or the gallant knight,  
Or the captive left to die?

"Tu-whit, tu-whoo!" came gloomily  
From a darksome branch of the ivy tree.

2. Ere now I've read, and heard it said,  
That, in days long since gone by,  
On this gloomy spot, great deeds were wrought  
By men of lineage high:  
Speak! where are they, the brave and gay,  
Who once in the pageant shone?  
Why are wall and tower, once proud with power,  
Now ruled by an owl alone?

"Tu-whit, tu-whoo!" came mournfully,  
As the light breeze rustled a cypress tree.

3. Thou sittest there, in thy mansion drear,  
Mourning for days long fled;  
Thou art of the past, thy lot is cast  
Mid relics of ages dead.  
Thou shalt not sway o'er the ruins gray,  
That our hands have helped to rear;  
Erect and grand our walls shall stand,  
Till Time lies on his bier.

Then a rustle was heard in the ivy tree,  
And a voice gave answer solemnly:

4. "Dungeon and bower, cottage and tower,  
I claim them all as mine;  
The roof shall fall, and the moldering wall  
Shall be clasped by the ivy vine.  
Death does not spare the brave nor fair;  
Decay still rots the stone:  
While they unite their strength to smite,  
I still shall find a throne."

QUESTIONS.—1. What reply is given to the questions in the 1st stanza? 2. What question is contained in the next? 3. For what is the owl represented as mourning? 4. What is claimed in the last stanza?

What rule for the falling inflection on *old*, *bold*, 1st stanza? What, for the rising on *die*? What is there peculiar in the 1st, 3d, 5th, and 7th lines of each stanza?

## LESSON CV.

## WORDS FOR SPELLING AND DEFINING.

STEAD' FASTNESS, firmness.	AS' PECT, look; view.
RE FRAIN', abstain; keep from.	ROBES, dresses; arrays.
BAN' ISH, drive away.	BUOY' AN CY, lightness.
FIEND, enemy; evil spirit.	SEV' ER, disjoin; force apart.
HOR' RID, hideous; shocking.	MASS' Y, bulky; heavy.
TEND, move towards; incline.	LORE, learning.

## STEADFASTNESS.

HORACE RUBLEE.

- O thou who, in the ways  
Of this rough world, art faint and weary grown,  
Thy drooping head up-raise,  
And let thy heart be strong; for better days  
Still trust that future time will unto thee make known.
- In darkness, danger, pain,  
In poverty, misfortune, sorrow—all  
The woes which we sustain,  
Still be thou strong, from idle tears refrain,  
And yet upon thy brow, in time, success shall fall.
- Banish that viewless fiend  
Whose horrid presence men have named DESPAIR:  
Let all thy efforts tend  
Through life unto some great, some noble end,  
And life itself will soon a nobler aspect wear.
- As the soft breath of Spring  
Robes, in bright hues, the dark old Earth again,  
So would such purpose bring  
Thee back the buoyancy of youth, and fling  
Joy on thy aching heart, unfelt through years of pain.
- Like the untrembling ray  
Of some clear planet, shining through the night,  
Pursue thy steady way;  
And, though through gloom and darkness it may lay,  
Thou shalt, at last, emerge and tread a path of light.



promise in the book. Twelve times have the trees dropped their leaves, and yet we have received no land. Our houses have been taken from us. The white man's plow turns up the bones of our fathers. We dare not kindle our fires, and yet you said we might remain, and you would give us land.

6. Brother, is this *truth*? But we believe, now our Great Father knows our condition, he will listen to us. We are as mourning orphans in our country; but our Father will take us by the hand. When he fulfills his promise, we will answer his talk. He means well. We know it. But we can not think now. Grief has made children of us. When our business is settled, we shall be men again, and talk to our Great Father about what he has promised.

7. Brother, you stand in the moccasins of a great chief; you speak the words of a mighty nation, and your talk was long. My people are small; their shadow scarcely reaches to your knee; they are scattered and gone; when I shout, I hear my voice in the depths of the woods; but no answering shout comes back. My words, therefore, are few. I have nothing more to say.

