

the mountains, the rivers, the lakes, and the spreading lands from sea to sea, with which his name is inseparably associated, and even then you would not bury HENRY CLAY; for he lives in other lands, and speaks in other tongues, and to other times than ours.

7. A great mind, a great heart, a great orator, a great career, have been consigned to history. She will record his rare gifts of deep insight, keen discrimination, clear statement, rapid combination, plain, direct, and convincing logic. She will love to dwell on that large, generous, magnanimous, open, forgiving heart.

8. She will linger with fond delight on the recorded or traditional stories of an eloquence that was so masterful and stirring, because it was but himself struggling to come forth on living words, because though the words were brave, and strong, and beautiful, and melodious, it was felt that behind them there was a soul braver, stronger, more beautiful, and more melodious than language could express.

9. She will point to a career of statesmanship which has, to a remarkable extent, stamped itself on the public policy of the country, and reached in beneficent, practical results, the fields, the looms, the commercial marts, and the quiet homes of all the land, where his name was with the departed fathers, and is with the living children, and will be with successive generations, an honored household word.

10. I feel, as a man, the grandeur of this career, but, as an immortal, with this broken wreck of mortality before me, with this scene, as the end of all human glory, I feel that no career is truly great, but that of him who, whether he be illustrious or obscure, lives to the future in the present, and, linking himself to the spiritual world, draws from God the life, the rule, the motive, and the reward of all his labor.

QUESTIONS.—1. In what various aspects to different persons may Mr. Clay be supposed to have appeared at the time of his death? 2. What does the speaker say of burying him? 3. How will history regard his memory? 4. What is the only truly great career?

LESSON CXLV.

WORDS FOR SPELLING AND DEFINING.

MIEN, aspect; look. { CA' DENCE, tones; sound.
CHAM' PI ON, hero; advocate. { CON' SE CRA TED, sanctified.

HENRY CLAY.

GEORGE D. PRENTICE.

1. With voice and mien of stern control,
He stood among the great and proud,
And words of fire burst from his soul,
Like lightnings from the tempest-cloud;
His high and deathless themes were crowned
With glory of his genius born,
And gloom and ruin darkly frowned,
Where fell his bolts of wrath and scorn.
2. (*pl.*) But he is gone, the free, the bold,
The champion of his country's right;
His burning eye is dim and cold,
And mute his voice of conscious might.
Oh, no! not mute; (<) the stirring call
Can startle tyrants on their thrones,
And on the hearts of nations fall
More awful than his living tones.
- 3 The impulse that his spirit gave
To human thought's wild, stormy sea,
Will heave and thrill through every wave
Of that great deep eternally;
And the all-circling atmosphere,
With which is blent his breath of flame,
Will sound with cadence deep and clear,
In storm and calm, his voice and name
- 4 His words that, like a bugle blast,
Erst rang along the Grecian shore,
And o'er the hoary Andes passed,
Will still ring on for evermore.
Great LIBERTY will catch the sounds,
And start to newer, brighter life,
And summon from Earth's utmost bounds
Her children to the glorious strife.

5. Unnumbered pilgrims o'er the wave,
In the far ages yet to be,
Will come to kneel beside his grave,
And hail him prophet of the free.
- (*st.*) 'Tis holier ground, that lowly bed,
In which his moldering form is laid,
Than fields where Liberty has bled
Beside her broken, battle-blade.
6. Who, now, in danger's fearful hour,
When all around is wild and dark,
Shall guide with voice, and arm of power,
Our freedom's consecrated ark?
- (*pl.*) With stricken hearts, O God, to Thee,
Beneath whose feet the stars are dust,
We bow, and ask that Thou wilt be,
Through every ill, our stay and trust.

QUESTIONS.—1. What is said of Mr. Clay's oratory? 2. What will be the effect of his eloquence on future generations? 3. What is said of the ground where he is buried? 4. With what petition does the piece close? 5. How, according to the notation, should this piece be read?

