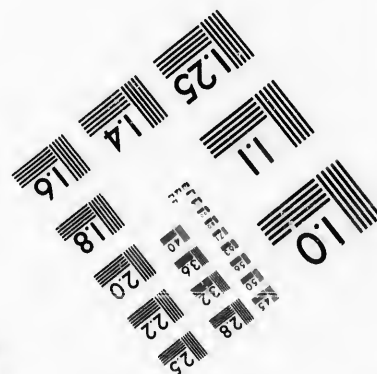
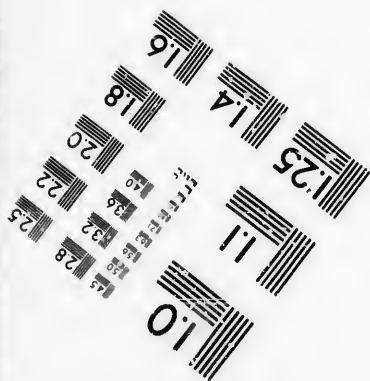
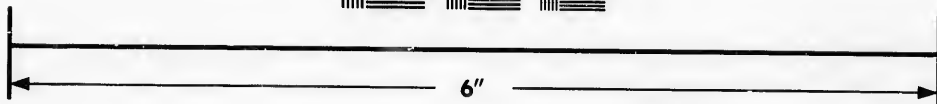
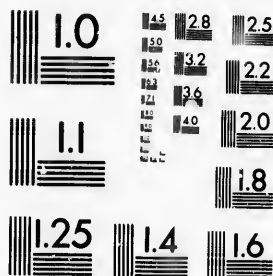


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1986

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- | | |
|--|--|
| <input type="checkbox"/> Coloured covers/
Couverture de couleur | <input type="checkbox"/> Coloured pages/
Pages de couleur |
| <input type="checkbox"/> Covers damaged/
Couverture endommagée | <input type="checkbox"/> Pages damaged/
Pages endommagées |
| <input type="checkbox"/> Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée | <input type="checkbox"/> Pages restored and/or laminated/
Pages restaurées et/ou pelliculées |
| <input type="checkbox"/> Cover title missing/
Le titre de couverture manque | <input checked="" type="checkbox"/> Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées |
| <input type="checkbox"/> Coloured maps/
Cartes géographiques en couleur | <input type="checkbox"/> Pages detached/
Pages détachées |
| <input type="checkbox"/> Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire) | <input checked="" type="checkbox"/> Showthrough/
Transparence |
| <input type="checkbox"/> Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur | <input type="checkbox"/> Quality of print varies/
Qualité inégale de l'impression |
| <input type="checkbox"/> Bound with other material/
Relié avec d'autres documents | <input type="checkbox"/> Includes supplementary material/
Comprend du matériel supplémentaire |
| <input type="checkbox"/> Tight binding may cause shadows or distortion
along interior margin/
La reliure serrée peut causer de l'ombre ou de la
distorsion le long de la marge intérieure | <input type="checkbox"/> Only edition available/
Seule édition disponible |
| <input type="checkbox"/> Blank leaves added during restoration may
appear within the text. Whenever possible, these
have been omitted from filming/
Il se peut que certaines pages blanches ajoutées
lors d'une restauration apparaissent dans le texte,
mais, lorsque cela était possible, ces pages n'ont
pas été filmées. | <input type="checkbox"/> Pages wholly or partially obscured by errata
slips, tissues, etc., have been refilmed to
ensure the best possible image/
Les pages totalement ou partiellement
obscurcies par un feuillet d'errata, une pelure,
etc., ont été filmées à nouveau de façon à
obtenir la meilleure image possible. |
| <input checked="" type="checkbox"/> Additional comments: /
Commentaires supplémentaires: | Irregular pagination : [1] - 6, [25] - 26, [23] - 24, 61 - 62, [35] - 36, 60, 70, 88, 31, 75, 120,
159, 162, 189 - 190, [150] - 151, [189] - 190, 227 - 229, 312 p. |

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
				✓							

The copy filmed here has been reproduced thanks to the generosity of:

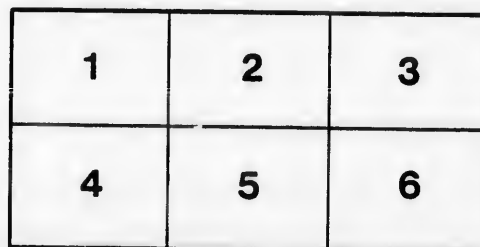
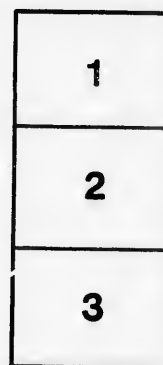
Législature du Québec
Québec

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Législature du Québec
Québec

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

Unquestionably the Finest Readers in the World!

SPECIMEN PAGES

OF


NEW ENGLISH READERS.

EDITED BY

J. M. D. MEIKLEJOHN, M.A.,

PROFESSOR OF EDUCATION IN THE UNIVERSITY OF ST. ANDREW'S,
AND ADAPTED FOR USE IN CANADIAN SCHOOLS.