QUESTIONS.—1. Who is meant by the "White Chief"? 2. What, by the "Great Spirit"? 3. What, by "two sleeps"? 4. What is said of the white man's plow? 5. How is grief said to have affected the Indians? 6. What idea is conveyed in the allusion to the shadow of the Choctaws?

### LESSON CVII.

#### WORDS FOR SPELLING AND DEFINING.

FUL'SOME, disgusting; nauseous.	DE FECTS', deformities.
A MEND' MENT, reformation.	IM PRES' SION, effect on the mind.
OATHS, profane swearing.	RE PROACH' FUL, reviling.
IM PRE CA' TIONS, curses.	MEN' A CING, threatening.
PRO TES TA' TIONS, solemn declarations.	PRU' DENCE, wisdom.
SCOFF' ING, mocking.	EX AS' PERATE, make very angry.
JEST' ING, joking, sporting.	MOD ER A' TION, forbearance.
	SE REN' I TY, calmness.

### PRECEPTS.

SIR MATTHEW HALE.

1. If a man, whose integrity you do not very well know, makes you great and extraordinary professions, do not give much credit to him. Probably you will find that he aims at something beside kindness to you, and that, when he has served his turn, or been disappointed, his regard for you will grow cool.

2. Beware, also, of him who flatters you, and commends you to your face, or to one who, he thinks, will tell you of it; most probably he has either deceived and abused you, or means to do so. Remember the fable of the fox commending the singing of the crow, that had something in her mouth, which the fox wanted.

3. Be careful that you do not commend yourselves. It is a sign that your reputation is small and sinking, if your own tongue must praise you; and it is fulsome and unpleasing to others to hear such commendations.

4. Speak well of the absent whenever you have a suitable opportunity. Never speak ill of them, or of any body, unless you are sure they deserve it, and unless it is necessary for their amendment, or for the safety and benefit of others.

5. Avoid, in your ordinary communications, not only oaths, but all imprecations and earnest protestations.

6. Forbear scoffing and jesting at the condition, or natural defects of any person. Such offenses leave a deep impression, and they often cost a man dear.

7. Be very careful that you give no reproachful, menacing, or spiteful words to any person. Good words make friends; bad words make enemies. It is great prudence to gain as many friends as we honestly can, especially, when it may be done at so easy a rate as a good word; and it is great folly to make an enemy by ill words, which are of no advantage to the party who uses them.

8. When faults are committed, they may, and, by a superior, they *must*, be reproved; but let it done without reproach



or bitterness; otherwise, it will lose its due end and use, and, instead of reforming the offense, it will exasperate the offender, and lay the reprover justly open to reproof.

9. If a person be passionate, and give you ill language, rather pity him than be moved to anger. You will find that silence, or very gentle words, are the most exquisite revenge for reproaches; they will either cure the distemper in the angry man, and make him sorry for his passion, or they will be a severe reproof and punishment to him. But, at any rate, they will preserve your innocence, give you the deserved reputation of wisdom and moderation, and keep up the serenity and composure of your mind. Passion and anger make a man unfit for every thing that becomes him as a man or as a Christian.

10. Never utter any profane speeches, nor make a jest of any Scripture expressions. When you pronounce the name of God or of Christ, or repeat any passages or words of Holy Scripture, do it with reverence and seriousness, and not lightly; for that is "taking the name of God in vain."

QUESTIONS.—1. To whom should you not give much credit? 2. Why, beware of the flatterer? 3. Why, not commend yourself? 4. In what way should we speak of the absent? 5. How should we behave toward those who are, in any wise, deformed? 6. What is said of the power of good words? 7. What must sometimes be reproof? 8. How must you treat a passionate person? 9. How should you treat passages of Scripture?

### LESSON CVIII.

#### WORDS FOR SPELLING AND DEFINING.

OR DAIN' ED, appointed.	RE TOUCH', improve by new touches.
CA REER', race; course.	EF FACE', erase; blot out.
LAV' ISH ED, wasted.	TWIN' ED, closely united.
HAP' LY, perhaps; perchance.	UN CHANG' ING LY, unvaryingly.
TRACE, delineate; draw.	