LESSON CXLVI.

WORDS FOR SPELLING AND DEFINING.

✗ AU GUST', grand; majestic.	LU' MIN A RY, body giving light.
✗ FOR TU' I TOUS, accidental.	IN COM PRE HENS' I BLE, that can
✗ CON' COURSE, a running together.	not be comprehended.
AT TRACT' IVE, drawing to.	✗ IN AC CESS' I BLE, unapproach-
✗ IL LU MIN A' TION, light.	able.
✗ AN NI' HI LATE, destroy.	DIS PERS' ED, scattered.
AF FIRM', assert; declare.	IL LIM' IT A BLE, boundless.
✗ DEM' ON STRATES, shows; proves.	UN SEARCH' A BLE, inscrutable.

THE SUN AN EXHIBITION OF OMNIPOTENCE.

THOMAS DICK.

1. What a glorious idea does such an object, as the Sun, present to us of the grandeur of the Deity and the energies of Omnipotence! There is no single object within the range

of our knowledge, that affords a more striking and august emblem of its Great Creator. In its luster, in its magnitude, in its energy, in its boundless influence, and in its beneficial effects on this earth, and on surrounding worlds, there is a more bright display of Divine perfection, than in any other material being with which we are acquainted:

- 2 "Great source of day, best image here below
Of thy Creator,—ever pouring wide,
From world to world, the vital ocean round:
On Nature write, with every beam, His praise!"

3. Could such a magnificent orb have been produced by a fortuitous concourse of atoms, and placed in its proper position to distribute light and attractive influence to the worlds which roll around it? Could chance have directed the distance, at which it should be placed from the respective planets, or the size, to which it should be expanded, in order to diffuse its energies to the remotest part of the system?

4. Could chance have impressed upon it the laws requisite for sustaining, in their courses, all the bodies dependent on it, or have endowed it with a source of illumination which has been preserved in action from age to age? To affirm such positions would be to undermine and annihilate the principles of all our reasonings. The existence of the Sun proves the existence of an Eternal and Supreme Divinity, and, at the same time, demonstrates His omnipotent power, His uncontrollable agency, the depths of His wisdom, and the riches of His beneficence.

5. If such a luminary be so glorious and incomprehensible, what must its Great Creator be? If its splendor be so dazzling to our eyes, and its magnitude so overpowering to our imagination, what must He be, who lighted up that magnificent orb, and bade a retinue of worlds revolve around it,—who "dwells in light inaccessible, to which no mortal eye can approach?"

6. If the Sun is only one of many myriads of similar globes, dispersed throughout the illimitable tracts of creation,

how great, how glorious, how far surpassing human comprehension, must be the plans and the attributes of the infinite and Eternal Creator! "His greatness is unsearchable, and His ways past finding out." Could we thoroughly comprehend the depths of His perfections, or the grandeur of His empire, He would cease to be God, or we should cease to be limited and dependent beings.

7. But, in presenting to our view such magnificent objects, it is evidently His intention that we should rise, in our contemplations, from the effect to the cause, from the creature to the Creator, from the visible splendors and magnificence of creation to the invisible glories of Him who sits on the throne of the universe, "whose kingdom ruleth over all, and before whom all nations are counted as less than nothing and vanity."

QUESTIONS.—1. What idea does the sun present to us? 2. Of what does it afford a thrilling emblem? 3. What questions are propounded in the 3d and 4th paragraphs? 4. Of what does the sun prove the existence, power, and agency? 5. What, in the 5th paragraph? 6. What was the evident intention of the Creator in presenting to our view such magnificent objects?

LESSON CXLVII.

WORDS FOR SPELLING AND DEFINING.