Intended to show their General Excellence, especially the **TYPOGRAPHY**,
the Unequalled Character of their **ILLUSTRATIONS**, and
the Completeness of the **NOTES, QUESTIONS**,
and **EXERCISES** which they contain.

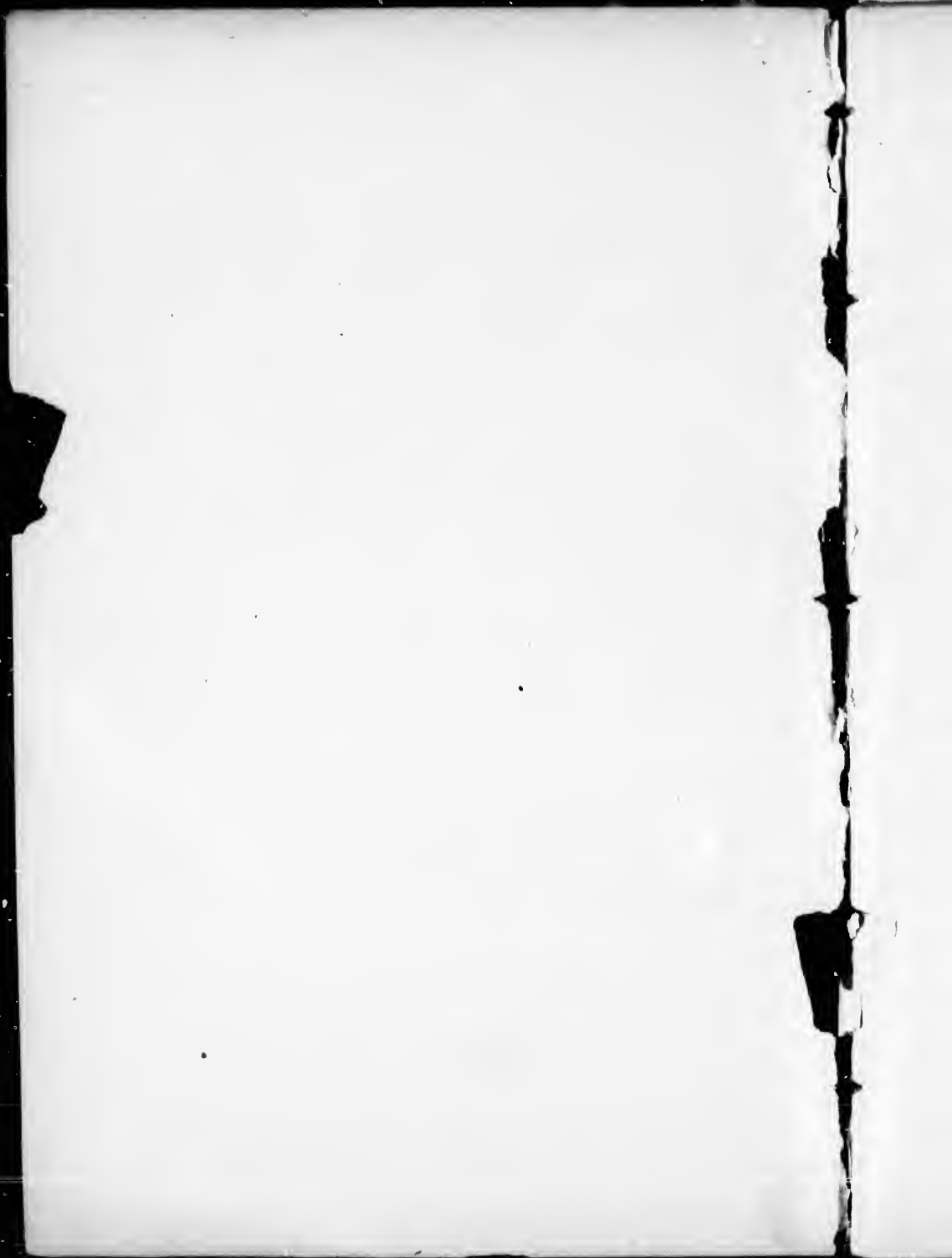
 *The paper used in these pages is the same as that upon
which the Readers are printed.*

TORONTO:

W. J. GAGE AND COMPANY,

11 WELLINGTON ST. WEST.

1881.



SPECIAL FEATURES

OF

GAGE'S ENGLISH READERS.

This series of Readers was first published by Messrs. W. and R. Chambers of Edinburgh. They had already two good series of Readers, but being determined to surpass the efforts previously made by themselves and all other publishers, they engaged Professor Meiklejohn, the distinguished occupant of the Chair of Education in the University of St. Andrew's, to prepare a third. His series, as might be expected, is the finest yet issued in Great Britain.

The Canadian publisher, having secured the right to re-publish them, decided to spare no expense in improving the typography and illustrations, so as to surpass in these respects the best of the remarkably fine American Readers issued during the past two or three years. At the same time a large amount of Canadian matter had been inserted, and other changes have been made to adapt the series to the special requirements of Canadian schools. They have been produced in such magnificent **style** as regards typography, illustrations, paper and presswork, that they will **entirely revolutionize the publication of school books.**

The chief points of superiority over all other Readers are :

THE BEAUTY OF THE ILLUSTRATIONS.

