

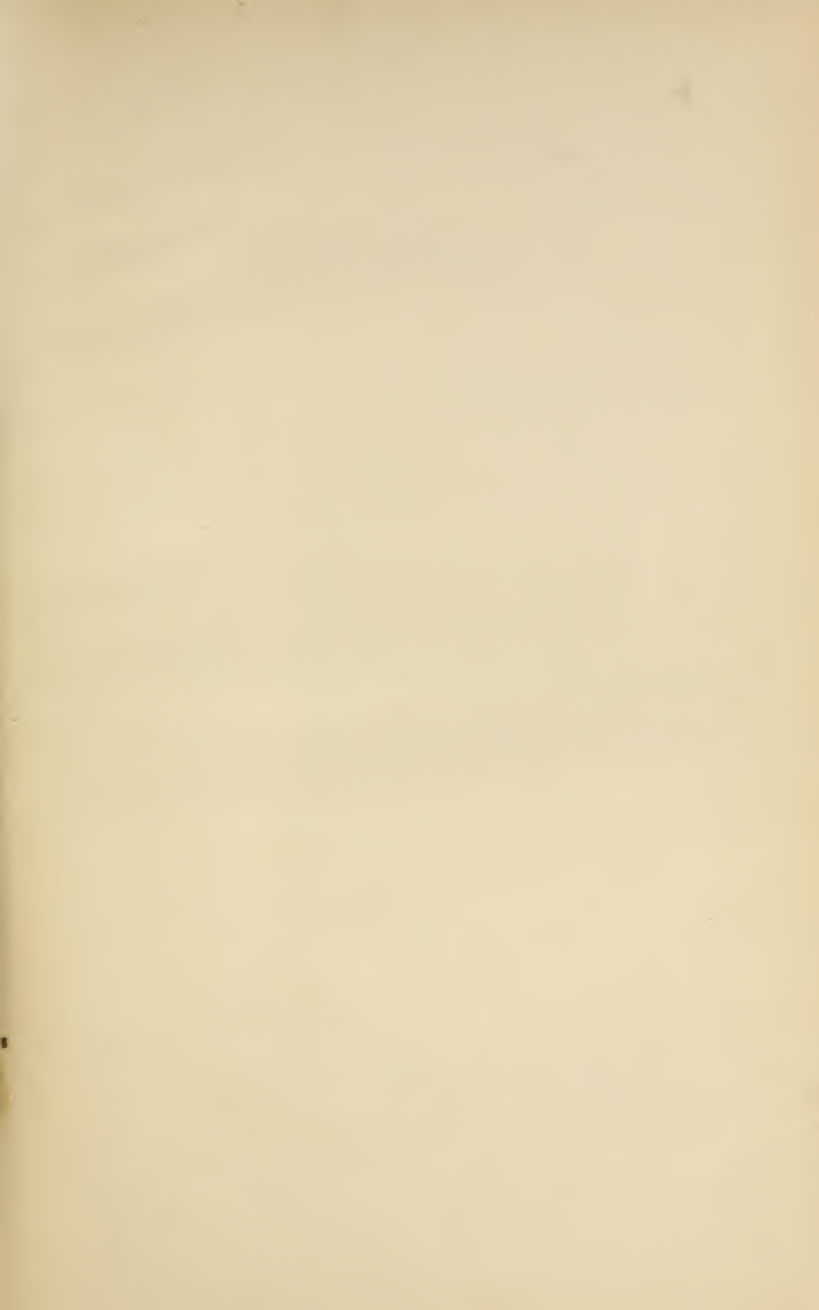
Specimen Pages  
from  
HARPER'S READERS















SPECIMEN PAGES

OF

HARPER'S READERS

FIRST, SECOND, THIRD, FOURTH, AND FIFTH READERS

EACH IN TWO PARTS

AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

1891

## EXCHANGE AND INTRODUCTION PRICES.

TITLES.	Exchange Price.	Introduction Price.
Harper's First Reader.....	\$ .15	\$ .24
Harper's Second Reader.....	.22	.36
Harper's Third Reader.....	.30	.48
Harper's Fourth Reader.....	.40	.60
Harper's Fifth Reader.....	.60	.90

We cordially invite teachers and school officers contemplating changes in text-books to correspond with us before making a selection. All such letters will receive our prompt and careful attention.

### AMERICAN BOOK COMPANY, Educational Publishers,

NEW YORK  
806 & 808 BROADWAY.

CINCINNATI  
137 WALNUT ST.

CHICAGO  
258 & 260 WABASH AVE.

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# DISTINGUISHING FEATURES

OF

## HARPER'S READERS.

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I. *They are, first and chiefly, Reading-Books.*—Their main object and intent is to teach reading. The language lessons, notes, questions, etc., are placed at the end of each book, where they can be used by the teacher for purposes of reference and supplementary oral instruction. Nothing is introduced into the body of the book which would tend to divert the attention of the child from the main object in view—that of learning to read. There are no lessons to be skipped, no meaningless definitions, no useless rules. A larger amount of reading-matter is presented than in the corresponding books of any other series. The pupil learns to read by reading.

II. *They are Carefully Graded.*—From first to last the lessons gradually increase in difficulty as the pupils advance in understanding and in the ability to read. There is no break between the First Reader and the Second, or between the Second and the Third, or between the Third and the Fourth, which must necessarily be filled by a “supplementary” Reader. Harper’s Readers form a complete, unbroken series, adapted alike to the needs of graded and ungraded schools.

III. *Each Reader consists of Two Parts*, and, should there be a sufficient demand, it will be bound in parts as well as in its complete form. When two successive grades use the same Reader it may often be found desirable and economical to use the First Part alone in the lower grade and the Second Part in the higher. In such case the two Parts of each Reader may be furnished in separate bindings at a cost but very little greater than that of the Reader in its ordinary form. Each Part when thus bound separately is a complete book in itself. This feature, it is thought, will commend itself to a large number of graded schools.