IN VOKE', call upon.	HA' LO, luminous circle.
COR RO' SIONS, frictions.	DI LATE', enlarge; expand.
REN O VA' TION, renewal.	INDESTRUCT' ILE, imperishable.
AP PAR' EL ED, clothed.	IR REVERS' ILE, unchangeable.
EN SHRIN' ED, inclosed.	OB LIT' ER ATE, blot out.
IN SENS' ATE, unconscious.	E MAN CI PA' TION, freedom.
SEM' BLANCE, appearance.	AUS' PI CES, protection; favor.
CON' TOUR, outline.	USH' ER ED, introduced.
RE-LUM' ING, lighting again.	TRANS CEND' ENT, surpassing.

1. MEM' NON was, according to some accounts, a king of Ethiopia, according to others, of the Assyrians. After death he was worshiped as a sort of demi-god. There are still to be seen, at Thebes, remains of colossal statues of this celebrated hero. One of these, it is affirmed, used to utter a joyful sound, when the sun rose and shone upon it; when, however, the sun set, the sound was sad and mournful.

AN APPEAL ON BEHALF OF TEMPERANCE AND VIRTUE.

HORACE MANN.

1. I invoke the sons of genius, through the sure promotion and supremacy of this cause, to add a luster to their names, which the highest perfection of their own beautiful arts can never give, and which no corrosions of time can ever impair.

2. Painters, sculptors, representatives of a race whose eldest born dwelt amid forms of eternal beauty, and whose hallowed spirits, in every age, have presided over the sanctuaries where genius has worshiped; know you not that there are forms of loftier beauty than any which ever shone in the galleries of art; souls, *souls*, created in the very likeness of God, but now faded, blackened, defiled, deformed, yet still capable of renovation, still capable of being appareled in such celestial covering, and of bearing such a divine impress, as no skill of human artist can ever emulate?

3. I know that the out-raying gladness of the forms which quicken beneath your plastic skill, betoken to the eye of sense a living spirit within; yet reason assures us, that, though we call them "divine," they are still unconscious. However deeply they may thrill or ravish us, we know their charms are external only; that no immortal spirit is enshrined beneath their surface; that conscience, benevolence, and joy, are not their attributes.

4. Spare, then, a brief hour, to shed actual blessedness on bosoms whose heavings and anguish are no illusion of the senses. Leave, for a time, the dead marble and the insensate canvas; mount up to higher conceptions of art than to give coloring, however brilliant, or shape, however exquisite, to inanimate forms; go from perishable matter to the imperishable spirit, and pour blissful feelings deep inward, along the agonized nerve, and the quivering heart-strings.

5. You shape the semblance of divinest contour and features, but they are cold and motionless; their very existence to themselves is death, and day and night are alike

darkness to them: is it not nobler to waken, all the day long, in redeemed households, such spontaneous songs of joy as the statue of 'Memnon never uttered, and to send dreams of paradise, by night, to visit the once thorny pillow of wife and children?

6. Rise, then, from the feigned to the real, and, by reluming the human countenance with the light of long-departed joys, convert your long-departed joys, convert your own loveliest emblems into glorious realities. As you await a happy moment of inspiration to give the last, lighting-up touches to your own choicest works; so seize the higher inspirations of benevolence to solace the disconsolate, and thus give a hallowing finish, an unfading halo, to your own fame, and consecrate the immortality you win.

7. YOUNG MEN, you last, you *chiefest*, let me implore! You, whose precious privilege it still is, to make life long by commencing the performance of its duties early! Where lie your own welfare, your own honor, your own blessedness? Lie they not in that future course of life which is to flow out of your own minds and hearts, and which your own hands are to fashion, as the temple is fashioned by the builder? *The Future*, that greatest heritage on earth, is all your own. Dilate, expand your thoughts to some comprehension of its value.

8. Each day is a tablet which is put into your hands, unmarked by a single line. Your thoughts, your resolves, your deeds, for that day, are engraven upon it; it is then taken away and deposited in the chambers of the indestructible Past. There, by an irreversible law of God, it must remain forever; nor time, nor decay, nor man, nor angels, can ever obliterate a word of its eternal record. Let that record be your glory, and not your shame, forever.