### MY BIRTH-DAY.

THOMAS MOORE.

- 1 "My birth-day!"—what a different sound  
That word had in my youthful ears!  
And how, each time the day comes round,  
Less and less white the mark appears!  
When first our scanty years are told,  
It seems like pastime to grow old;  
And, as youth counts the shining links  
That Time around him binds so fast,  
Pleased with the task, he little thinks  
How hard that chain will press, at last.
- 2 Vain was the man, and false as vain,  
Who said: "Were he ordained to run  
His long career of life again,  
He *would* do all that he *had* done."  
(pl) Ah! 'tis not thus the voice that dwells  
In sober birth-days, speaks to me;  
Far otherwise,—of time it tells  
Lavished unwisely, carelessly,—  
Of counsel mocked,—of talents made,  
Haply, for high and pure designs,  
But oft, like Israel's incense, laid  
Upon unholy, earthly shrines,—  
Of nursing many a wrong desire,—  
Of wandering after Love too far,  
And taking every meteor fire  
That crossed my path-way, for his star!
- 3 All this it tells, and I could trace  
The imperfect picture o'er again,  
With power to add, retouch, efface  
The lights and shades, the joy and pain,  
How little of the past would stay!  
How quickly all should melt away,—  
All—but that freedom of the mind,  
Which hath been more than wealth to me:  
Those friendships in my boyhood twined,  
And kept till now unchangingly.



And that dear home, that saving ark,  
Where love's true light, at last, I've found,  
Cheering within when all grows dark,  
And comfortless, and storm around.

QUESTIONS.—1. With what difference of feeling does the poet view the earlier and the later periods of life? 2. Who is described by the poet as vain and false? 3. How does the writer represent the voice of his birth-day as speaking? 4. What portion of the picture of his past life would the poet efface, and as gladly retain?

## LESSON CIX.

## WORDS FOR SPELLING AND DEFINING.

CHO' RUS, a singing together.	VEX A' TIONS, troubles.
UN IN TER MIT' TING, unceasing.	SIN-PROMPT' INGS, temptations to sin.
FAL' TERS, hesitates; fails.	
RIV' EN, rent; torn off.	RES' O LUTE, firm; unbending.
BE WAIL' ETH, bemoans; laments.	AN' GUISH, extreme pain.
AS SAIL' ETH, invades; attacks.	CLOD, dull, stupid fellow; dolt.

1. SI' RENS, two maidens celebrated in fable, who occupied an island in the Ocean, where they sat near the sea-shore, and with their melodious voices so charmed those sailing by, as to make them forget home and every thing else dear, and abide with those maidens till they perished from hunger. The name is usually derived from a Greek word (*seira*), signifying a chain or bond; in allusion to the binding or enchaining influence of their sweet music. Hence the term "world-Sirens" is employed in the following piece, as a strong expression for fascinations of the world.

## LABOR.

FRANCES OSGOOD.

1. Pause not to dream of the future before us;  
Pause not to weep the wild cares that come o'er us;  
Hark! how Creation's deep musical chorus,  
Unintermitting, goes up into Heaven!  
Never the ocean-wave falters in flowing,  
Never the little seed stops in its growing,  
More and more richly the rose-heart keeps glowing,  
Till from its nourishing stem it is riven.
2. "Labor is worship!"—the robin is singing;  
"Labor is worship!"—the wild bee is ringing;

Listen! that eloquent whisper upspringing,  
Speaks to thy soul from out Nature's heart.  
From the dark cloud flows the life-giving shower;  
From the rough sod comes the soft-breathing flower;  
From the small insect, the rich coral bower;  
Only man, in the plan, ever shrinks from his part.

3. Labor is life!—'Tis the still water faileth;  
Idleness ever despaireth, bewaileth:  
Keep the watch wound; for the dark rust assaileth:  
Flowers droop and die in the stillness of noon.  
Labor is glory!—the flying cloud lightens;  
Only the waving wing changes and brightens;  
Idle hearts only the dark future frightens;  
Play the sweet keys, wouldst thou keep them in tune.