There is no other series of Readers in the world which can compare with them either in the **number** or the **elegance** of their pictures. They are artistic in design and exquisite in finish. All that the best modern artists and engravers can do, has been done to make them the **finest that have ever been used** to illustrate school books. Single cuts inserted by

the Canadian Publishers have cost **more than one hundred dollars!** Children will value them for their beauty, and their parents will study them as **works of art.** They cannot fail to **elevate the taste** of every child who uses them.

TYPE.

The Type is **large** and **clear**, and the presswork is equal to that of the **finest presentation volumes.** This is of special importance in school books, as school work has been shown to be injurious to the eyes of the pupils.

METHOD.

The Primers are the only primers issued which are **perfectly adapted to every method of teaching reading.** The illustrations in the First Primer are intended to suggest **words**, to lead the child from the picture of the **thing** to the picture of its **name**, and therefore it is adapted **as no other primer** is, to the "look and say" or "word" method of teaching.

In Part I. of the First Primer **no single letter has more than one sound**, so that it is perfectly suited to the **Phonic** method, or to the combined **Word** and **Phonic** method. The **Alphabetic** method may of course be used in teaching any primer.

PRONUNCIATION.

The new and difficult words are pronounced at the head of each lesson, and special lessons on **words liable to be mispronounced** are given at the end of the Third and Fourth Readers. More attention must be paid to this subject in schools. We should speak our language in accordance with good usage in **pronunciation** as well as **grammar.**

DEFINITIONS.

Difficult words are explained in **simple language** at the head of each lesson, the meaning given being that which the word has as **used in the lesson.**

NOTES.

Carefully prepared notes, literary, scientific, biographical and historical, are given, when necessary, at the end of the lesson. These will be of great value to both teachers and pupils.

EXERCISES.

These excel those of any other Readers in their **extent, variety, and practical nature**. No adequate idea of their comprehensiveness can be obtained from an examination of a few pages. A careful examination of the series as a whole will show that, while they direct special attention to the **method of studying a reading lesson** with a view to getting at its **true meaning**, they cover nearly the **whole range of school lessons**, and must prove of great service to teachers in **assigning "home work,"** and in keeping **several classes profitably occupied at the same time**.

SPACING FOR RHETORICAL PAUSES.

Every teacher knows how difficult it is to prevent pupils scanning the poetical selections. The poetry in the Third, Fourth, and Fifth Readers is printed so as to leave spaces where pauses should be made, other than those noted by punctuation marks. The **practical advantage** of this will be apparent to every teacher.

DIRECTIONS FOR READING.

In the more difficult lessons in the Fifth Book, clear directions are given as to the **correct method** of reading the passages which are likely to be **improperly read**.

LITERARY SELECTIONS.

Care has been taken throughout to make such selections as will give opportunity for thorough elocutionary training, and at the same time be interesting and contain a vast fund of general information. The Fourth Reader will be found to con-

tain selections from the best standard authors, that every pupil may become familiar with the finest writings in his native language. Brief sketches of the authors are given at the close of the book. The needs of pupils preparing for the literary part of "Entrance Examinations" have been specially kept in view in the preparation of this book.

SKETCHES FROM CANADIAN AUTHORS.

These have not been overlooked. Pupils will be able to read the best thoughts of most of the distinguished writers of Canada, and through them learn to respect their countrymen, and love their country.

HISTORY OF CANADA.

A brief sketch is given both in the Third and Fourth Readers, as well as detailed descriptions of some of the most stirring scenes in our history. Several lessons relating to the progress, the present condition, and future prospects of Canada, have been inserted. Attention is also directed to the articles on the newer portions of the Dominion.

HYGIENE.

The importance of teaching the fundamental principles of this subject is admitted by all. It is quite safe to say that the lessons on "Resuscitating those apparently Drowned," "Health, and How to Retain it," and "Till the Doctor comes," are the most practical and comprehensive articles that have been written on this subject.

THE TABLET LESSONS

Are the finest that accompany any series of Readers. Each one has fine, large, lithographed pictures to suggest the words which are used on it. The type is large and clear, and there is only enough reading matter on each for one or at most two lessons. This will enable the pupils to retain interest in their reading lessons, as **each day** will give them **something new**.

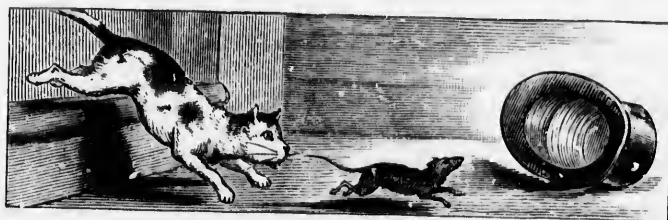
THE FIRST PRIMER.

PART I.

Or the 26 Letters in 26 Lessons

STRUNG UPON

a e i o u



LESSON 1.