9. When a Roman youth passed from minority to manhood, when he ceased to be a child in the family, and became a pillar of the State, the day of his emancipation was celebrated with solemn services. The ceremony of putting on the graceful garment of manhood, in token that the duties

of manhood were then to be assumed, was performed on some great festival day of the nation, amid crowds of assembled friends, and under the auspices of his household gods.

10. Thence, in long procession, they moved to some public temple, where, with songs and vows, they implored the divinities to crown with honor and usefulness the life of the new-born citizen; while he himself was commended, and, as it were, apprenticed, to the example of some of the city's illustrious men. Such were the solemn rites and aspirations which ushered a young man into life in pagan Rome. What holy resolutions, then, what self-consecration of the entire life to truth and duty, befit the aspiring and ingenuous youth of the American republic!

11. As your fathers are swiftly passing away into the realms of science, do not all the transcendent interests of society, its prosperity, its happiness, its honor in distant lands and in distant times, devolve upon you? How is all that is precious, in our public institutions, to be ennobled, and transmitted, from early ancestors to late posterity, unless one generation after another shall receive and improve, and then pass it onward, as from hand to hand?

12. Grasp, then, this conception of your high destiny. Embody it in deeds. Your power to fulfill it, is the choicest boon of Heaven; and ere the habits, the morals, the institutions of society, pass beyond your reach forever, redeem them from all pollution, cast out from them the seeds of death and every element of decay, and imbue them with the immortal strength of knowledge, purity, and Temperance.

QUESTIONS.—1. What question is addressed to painters and sculptors? 2. For what are they desired to spare a brief hour? 3. How is it suggested that songs of joy may be awakened? 4. What does he call upon young men to do? 5. What is said of the ceremony of passing a Roman youth from his minority to manhood? 6. With what exhortation does the piece conclude?

Are the questions in the 2d and 5th paragraphs direct or indirect? What rule for the rising inflection on *builder*, 7th paragraph? Why the rising inflection on *you*, 11th paragraph?

LESSON CXLVIII.

WORDS FOR SPELLING AND DEFINING.

AC CUS' ING, blaming.	LE' GAL, according to law.
AN TIQUE', ancient; old.	UN MAIM' ED, not disabled.
IN' GRATES, ungrateful persons.	IM PELL' ED, urged.
AD JUST', arrange; settle.	A WRY', turned one side.
DO MAINS', possessions.	CHA GRIN' ED, mortified; vexed
A GHAST', struck with fear.	DE TAIL' ED, related.

THE ACCUSING-BELL.

FROM THE GERMAN OF LANGEBEIN, BY J. N. M'ELLIOTT.

1. What means that wondrous belfry there
Within the market-place,
With neither gate nor door to bar
The wingéd wind's fleet pace?
Do men rejoice, or do they mōan,
When this old bell is heard?
Besides, what means that form of stone—
The lofty steed there reared?
2. 'Tis oft that passing strangers ask:
"What can these wonders be?"
Be mine, my friend, the cheerful task
To tell the tale to thee:
"INGRATITUDE'S ACCUSING-BELL,"
This antique thing they call:
With glory round it hover still
Our fathers' spirits all.
3. Unthankfulness, e'en in *their* day,
Was this world's foul reward;
Hence did they here this form display,
And, by it, ingrates awed.
Whoever felt that serpent's sting,
To him the right was given,
Himself the accusing-bell to ring,
Though it were midnight even.