4. Labor is rest—from the sorrows that greet us;  
Rest from all petty vexations that meet us;  
Rest from sin-promptings that ever entreat us;  
Rest from world-Sirens that lead us to ill.  
Work,—and pure slumbers shall wait on thy pillow;  
Work,—thou shalt ride o'er care's coming billow;  
Lie not down wearied 'neath woe's weeping willow:  
Work with a stout heart and resolute will.
5. Droop not, though shame, sin, and anguish are round thee;  
Bravely fling off the cold chain that hath bound thee;  
Look on yon pure heaven smiling beyond thee;  
Rest not content in thy darkness,—a clod.  
Work for some good,—be it ever so slowly;  
Cherish some flower,—be it ever so lowly;  
Labor!—all labor is noble and holy;  
Let thy great deeds be thy prayer to thy God.

QUESTIONS.—1. Why should we not pause? 2. What examples of industry do we see in Nature? 3. How are the effects of idleness and industry illustrated in the 3d stanza? 4. In what sense may labor be said to be rest? 5. What exhortation in the last stanza? 6. What is meant by the term "world-Sirens" in the 4th stanza? 7. For what should we labor? 8. What should our great deeds be? Which lines of this poetry rhyme with each other? What pause after darkness, 5th stanza? When is this pause generally made? See p. 48.



## LESSON CX.

## WORDS FOR SPELLING AND DEFINING.

STATE' LI NESS, grandeur.	DE FEAT' ED, frustrated.
MIN' IS TER ETH, gives; affords.	HOM' AGE, reverence; obeisance.
AL BE' IT, although.	EX EMPT' ED, freed; delivered.
PRE' CLAIM', publish; announce.	AT' MOS PHERE, whole body of air surrounding the earth.
L' DICTS, decrees; commands.	SENS A' TION, emotion; feeling
IN TER MIT', suspend; stop.	AT' OMS, minute particles.
CE LES' TIAL, heavenly.	SYS' TEMS, combination of parts into a whole.
SPHERES, orbs; globes.	U' NI TY, oneness.
WONT' ED, accustomed.	
VOL U BIL' I TY, act of rolling.	

## LAW.

RICHARD HOOKER.

1. The stateliness of houses, the goodliness of trees, when we behold them, delighteth the eye; but that foundation which beareth up the one, that root which ministereth to the other nourishment and life, is in the bosom of the earth concealed; and, if there be occasion, at any time, to search into it, such labor is then more necessary than pleasant, both to them which undertake it, and for the lookers-on.

2. In like manner, the use and benefit of good laws, all that live under them, may enjoy with delight and comfort, albeit the grounds and first original causes from whence they have sprung, be unknown, as, to the greatest part of men, they are.

3. Since the time that God did first proclaim the edicts of His law upon the world, heaven and earth have hearkened unto His voice, and their labor hath been to do His will. He made a law for the rain; He gave His decree unto the sea, that the waters should not pass His commandment.

4. Now, if Nature should intermit her course, and leave altogether, though it were for awhile, the observation of her own law; if those principal and mother elements of the world, whereof all things in this lower world are made, should lose the qualities which now they have; if the frame of that heavenly arch erected over our heads, should loosen and dissolve itself; if celestial spheres should forget their

wonted motions, and, by irregular volubility, turn themselves any way as it might happen; if the prince of the lights of heaven, which now, as a giant, doth run his unwearied course, should, as it were, through a languishing faintness, begin to stand and to rest himself; if the moon should wander from her beaten way; the times and seasons of the year blend themselves by disordered and confused mixture; the winds breathe out their last gasp; the clouds yield no rain; the earth be defeated of heavenly influence; the fruits of the earth pine away, what would become of man himself, whom these things do now all serve? See we not plainly that obedience of creatures unto the law of Nature, is the stay of the whole world?