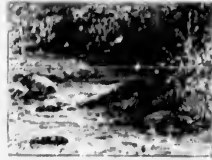
1. a cat and a rat.
2. a rat and a hat.

LESSON 2.

1. the cat sees the rat.
2. run, rat, run.
3. rat, run from the cat.

cat rat hat

Specimen Page of First Primer.



LESSON 6.

1. Tom shot a crow with his bow.
2. The north wind doth blow,
And we shall have snow.
3. I saw a crow on the tree.
4. When falls the snow, flow-ers will
not grow. If warm winds blow,
and melt the snow, O quick-ly
then the flow-ers will grow.
5. When you work and when you play,
Think the Lord is near.

6. *All that you do,
Do with your might,
Things done by halves
Are never done right.*

JIP AND TOPSEY.



1. Tom-my Har-ris had a lit-tle brown dog, named Jip.



2. He did a num-ber of tricks, and would stand on his hind legs for a bit of bread.

3. His cou-sin Hat-tie gave him a pret-ty kit-ten. Tom-my thanked her.

4. The kit-tie's moth-er did not like to let it go.

5. When he took the kit-ten to his home, Jip ran af-ter it,





THE QUEER CHICKENS.

1. May Jones had a pet hen named Pol-ly. She sat on some duck eggs un-til ten lit-tle ducks cracked the shells and came out. One day they came to a pond and they all ran in-to the wa-ter. Pol-ly was a-fraid they would be drowned. She soon saw that they could swim, and she thought they were ver-y smart chick-ens.

2. Next year she hatched her own



ROBIN'S NEST.

1. Aunt Jen-nie lost some fine lace last spring. She thought some bad boy or girl had sto-len it, when she had spread it on the lawn to dry.
2. A few weeks af-ter, I found a rob-in's nest, and, would you be-lieve it, the sau-cy fel-low had tak-en Aunt Jen-nie's lace to make his nest.

Specimen Page of Second Primer.



Helen gathering Flowers for her Teacher.

Specimen Page of Second Reader.



PREFACE.

THE SECOND READER is one step in advance of the First. The words are longer; the sentences are a little longer; and the number of literary phrases has been increased. The exercises are more numerous; and simple exercises in grammar have been introduced.

These exercises are only intended to be done in school, and in some cases may profitably be extended by the teacher. They will aid the teacher very much in the difficult task of keeping the pupils employed while in their seats.

All the extracts have been made with the view of interesting the pupils, and at the same time giving them a large fund of useful information concerning the world around them.

The type has in all cases been made open and pleasant to the eye, so that at least no mechanical difficulty may come in the way of the learner. The aim has been, quality before quantity. The pictures continue, as in the Primers, to be a notable feature.

Specimen Page of Second Reader.



THE LITTLE SNOW-SHOVELLER.

Merrily whistling along the street,
With his little nose, his hands and feet
Sharply bitten by old Jack Frost,
His curly hair by the rude wind tost,

Specimen Page of Second Reader.



2. One sunbeam ran in at a low cottage door,
And played "hide-and-seek" with a child
on the floor,
Till baby laughed loud in his glee,

Specimen Page of Second Reader,

Kitty mewed her best thanks to the black cat; and the kind stranger, making a low bow and a gentle purr, went away and was never seen again.

J. C. CARLISLE.

DICTIONARY. — Learn to spell and write out :

*The servant gave up the struggle,
and allowed the kittens to stop
where they were.*

EXERCISES. — 1. Learn to spell the following words :

Cel'-lar De-ter'-mined Wear'-ied Al-losed'
Car'-ried Gar'-ret Strug'-gle Stran'-ger.

2. Point out all the nouns in paragraph 7.
3. Write down the name of six animals that people keep as pets.
4. Make nouns out of the following words, either by adding something to them or by taking something away from them : *Strange ; topmost ; childish ; sleeping ; roomy ; black.*
5. Explain the following phrases : (1) It struck her that the cellar was damp. (2) Kitty was not of the same mind with the servant. (3) The mamma led the way. (4) The servant gave up the struggle.
6. Make sentences about : *Kitty ; the three kittens ; the servant ; a strange cat ; a damp cellar ; a light garret.*
7. Tell the difference between : *One and won ; maid and made ; where and were ; your and ewer ; time and thyme ; hole and whole.*
8. The following words have several meanings ; give two of them : *Top ; back ; left ; want ; dog ; lead.*
9. Write down the names of six things we wear.

Specimen Page of Second Reader.



THE ARROW AND THE SONG.

1. I shot an arrow into the air,
It fell to earth, I knew not where;
For so swiftly it flew, the sight
Could not follow it in its flight.
2. I breathed a song into the air,
It fell to earth, I know not where;
For who hath sight so keen and
strong,
That it can follow the flight of song?
3. Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

LONGFELLOW,

Specimen Page of Second Reader.

was done to the clods? 5. What to the soil? 6. What to the stones? 7. Did they find the treasure they expected? 8. What happened to the vines next year? 9. What was the real treasure which their father had promised? 10. How did they work every year?