4. Then, day or night, in frost or thaw,
Come forth the judges must,
And seek, according to the law,
The matter to adjust.
Then weighed not rank, then weighed not gold,
Alike stood slave and lord;
Those judges were not awed nor sold:
They spoke the righteous word.
- 6 Within the century just expired,
Near here there lived a soul,
Who had, by luck or trade, acquired
Of wide domains control.
Of riches told his costly dress,
And style of life, of course;
For use he kept,—for show no less,
A splendid saddle horse.
- 6 When riding once, at twilight dim,
Forth rushed six robbers fell,
From thickets dark, and set on him
With tiger spring and yell.
Now all aghast, his menaced life
Seemed on a hair suspended;
When, lo! against the fearful strife
His horse's speed defended.
7. All white with foam, the steed soon brought
His master home unmaimed;
When he, impelled by grateful thought,
His horse's worth proclaimed;
Then gravely made this solemn vow:—
"To thee, my gallant gray,
Prime oats abundant I'll allow,
Until thy latest day."
8. At length, the horse grew old and sick,—
Was stiff, and lame, and blind;
When gratitude, alas! too quick
Forsook his master's mind.
He basely sought the beast to sell;
But vain his efforts all;
Then suddenly, with spirit fell,
He drove him from his stall.

9. And there he stood the door-way near,
Till eight hours passed round;
And oft inclines his listening ear
When steps within resound.
And now the stars shed forth their light:
Poor horse! unhoused, unfed:
Thus doomed to pass the chilly night,
The frosty stones his bed.
10. Still lingering there the following day,
The wretched creature stood;
Till forced by hunger's sting away
To seek for needed food.
Around him, though the sun bright beamed,
Thick darkness drew her curtain;
And he that once all wingéd seemed,
Now walked with step uncertain.
11. His right foot slow he forward moved,
Before a step he trode;
And, step by step, he testing proved
The safety of the road.
Thus groping sadly through the streets,
He grazes 'long the ground;
And grasps at every straw he meets,
As precious treasure found.
12. At last, by hunger's fiercer might,
To skin and bones brought near,
He stumbled once, at dead of night,
Into the Bell-house here.
All eager, 'neath starvation's pang,
He seized the bell-rope there;
And, while he gnawed, the old bell rang
Loud through the midnight air.
13. The startled judges hurrying came,
According to the law;
And loud exclaimed, in wonder's name,
When they the ringer saw.
They went not back, in sportive mood,
Their downy beds to seek;
But all amazed, they cried:—" 'Tis God
That through this bell doth speak!"

14. Straightway they send, in legal form,
The ingrate forth to bring;
Who, when aroused, began to storm:—
"You dream! What means this thing?"
He came; and soon, though proud his air,
Sunk tamely to the ground;
When, mid the court assembled there,
His hapless horse he found.
15. "Know'st thou this creature?" so accost
Him all the court arrayed.
"Had not thy life long since been lost
But for his timely aid?
And how dost thou his service pay?
Thou giv'st him, man of ice!
To storms, to boyish sport, a prey,
And hunger's pinching vice.
16. "The accusing-bell has duly tolled;
The plaintiff here you see;
The facts excuseless crime unfold,
And, therefore, we decree:—
That you take back that faithful steed;
Give him his stall anew;
Supply his every proper need,
As Christian man should do."
17. The rich man sighed; he looked awry,
Chagrined and vexed, of course;
Yet, conscious of a crime so high,
He homeward led the horse.
Thus, as the records briefly show,
I've detailed all the facts;
Hence, from that horse of stone, you know
Our noble fathers' acts.

QUESTIONS.—1. What two remarkable objects are alluded to in the first stanza? 2. What had passing strangers often asked? 3. What did the imagination of the poet represent as still hovering round the accusing-bell? 4. To whom was the right given to ring that bell? 5. When were the judges obliged to come forth? 6. What was their duty? 7. What, their character? 8. What leading particulars are referred to in the remaining stanzas?

LESSON CXLIX.

WORDS FOR SPELLING AND DEFINING.

ELU' CI DATES, illustrates.	IN FAT' U A TED, foolish.
KNOLL' ING, knelling.	SHAT' TERED, broken; disorderd.
INTREP' ID, fearless; undaunted.	REM' NANT, remainder.
RE PENT' ANT, sorrowing for sins.	TEN' OR, course; character.
A POS' TRC PHE, digressive address.	SUB' SE QUENT, succeeding.
PA' THOS, tender emotions.	TEM PEST' U OUS, turbulent.
	CA REER', course of action.