5. Of Law there can be no less acknowledged than that her seat is the bosom of God; her voice the harmony of the world; all things in heaven and earth do her homage; the very least, as feeling her care, and the greatest, as not exempted from her power. Both angels and men, and creatures of what condition soever, though each in different sort and manner, yet all, with uniform consent, admiring her as the mother of their peace and joy.

6. Law governs the sun, the planets, and the stars. Law covers the earth with beauty, and fills it with bounty. Law directs the light, and moves the wings of the atmosphere; binds the forces of the universe in harmony and order, awakens the melody of creation, quickens every sensation of delight, molds every form of life.

7. Law governs atoms and governs systems. Law governs matter and governs thought. Law springs from the mind of God, travels through creation, and makes all things one. It makes all material forms one in the unity of system; it makes all minds one in the unity of thought and love.

TAPPAN.

QUESTIONS.—1. To what are human laws, with respect to their foundations, compared? 2. What is said to be the stay of the whole world? 3. What must be acknowledged of law?



## LESSON CXI.

## WORDS FOR SPELLING AND DEFINING.

AFFECT' ED, not natural.	AS TON' ISH, amaze.
COM' PLI MENT, praise; flatter.	POMP' OUS, ostentatious.
SUS PECT', mistrust.	AC COST', speak to; address

## REPROOF, TO AN AFFECTED SPEAKER.

LA BRUYERE.

1. What do you say? *What?* I really do not understand you. Be so good as to explain yourself again. Upon my word, I do not.—O, now I know! you mean to tell me it is a cold day. Why did you not say at once: "It is cold to-day." If you wish to inform me it rains or snows, pray say: "It rains;" "it snows;" or, if you think I look well, and you choose to compliment me, say: "I think you look well."

2. "But," you answer, "that is so common, and so plain, and what every body can say." Well, and what if they can? Is it so great a misfortune to be understood when one speaks, and to speak like the rest of the world? I will tell you what, my friend; you and your fine-spoken brethren want *one* thing—you do not suspect it, and I shall astonish you—you want *common sense*.

3. Nay, this is not all: you have something *too* much; you possess an opinion that you have *more* sense than others. That is the source of all your pompous nothings, your cloudy sentences, and your big words without a meaning. Before you accost a person, or enter a room, let me pull you by your sleeve, and whisper in your ear: "Do not try to show off your sense: have none at all: that is your part. Use plain language, if you can; just such as you find others use, who, in your idea, have no understanding; and then, perhaps, you will get credit for having some."

QUESTIONS.—1. Why was not the speaker understood, at first? 2. What reason is assigned why he thus spoke? 3. What advice is given, in the last paragraph? 4. Are not many readers also, as well as speakers, often misunderstood, or unintelligible for the want of a distinct articulation?

Why the rising inflection on *say* and *what*, 1st paragraph?

## LESSON CXII.

## WORDS FOR SPELLING AND DEFINING.

SUIT' OR, petitioner.	RE MISS' NESS, carelessness.
FUNCT' ION, office; employment.	GALL, chafe; irritate.
CER' E MO NY, form; rite.	UN WEDGE' A BLE, not to be split
DE PUT' ED, appointed.	GNARL' ED, knotty.
MAR' SHAL, chief officer of arms.	PROF A NA' TION, irreverence of
TRUN' CHION, staff of office.	sacred things.
FOR' FEIT, what is lost by fault	CHOL' ER IC, passionate
or crime.	BLAS' PHE MY, impious language.
REM' E DY, cure.	SHEK' EL, an ancient Jewish coin
IN FRINGE', break; transgress.	valued at about £1 16s. 6d.

The part represented as spoken by Isabella, in this dialogue, should be read in a subdued, but earnest tone of voice, as one pleading for the life of a brother; while that spoken by Angelo, should be expressed in a firm tone of voice, indicative of sternness and inflexibility, except toward the close, where he says: "I will bethink me," &c., when it should become somewhat subdued.

## A FOND SISTER'S LOVE.

SHAKSPEARE.

*Isabella.* I am a woeful suitor to your honor;  
Please but your honor hear me.

*Angelo.* Well, what's your suit?