EXERCISE. — 1. Learn to spell the following words:

Treasure	Sieve	Appeared
Hoed	Vineyard	Wonder

2. Point out the nouns, adjectives, and verbs in the last two sentences of the above.

3. Put adjectives before the following nouns: *Children, treasure, spot, clod, soil, stone, and vine.*

4. Explain the following phrases: (1) Lay at the point of. (2) No sign of any treasure appeared. (3) Every vine bore threefold.

5. Add verbs to the following nouns: *Vine-dresser, children, vines, treasure.*



SIGNS OF RAIN.

Span'iel, a kind of dog.

Snort'ing, grunting.

Kine, cows.

Wings, flies.

Incau'tious, rash, heedless.

Vest, waistcoat.

Russ'et, reddish-brown.

Quits, leaves.

Odd, funny.

Precip'itate, headlong.

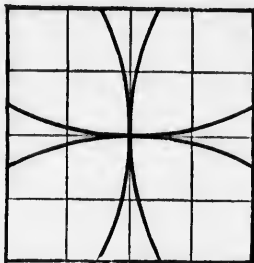
Jaunt, pleasure-trip.

1. The hollow winds begin to blow,
The clouds look black, the glass is low,¹
The soot falls down,² the spaniels sleep,
And spiders from their cobwebs peep.

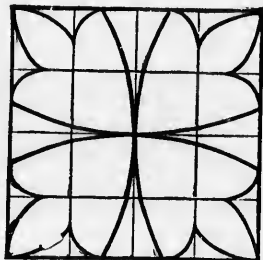
Specimen Page of Third Reader.

the same, and we found we had a pattern like this :—

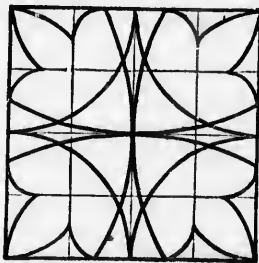
9. She asked us to notice that the parts opposite to each other were exactly alike, and told us that this was always so in pattern drawing. She told us to examine the patterns in our carpets and oil-cloths at home, or on our wall paper and lace curtains, and tell her next day if they did not harmonize in the opposite parts. We found that she was right.



10. Next she marked the centres of the inside lines of the corner squares, and joined them by curved lines with the ends of the lines last drawn, and with the corners of the large square. We did so too, and our patterns then looked like this :



11. She then connected the ends of the diameters by quadrants, and we followed her example, changing our patterns thus :



12. She then showed us that the pattern consisted of four parts, and asked us if we thought it needed anything to complete it. One of the girls said she thought there ought to be something to

body several inches higher than the head, and retain it in this position long enough to count four slowly. This movement will enable the froth and water to escape from the throat, mouth, and nostrils, so that air may have free access to the lungs, as soon as breathing commences.



RULE 2. — Place the patient on his back, with the chest slightly elevated by a folded coat or other suitable object, and the head in a straight line with the body. This position is necessary for the practice of artificial breathing, described in Rule 4.

RULE 3. — Immediately below the root or back part of the tongue is the entrance of the air-tube leading to the lungs. This entrance is guarded by a small valve, which is closed when the tongue falls far back into the throat, and opened when it



“FATHER, I’LL DIE WITH YOU.”

Specimen Page of Third Reader.



JAQUES CARTIER.

CANADA'S PROGRESS.

Confedera'tion, states or provin-
ces united.

Col'ony, a country dependent on
its motherland.

Untill'ed, not cultivated.

Persist'ent, constant.

Mar'itime, relating to the sea.

1. Till the year 1535 no white man had sailed up the St. Lawrence river. The whole of the vast country now called the Dominion of Canada was inhabited by Indians, who were divided into three tribes, the Algonquins, the Hurons, and the Iroquois. 2. They were all savages, whose chief occupations were war and hunting. The whole

WORDS OFTEN MISPRONOUNCED.

SOUNDS OF THE MARKED LETTERS.

ä as in arm	ē as in eat	ī as in ill	ū as in use
ā " ale	ē " end	ō " old	ū " up
ä " and	ī " ice	ō " on	ōō " ooze