SOUND, A PRINCIPLE OF MENTAL ASSOCIATION.

JOHN KIDD.

1. Of all the objects of sense, sound, perhaps, as a principle of mental association, the most powerfully excites a recollection of past scenes and feelings. Shakspeare briefly elucidates this principle in these lines:—

"Yet the first bringer of unwelcome news
Hath but a losing office; and his tongue
Sounds ever after as a sullen bell,
Remembered knolling a departed friend."

2. The author of the "Pleasures of Memory" not less forcibly illustrates the same principle.

"The intrepid Swiss, who guards a foreign shore,
Condemned to climb his mountain cliffs no more,
If chance to hear the song so sweetly wild,
Which, on those cliffs, his infant hours beguiled,
Melts at the long-lost scenes that round him rise,
And sinks a martyr to repentant sighs."

3. Nor is the principle less powerfully illustrated in that most beautiful Psalm beginning with the words: "By the rivers of Babylon we sat down and wept;" for who can read that affecting apostrophe: "How shall we sing the Lord's song in a strange land?" without entering into all the pathos of the scene represented by the sacred poet to the imagination? But, if an individual instance of the truth of the

present position was to be selected, it would not be possible, perhaps, to find one more impressive than that which has been recorded of the late emperor of the French.

4. It is said that, at that period of his life, when the consequences of his infatuated conduct had fully developed themselves in unforeseen reverses, Napoleon, driven to the necessity of defending himself within his own kingdom, with the shattered remnant of his army, had taken up a position at Brienne, the very spot where he had received the rudiments of his early education; when unexpectedly, and while he was anxiously employed in a practical application of those military principles which first exercised the energies of his young mind in the college of Brienne, his attention was arrested by the sound of the church clock.

5. The pomp of his imperial court, and even the glories of Marengo and of Austerlitz, faded for a moment from his regard, and almost from his recollection. Fixed for a while to the spot on which he stood, in motionless attention to the well-known sound, he, at length, gave utterance to his feelings, and condemned the tenor of all his subsequent life, by confessing, that the hours then brought back to his recollection, were happier than any he had experienced throughout the whole course of his tempestuous career.

QUESTIONS.—1. What is said of sound in the 1st paragraph? 2. What passage from Shakspeare? 3. What passage of poetry is quoted in the 2d paragraph? 4. By what quotation from the Psalms does the author further illustrate his position? 5. How is it illustrated in the case of Bonaparte?

LESSON CL.

WORDS FOR SPELLING AND DEFINING.

CHAR' I TY, love; benevolence.	UN SEEM' LY, unbecomingly.
CYM' BAL, musical instrument of brass, in form like a dish.	PRO VOK' ED, excited.
PROPH' E CY, prediction.	IN IQ' UI TY, wickedness.
VAUNT' ETH, boasts.	VAN' ISH, disappear.
	A BID' ETH, remains; continues.

CHARITY.

BIBLE.

1. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

2. And, though I have the gifts of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

3. And, though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

4. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

5. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.

6. For we know in part, and we prophesy in part; but, when that which is perfect is come, then that which is in part shall be done away.

7. When I was a child, I spake as a child, I understood as a child, I thought as a child; but, when I became a man, I put away childish things.

8. For now we see through a glass, darkly; but then face to face; now I know in part; but then shall I know even as also I am known.

9. And now abideth faith, hope, charity, these three, but the greatest of these is charity.

QUESTIONS.—1. What is the true import of the word *Charity* in this piece? *Ans.* LOVE; that is, such good will, or affectionate regard for others, as is ever ready to display itself in kind words and benevolent deeds. 2. What does the apostle declare himself to be without charity? 3. What things become profitless without charity? 4. How is charity described in the 4th paragraph?