*Isab.* There is a vice that most I do abhor,  
And most desire should meet the blow of justice,  
For which I would not plead, but that I must.

*Ang.* Well; the matter?

*Isab.* I have a brother is condemned to die;  
I do beseech you, let it be his fault,  
And not my brother.

*Ang.* Condemn the fault, and not the actor of it?  
Why every fault's condemned ere it be done;  
Mine were the very cipher of a function,  
To find the faults, whose fine stands in record,  
And let go by the actor.

*Isab.* O just, but severe law!  
I had a brother, then; must he needs die?

*Ang.* Maiden, no remedy.

*Isab.* Yes; I do think that you might pardon him,  
And neither Heaven nor man grieve at the mercy.

*Ang.* I will not do't.



*Isab.* But can you, if you would?

*Ang.* Look; what I will not, that I can not do.

*Isab.* But might you do't, and do the world no wrong,  
If so your heart were touched with that remorse,  
As mine is to him?

*Ang.* He's sentenced; 'tis too late.

*Isab.* Too late? Why, no; I, that do speak a word,  
May call it back again; well believe this,  
No ceremony that to the great belongs,  
Not the king's crown, nor the deputed sword,  
The marshal's truncheon, nor the judge's robe,  
Becomes them with one half so good a grace,  
As mercy does. If he had been as you,  
And you as he, you would have slipped like him;  
But he, like you, would not have been so stern.

*Ang.* Pray you, begone!

*Isab.* I would to Heaven I had your potency,  
And you were Isabella; should it then be thus?  
No; I would tell what 'twere to be a judge,  
And what, a prisoner.

*Ang.* Your brother is a forfeit of the law,  
And you but waste your words.

*Isab.* Alas! alas!

Why, all the souls that are, were forfeit once:  
And He, that might the 'vantage best have took,  
Found out the remedy. How would you be,  
If He, which is the top of judgment, should  
But judge you as you are? Oh, think on that;  
And mercy then will breathe within your lips,  
Like man new made.

*Ang.* Be you content, fair maid;  
It is the law, not I, condemns your brother.  
Were he my kinsman, brother, or my son,  
It should be thus with him; he dies to-morrow.

*Isab.* To-morrow? (pl.) oh! that's sudden. Spare him!  
spare him!

Good, good my lord, bethink you:  
Who is it that hath died for this offense?  
There's many hath committed it.

*Ang.* The law hath not been dead, though it hath slept;  
Those many had not dared to do that evil,  
If the first man that did the edict infringe,  
Had answered for his deed. Now 'tis awake,

Takes note of what is done; and, like a prophet,  
Looks in a glass, that shows what future evils,  
Or new, or by remissness new-conceived,  
And so in progress to be hatched and born,  
Are now to have no successive degrees;  
But ere they live, to end.

*Isab.* Yet show some pity.

*Ang.* I show it most of all, when I show justice;  
For then I pity those I do not know,  
Which a dismissed offense would after gall;  
And do him right, that, answering one foul wrong,  
Lives not to act another. Be satisfied;  
Your brother dies to-morrow; be content.

*Isab.* So you must be the first that gives this sentence;  
And he, that suffers: Oh! 'tis excellent  
To have a giant's strength; but it is tyrannous  
To use it like a giant.—Merciful Heaven!  
Thou rather with thy sharp and sulph'rous bolt  
Splittest the unwedgeable and gnarled oak,  
Than the soft myrtle: Oh, but man, proud man,  
Dressed in a little brief authority,  
Most ignorant of what he's most assured,  
Plays such fantastic tricks before high Heaven,  
As make the angels weep.  
We can not weigh our brother with ourself:  
Great men may jest with saints,—'tis wit in them;  
But, in the less, foul profanation.  
That in the captain's but a choleric word,  
Which, in the soldier, is flat blasphemy.

*Ang.* Why do you put these sayings upon me?

*Isab.* Because authority, though it err like others,  
Hath yet a kind of medicine in itself,  
That skins the vice o' the top: go to your bosom;  
Knock there, and ask your heart what it doth know  
That's like my brother's fault; if it confess  
A natural guiltiness, such as is his,  
Let it not sound a thought upon your tongue  
Against my brother's life.