- abdomen, ab do'men, *not* ab'do-men.
- accent (*verb*), ak-sent', *not* ak'seni.
- across, a-kros', *not* a-krawst'.
- adult, a-dult', *not* ad'ult.
- agile, aj'il, *not* aj'il, *nor* ä'jil.
- alien, al'yen, *not* ä'l'y-en.
- allies (*noun and verb*), al-liz', *not* al'liz.
- almond, ä'mund, *not* al'mund.
- alpaca, al-pak'a, *not* al-ä-pak'a.
- altercate, ä'l-ter-kat, *not* w'l-ter-kat.
- always, awl'wäz, *not* awl'wuz, *nor* ö'l'wuz.
- and, and, *not* an.
- anxiety, angz-i'e-ti, *not* anks-i'e-ti.
- apostle, a-pos'tl, *not* a-pos'tl, *nor* a-paws'l.
- apprentice, ap-pren'tis, *not* ap-pru'tis.
- aqueduct, ak'we-dukt, *not* äk'we-dukt.
- arctic, ark'tik, *not* ar'tik.
- armada, ar-mä'da, *not* ar-mä'da.
- Asia, a'shi-a, *not* a'zhe-a.
- asked, askt, *not* ast.
- athensæum, ath-e-ne'um, *not* a-the-ne-um.
- attacked, at'takt, *not* at-tak'ted.
- audience, au'di-ence, *not* aw'ji-ence.
- auxiliary, awgz-il'ya-ri, *not* awgz-il'a-ri.
- awkward, awk'ward, *not* ork'ard.
- because, be-kawz', *not* be-küz'.
- bedstead, bed'sted, *not* bed'stid.
- Beelzebub, be-el'ze-bub, *not* bel-ze-bub.
- believe, be-lëv', *not* blëv.
- bellows, bel'lus, *not* bel-löz.
- beloved (*adj.*), be-luv'ed, (*verb*) be-luvd'.
- betroth, betröth', *not* be-tröth. So be-troth'al.
- binary, bi'na-ri, *not* bin'a-ri, *nor* bi-na'ri.
- binomial, bi-no'mial, *not* bi-no'mi-al.
- blasphemous, blas'fe-mus, *not* blas-fe'mus.
- boisterous, bols'ter-us, *not* bois'trus.
- brigand, brig'and, *not* brî-gänd'.
- brooch, bröch, *not* brööch.
- buoyant, bwoi'ant, *not* bol'ant, *nor* bööy'ant. So buoy'ari-cy.
- business, biz'nes, *not* biz'y-nes.
- cartridge, kar'trij, *not* kat'rij.
- catch, käch, *not* këch.
- cayenne, kä-en', *not* ki-en', *nor* ki-au'.
- cemetery, sem'e-tër-i, *not* sem'e-tri.
- centenary, sen'te-na-ri, *not* sen-ten'a-ri.
- certain, ser'tin, *not* sert'n.
- chaldron, chawl'drun, *not* cawl'dron.
- chaos, ka'os, *not* ka'us.
- character, kar'ak-ter, *not* ka-rak'ter.
- chasm, kazm, *not* kaz'um.
- children, chil'dren *not* chil'durn.



The voyager smiles as he listens
To the sound that grows apace,
Well he knows the vesper ringing
Of the bells of St. Bonifacio—
The bells of the Roman Mission
That call from their towers tower
To the boatman on the river
And the hunter on the plain.

John G. Whittier

A SMALL CATECHISM.

1. WHY are children's eyes so bright?
Tell me why?
'Tis because the infinite
Which they've left, is still in sight,
And they know no earthly blight —
Therefore 'tis their eyes are bright.
2. Why do children laugh so gay?
Tell me why?
'Tis because their hearts have play
In their bosoms, every day,
Free from sin and sorrow's sway—
Therefore 'tis they laugh and play.
3. Why do children speak so free?
Tell me why?
Tis because from fallacy
Cant, and seeming, they are free,
Hearts, not lips, their organs be —
Therefore 'tis they speak so free,
4. Why do children love so true?
Tell me why?
'Tis because they cleave unto
A familiar, favorite few,
Without art or self in view —
Therefore children love so true.

T. D. McGee.

equally ; my own instincts, and nature's provision, and society's requirements, and God's commands, all unite in reprobation of that. My wealth of affection must be in home, children, kindred, country ; but my pity must not lock itself in these, my regard must not compress itself within these limits merely — my pity must go forth wherever there is human need and human sorrow ; my regard must fasten upon the *man*, though he has flung from him the crown of his manhood in anger.

7. I dare not despise him, because there, in the depths of his fall, as he lies before me prostrate and dishonored, there shines through the filth and through the sin, that spark of heavenly flame — that young immortal nature which God the Father kindled, over which God the Spirit yearns with continued desire, and God the Eternal Son offered his own heart's blood to redeem. Yes — there is no man now who can rightfully ask the infidel question of Cain. 8. God *has* made man his brother's keeper. We are bound to love our neighbor as ourselves ; and if, in a contracted Hebrew spirit, you are inclined to press the enquiry, "And who *is* my neighbor?" there comes a full pressure of utterance to authenticate and enforce the answer, *Man*. Thy neighbor ! Every one whom penury has grasped or sorrow startled ; every one whom plague hath smitten or whom curse hath banned ; every one from whose home the darlings have vanished, and around whose heart the pall has been drawn.

Rev. W. M. Punshon.

sion,
nds,
n of
oun-
ese,
hese
ever
y re-
lung
ger.
the
rate
and
e—
ther
with
ered
s no
ues-
er's
as
rit,
who
of
er,
ury
om
ed;
ave
has
n.

ENGLISH READERS.