LESSON CII.

WORDS FOR SPELLING AND DEFINING.

A E' RI AL, high in air.	AN TIC' I PA TED, foretasted.
MUS' ING, meditating.	PIC' FUR ED, represented.
EN CHANT' MENT, magic charm.	RAP' TURE, ecstasy.
OB LIV' I ON, forgetfulness.	PEAL' ED, resounded.
FU TU' RI TY, future time.	UN DIS MAY' ED, courageous.

PLEASURES OF HOPE.

THOMAS CAMPBELL.

- At summer's eve, when heaven's aerial bow
Spans, with bright arch, the glittering hills below,
Why to yon mountain turns the musing eye,
Whose sun-bright summit mingles with the sky?
Why do these hills of shadowy tint appear
More sweet than all the landscape smiling near?
'Tis distance lends enchantment to the view,
And robes the mountain with its azure hue.
- Thus, with delight, we linger to survey
The promised joys of life's unmeasured way;
Thus, from afar, each dim-discovered scene
More pleasing seems than all the past hath been;
And every form that fancy can repair
From dark oblivion, glows divinely there.
- What potent spirit guides the raptured eye
To pierce the shades of dim futurity?
Can Wisdom lend, with all her boasted power,
The pledge of joys' anticipated hour?
Or, if she holds an image to the view,
'Tis nature pictured too severely true.
With thee, sweet Hope, resides the heavenly light,
That pours remotest rapture on the sight;
Thine is the charm of life's bewildered way,
That calls each slumbering passion into play.
- Eternal Hope! when yonder spheres sublime
Pealed their first notes to sound the march of Time,
Thy joyous youth began,—but not to fade,
When all thy sister planets have decayed,

When, wrapt in fire, the realms of ether glow,
And Heaven's last thunder shakes the world below,
Thou, undismayed, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile.

QUESTIONS.—1. What lends enchantment to the view? 2. What is it that thus makes us look with greater interest upon distant objects? 3. How does Wisdom differ from Hope? 4. What is meant by the spheres pealing their notes to sound the march of Time? 5. What is said of the endurance of Hope?

Why the falling inflection on *futurity*, and the rising inflection on *how*, 3d stanza?

LESSON CLIL.

WORDS FOR SPELLING AND DEFINING.

FLICK' ER ING, fluttering.	COR' RI DORS, covered ways.
RE FRAIN', burden of a song.	CLAR' I ON, kind of trumpet.
UN FURL', unfold; spread.	A DIEU', farewell.

"GOD BLESS OUR STARS FOREVER!"

BENJAMIN F. TAYLOR.

1. "God bless our stars forever!"
'Tis the burden of the song,
Where the sail through hollow midnight
Is flickering along;
When a ribbon of blue heaven
Is gleaming through the clouds,
With a star or two upon it,
For the sailor in the shrouds.
2. "God bless our stars forever!"
It is Liberty's refrain,
From the snows of wild Nevada
To the sounding woods of Maine;
Where the green Multnomah wanders,
Where the Alabama rests,
Where the Thunder shakes his turban
Over Alleghany's crests.
3. Where the mountains of New England
Mock Atlantic's stormy main,

Where God's palm imprints the Prairie
With the type of Heaven again,—
Where the mirrored morn is dawning,
Link to link, our lakes along,
And Sacramento's Golden Gate
Swinging open to the song—

4. There and there! "Our stars forever!"
How it echoes! How it thrills!
Blot that banner? Why, they bore it
When no sunset bathed the hills.
Now over Bunker see it billow,
Now at Bennington it waves,
Ticonderoga swells beneath,
And Saratoga's graves!
5. Oh! long ago at Lexington,
And above those minute-men,
The "Old Thirteen" were blazing bright—
There were *only* thirteen then!
God's own stars are gleaming through it,—
Stars not woven in its thread,
Unfurl it, and that flag will glitter
With the heaven overhead.
6. Oh! it waved above the Pilgrims,
On the pinions of the prayer;
And it billowed o'er the battle,
On the surges of the air;
Oh! the stars have risen in it,
Till the Eagle waits the sun,
And Freedom from her mountain watch
Has counted "Thirty-one."
7. When the weary Years are halting,
In the mighty march of Time,
And no *new* ones throng the threshold
Of its corridors sublime;
When the clarion call, "close up!"
Rings along the line no more,
Then adieu, thou blessed Banner,
THEN adieu, and not before!