*Ang.* She speaks, 'tis such sense,  
That my sense bleeds with it. Fare you well.

*Isab.* Gentle, my lord, turn back.

*Ang.* I will bethink me; come again to-morrow.

*Isab.* Hark how I'll bribe you: good my lord, turn back.



Ang. How! bribe me?

Isab. Ay, with such gifts, that Heaven shall share with you,  
Not with fond shekels of the tested gold,  
Or stones, whose rate is either rich or poor,  
As fancy values them; but with true prayers,  
That shall be up at Heaven, and enter there,  
Ere sun-rise; prayers from preserved souls,  
From fasting maids, whose minds are dedicate  
To nothing temporal.

Ang. Well, come to-morrow.

Isab. Heaven keep your honor safe!

QUESTIONS.—1. What was Isabella's petition? 2. How was her petition received? 3. To whom did she refer as an example for Angelo's imitation? 4. When does Angelo say he shows *most* pity? 5. What gifts does she promise for the pardon of her brother? What rule for the rising inflection on *it*, 6th paragraph? What inflection do antithetic terms and clauses require? Rule V. p. 29. Why the falling inflection on *law*, and *rising* on *I*? Note I. p. 29.

### LESSON CXIII.

#### WORDS FOR SPELLING AND DEFINING.

HUR RAH', shout of exultation. } FRAY, combat; contest.  
IN VAD' ERS, intruders. } MEN-OF-WAR', vessels of war.

#### BROTHER JONATHAN'S SHIPS.

GEORGE GRENVILLE.

1. (°°) HURRAH for our ships! our merchant-ships!  
Let's raise for them a song;  
That safely glide o'er the foaming tide,  
With timbers stout and strong;  
That to and fro on the waters go,  
And borne on the rushing breeze,  
Like birds they fly, 'neath every sky,  
From South to Northern seas!
2. HURRAH for our ships! our battle-ships!  
Our glory and our boast;  
That carry death in their bellowing breath  
To invaders of our coast.

In glory and pride, whatever betide,  
May they sail around our shore;  
But long be the day ere, in battle's fray,  
We shall hear their cannons roar.

3. HURRAH for our ships! our stout steam-ships!  
That float in strength and grace;  
By fire and air their course they bear,  
As giants in the race:  
That bind the hands of kindred lands  
In close and friendly grasp:  
God grant no feud by death and blood,  
May e'er unloose the clasp!
4. HURRAH for them all, both great and small,  
That float our waters free;  
May they safely sail in calm or gale,  
In home or foreign sea:  
HURRAH again for our merchant-men,  
HURRAH for our men-of-war!  
Ring out the shout for our steam-ships stout,  
(f.) HURRAH for them all! (ff.) HURRAH!

QUESTIONS.—1. What is said of our merchant-ships? 2. What, of our men-of-war? 3. What, of our steam-ships? With what modulation of voice should this piece be read? In what respect do the 1st, 3d, 5th, and 7th lines of each stanza, differ from the rest?

### LESSON CXIV.

#### WORDS FOR SPELLING AND DEFINING.

MIR' ACLES, supernatural events. REEK' ING, steaming.  
DRAM' A TIST, writer of plays. IG NITE', kindle; set on fire.  
RANT' ING, extravagant. HOR I ZON' TAL, on a level.  
RE' AL IZ ED, made real. A NAL' O GOUS, bearing some  
resemblance.  
U BIQ' UI TY, omnipresence. DROM' E DA RIES, species of  
camels.  
CON CEP' TION, idea. GRAV' I TY, seriousness.  
PRETEN' SIONS, claims; pretences. REN' DEZ VOUS, (ren' Je voo) place  
of meeting.  
INI' TIALS, first letters of a word.

1. PAN O RA' MA, (pan + orama,) from two Greek words, together signifying a whole or complete view, is applied to a large, circular picture, presenting, from a central point, a view of objects in every