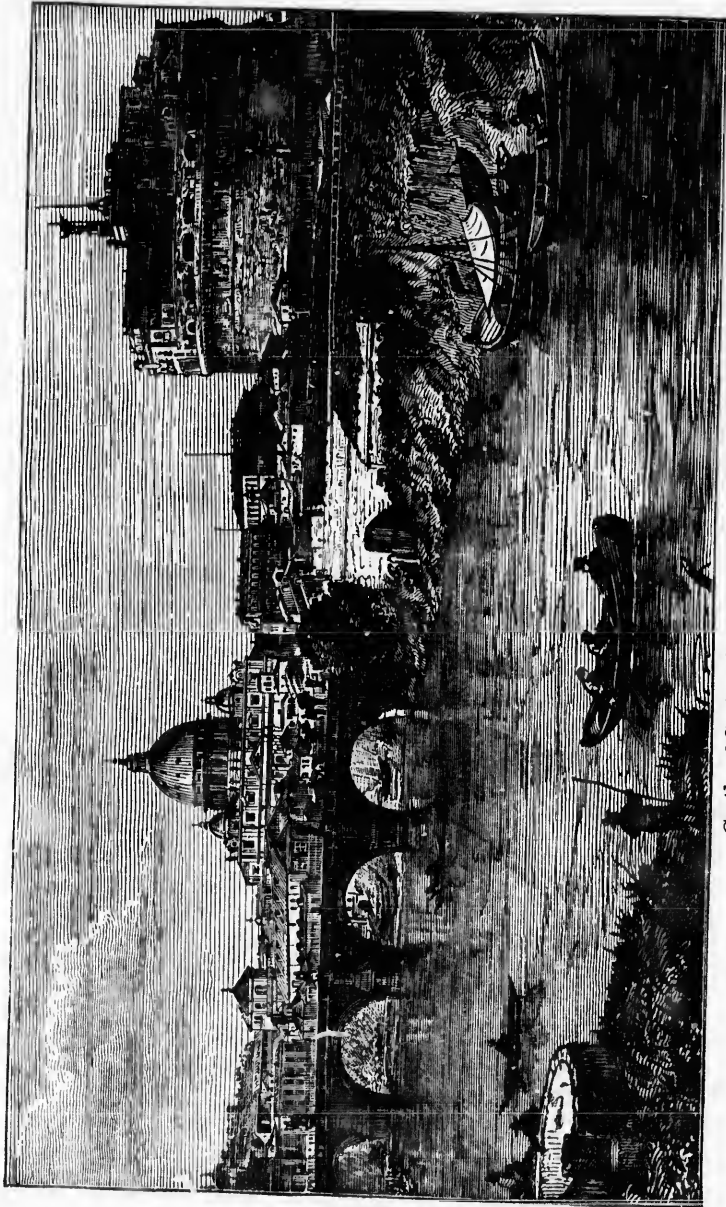
BOOK V.



GEORGE STEPHENSON.
1781-1848.

Locomotion, the act or power of moving from one place to another. | **Model**, to shape, to copy. **Mechanics**, the science which treats of machines.

Specimen Page of Fifth Reader.



Castle of St Angelo, and St Peter's, Rome.

Till twelve fair counties saw the blaze on Malvern's²⁵
lonely height,
Till streamed in crimson on the wind the Wrekin's²⁶
crest of light,
Till broad and fierce the star came forth on Ely's²⁷
stately fane,
And tower and hamlet rose in arms o'er all the
boundless plain ;
Till Belvoir's²⁸ lordly terraces the sign to Lincoln
sent,
And Lincoln sped the message on o'er the wide vale
of Trent ;
Till Skiddaw²⁹ saw the fire that burned on Gaunt's³⁰
embattled pile,
And the red glare on Skiddaw roused the burghers of
Carlisle.³¹

Lord Macaulay (1800-1859).

NOTES.

- ¹ **Aurigny**, another name for *Alderney*, one of the Channel Islands, about seven miles from Cape La Hogue, in Normandy.
- ² **Pinta**, the name of one of the high-built vessels of the Spanish Armada.
- ³ **Edgecumbe** or *Edgcombe*, the seat of Lord Mount Edgecumbe, opposite the town of Plymouth.
- ⁴ **Picard field**, *Crecy*, a village in Picardy, about ten miles from Abbeville—near which the battle of *Crecy* was fought in 1346. In that battle the French were completely overthrown; the king of Bohemia was killed; his son—here
- called *Cesar*—emperor-elect of Germany, shared in the defeat; and the Genoese bowmen were 'turned to flight.'
- ⁵ **Agincourt**, a village in the north of France, about seven miles from Hesdin. Here Henry V. gained a great victory over the French in 1415.
- ⁶ **Eddystone** (where there is now a lighthouse), a reef of rocks in the English Channel, about fourteen miles from Plymouth breakwater; and
- ⁷ **Berwick-upon-Tweed**. Respectively the S.W. and N.E. extreme points of England.
- ⁸ **Lynn**, commonly called *Lynn*