LESSON CLIII.

WORDS FOR SPELLING AND DEFINING.

Ad' AGE, proverb; old saying.	REC' ON CIL ED, conciliated.
FI DEL' I TY, faithfulness.	ES POUS' ED, took up.
CON STIT' U ENTS, electors.	RI' VAL SHIP, a vying together.
CHAL' LANGE, call forth.	PER' IL ED, endangered.
AR' DENT, warm; passionate.	IM PEN' E TRA BLE, that can not be entered.
AD HER' ED, clung to.	SUR VIV' ED, outlived.
FIL' IAL, becoming a child.	IN VIN' CI BLE, unconquerable.
DIS' CORD, disagreement; strife.	

SOUTH CAROLINA DURING THE REVOLUTION.

HAYNE.

1. The senator* from Massachusetts has thought proper to cast the first stone, and, if he shall find, according to the homely adage, "that he lives in a glass house," on his head be the consequences. The gentleman has made a great flourish about his fidelity to Massachusetts. I shall make no professions of zeal for the interests and honor of South Carolina;—of that my constituents shall judge. If there be one State in the union, Mr. President, (and I say it not in a boastful spirit,) that may challenge comparison with any other for a uniform, zealous, ardent, and uncalculating devotion to the union, that State is South Carolina.

2. Sir, from the very commencement of the Revolution up to this hour, there is no sacrifice, however great, she has not cheerfully made; no service she has ever hesitated to perform. She has adhered to you, in your prosperity; but, in your adversity, she has clung to you with more than filial affection. No matter what was the condition of her domestic affairs, though deprived of her resources, divided by parties, or surrounded by difficulties, the call of the country has been to her, as the voice of God.

3. Domestic discord ceased at the sound, every man became, at once, reconciled to his brethren, and the sons of Carolina were all seen crowding together to the temple,

* Hon. Daniel Webster.

bringing their gifts to the altar of their common country. What, sir, was the conduct of the South during the Revolution? Sir, I honor New England for her conduct in the glorious struggle; but great as is the praise which belongs to her, I think, at least, equal honor is due to the South.

4. They espoused the quarrel of their brethren with generous zeal, which did not suffer them to stop to calculate their interest in the dispute. Favorites of the mother country, possessed of neither ships nor seamen to create commercial rivalry, they might have found, in their situation, a guaranty that their trade would be forever fostered and protected by Great Britain. But trampling on all considerations, either of interest or of safety, they rushed into the conflict, and fighting for principles, periled all in the sacred cause of freedom.

5. Never was there exhibited in the history of the world, higher examples of noble daring, dreadful suffering, and heroic endurance, than by the whigs of Carolina during that Revolution. The whole State, from the mountain to the sea, was overrun by an overwhelming force of the enemy. The fruits of industry perished on the spot where they were produced, or were consumed by the foe.

6. The "plains of Carolina" drank up the most precious blood of her citizens: black and smoking ruins marked the places which had been the habitations of her children! Driven from their homes into the gloomy and almost impenetrable swamps, even there the spirit of liberty survived, and South Carolina, sustained by the example of her Sumpsters and her Marions, proved by her conduct that, though her soil might be overrun, the spirit of her people was invincible.

QUESTIONS.—1. What does Mr. Hayne claim for South Carolina in the 1st and 2d paragraphs? 2. What credit does he allow to New England in respect to the American revolution? 3. What sacrifices does he say South Carolina made in that revolution?