- Regis* or *King's Lynn*, a borough in the east of Norfolk, on the Ouse; and
- ⁹ *Milford Bay*, in Pembrokeshire, in the west of Wales. These two points represent the extreme east and west.
- ¹⁰ *Saint Michael's Mount*, a granite rock in Mount's Bay, in Cornwall, opposite Marazion.
- ¹¹ *Beachy Head*, farther east along the coast, in Sussex—the highest promontory on the south coast of England.
- ¹² *Tamar*, the river which flows into the sea near Plymouth, and forms at its mouth the harbour of the Hamoaze.
- ¹³ *Mendip*, the Mendip Hills, a mineral range in Somersetshire.
- ¹⁴ *Longleat*, in Wiltshire, the seat of the Marquis of Bath.
- ¹⁵ *Cranbourne*, an old town in Dorsetshire.
- ¹⁶ *Stonehenge*, the remains of the ancient Druidical temple in the middle of Salisbury Plain, about three miles from Amesbury.
- ¹⁷ *Beaulieu* (pronounced *Bōlū*), a parish at the mouth of the river Exe, six miles from Lymington. It was an ancient place of refuge.
- ¹⁸ *Clifton down*, a well-known watering-place about a mile from Bristol, on the opposite side of the Avon.
- ¹⁹ *Whitehall*, an ancient palace in Westminster. Only a part of it is still standing. The name is now, however, given to the seat of the Education Department for Great Britain.
- ²⁰ *Richmond Hill*, a beautiful hill overlooking the valley of the Thames, in Surrey, about ten miles from London.
- ²¹ *Blackheath*, now a suburb of London, near Woolwich, in Kent.
- ²² *Hampstead*, a heath to the north of London, in Middlesex.
- ²³ *Peak*, the *High Peak* of Derbyshire.
- ²⁴ *Darwin*, a district in Derbyshire.
- ²⁵ *Malvern Hills*—a range in the counties of Worcester and Hereford.
- ²⁶ *Wrekin*, a solitary conical mountain in Shropshire.
- ²⁷ *Ely's stately fane*, the cathedral of Ely, about sixteen miles from Cambridge. (Ely is the only city in England which is unrepresented in the House of Commons.)
- ²⁸ *Belvoir Castle* (pronounced *Beevor*), the seat of the Dukes of Rutland.
- ²⁹ *Skiddaw*, one of the highest mountains in England, in Cumberland, about four miles from Keswick.
- ³⁰ *Gaunt's pile*. Lancaster Castle, from which John of Gaunt took the title of Duke of Lancaster.
- ³¹ *Carlisle*, the county town of Cumberland. It here represents the extreme N.W. point of England.—All the places mentioned are *representative*, and mark prominent points in England.

CAUTIONS AND DIRECTIONS FOR READING.

VERSE 2.—Line 1: Avoid the verse-accent on *was*, and read the first six words rapidly in one group, and the last five as a second group.—Line 4: No accent upon *on*.—Line 5: Avoid the verse-accent on *she*, and make a slight pause after *sunrise*.

VERSE 3.—Line 2: Read *upon-the-roof* as one word.—Line 4: A slight pause after *And*; and read *with-loose-rein* as one word.—Line 8: Avoid the accent upon *to*.

VERSE 4.—Line 2: No accent on *upon*.—Line 3: Avoid the verse-accent on *how*; make a pause after *Look*, and hasten on to *ancient crown*.—Line 5: A slight pause after *So*.—Line 11: No accent upon *on*.—Line 12: Read *of-our-pride* as one word.

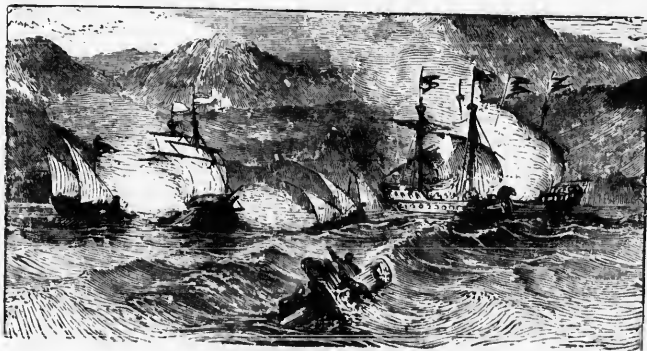
VERSE 5.—Line 3: A slight pause after *and*.—Line 4: A pause after *Such night*.—Line 6: No emphasis on *was*; a pause after *slumber*.—Line 7: A pause after *For, east, and west*.

VERSE 6.—Line 1: A pause after *Far*.—Line 8: A pause after *And*, and after *day*.

VERSE 7.—Line 1: A pause after *Then*.—Line 2: A pause after *And*; avoid the verse-accent on *with* and *with*; the emphatic word is *one*.—Line 5: No accent upon *of*.—Line 7: A slight pause after *And*.

VERSE 8.—Line 5: Read *Till-the-proud-Peak* as one word.—Line 6: A pause after *Till* and *volcanoes*.—Line 9: A pause after *Till* and *fierce*.

- EXERCISES.—1. Parse the first four lines.
2. Analyse the first four lines.
3. Paraphrase the third and fourth verses.



Specimen Page of Fifth Reader.



Arctic Costumes.

A WINTER DAY IN THE ARCTIC REGIONS.

Aperture, opening.

Ventilator, a contrivance for letting out bad air and letting in fresh (from the Latin *ventus*, the wind).

Floe, piece of floating ice.

Appreciate, value.

Monotony, tiresome sameness.

Voluntary, acting from one's own free will.

Specimen Page of Fifth Reader.