IV. *The Vocabulary of each Book* is adapted to the class of pupils for which it is intended. Only a limited number of new words is introduced with each lesson—in the First Reader an average of not more than five, in the Second of not quite twelve, in the Third of not more than twelve, etc. These words are only such as can be understood *and used* by the pupils. The First Reader contains not quite 500 different words; the Second Reader about 1300 different words, of which 904 are new; the Third Reader about 1900 different words, of which 1250 are new; the Fourth Reader about 3000 different words, of which 1950 are new. The four books together contain nearly 4600 different words. All these words are presented independently in lists convenient for spelling-exercises and separate study. Together they form a vocabulary as extensive as that ordinarily used by educated persons in common conversation or in business.

V. *The Use of the Dictionary* is learned in a natural and practical way with the use of Harper's Readers. In connection with each lesson is a spelling-list containing the

*new words* used in that lesson. At the end of the book all the new words are repeated in alphabetical order, with diacritical marks and pronunciation. In the Third and Fourth Readers the meanings of the words are also given, care being taken that all definitions be such as can be readily comprehended by the pupil. The advantages arising from this feature of the books may be readily understood :

(1.) *Every new word is learned in the order of its occurrence.*

(2.) The alphabetical lists at the end of the book are so arranged that they may be used constantly as *review lessons in spelling.*

(3.) By reference to the same lists the pronunciation (and, in the Third and Fourth Readers, the meaning) of each word may be ascertained.

Thus, each Reader is supplemented by both a Spelling-Book and a Dictionary, complete, so far as the vocabulary of that Reader extends.

VI. *Each book has its own distinctive features :*

(1.) In the First Reader the lessons are adapted to the understanding of the *youngest pupils*. The words and forms of expression are such as children naturally use in conversation. Words are repeated with sufficient frequency to fix them in the memory. The lessons are not exclusively adapted to any special "method" of teaching; but the skilful teacher will be able to apply in its proper place whatever is best and most practicable in the "Word Method," the "Phonic Method," the "Alphabet Method," or the "Sentence Method." The construction of the sentences is such as to secure, without the intervention of rules, natural and correct tones, emphasis, and inflection.

The marking of the vowels to indicate their different sounds is introduced gradually towards the middle of the book, and is continued in the review-spelling of the Second Part, but not elsewhere. Thus, while sufficient attention is given to diacritical marks to meet the demands of every teacher of phonics, they are not introduced with such frequency as to produce confusion on the part of the pupil or to detract from the interest and efficiency of the reading-lesson. The lessons in script are simple and progressive. They do not occupy an undue proportion of the book to the exclusion of valuable reading-matter. They are designed to be suggestive of additional slate and blackboard work to be presented by the teacher, and as such embrace a complete series of primary lessons in writing.

(2.) In the Second Reader easy lessons in natural science and like subjects are gradually introduced. The stories increase in interest. The poems have been chosen with care, most of them being something more than mere verse. All the selections are bright and fresh, and of such a character as to present to the young reader the healthful, cheerful aspects of nature and of child-life.

(3.) In the Third Reader there is a regular recurrence of (1) light stories, (2) poems, (3) moral lessons, and (4) useful-knowledge lessons relating to familiar objects in nature. Many of the selections possess a high order of literary merit, and will be read and reread for their charming interest. The lessons on natural history are such as will awaken inquiry and lead to further reading and research.

(4.) In the Fourth Reader there is another advance made all along the line; the reading grows gradually harder; the subjects are less familiar; the instruction derived from

them is more varied and important. Here there is an alternation of (1) stories, (2) poems, (3) essays, (4) historical sketches, (5) science sketches. The light story gradually gives place to the sketch of a higher and more permanent value. Although a large proportion of the selections are such as have never before appeared in any series of Readers, yet many of the old favorites—such as the “Freaks of the Frost,” the “Old Oaken Bucket,” and “The Mariner’s Dream”—have been retained. The pupil is also introduced to the writings of such masters of English prose as Dickens, Charles and Henry Kingsley, John Ruskin, and others. American history receives a fair share of attention; and the lessons generally become of a more thoughtful character, combining still in due proportion amusement with instruction, and endeavoring to arouse enthusiasm for our country, to cultivate an appreciation of the beautiful and the sublime in nature, and to introduce the pupil to a knowledge of some of the triumphs of science and the arts.

VII. *The Illustrations*, as well as the reading-lessons, are graded to suit the capacity of the class of pupils for which they are intended. They possess an educational value of their own, not only elucidating the text, but serving to cultivate the taste and improve the judgment of those who use the books. They thus become much more than mere pictures. In the First Reader they are quite simple, containing only such details as can be best appreciated by the untrained eye and mind of a child; in the Second and Third Readers, while the subjects illustrated are simple and such as appeal at once to the understanding, the pictures are finished works of art embracing some of the best efforts of the best artists and engravers in

America. In the Fourth Reader still another advance is made—the pictures being larger and more elaborate. Many of the illustrations in this book are taken from photographs of the objects or scenery which they represent. It is believed that no other series of School Readers contains illustrations of equal excellence and variety. They include the work of William Hamilton Gibson, Howard Pyle, W. A. Rogers, Harry Fenn, Daniel Beard, Mrs. R. E. Sherwood, Alice Barber, J. Carter Beard, F. Dielman, A. Brennan, W. P. Snyder, W. T. Smedley, and many others.

VIII. *Moral Instruction.*—Lessons inculcating moral truths are of frequent occurrence in all the Readers. While avoiding on the one hand the didactic and formal moral lesson, and on the other the equally objectionable “goody-goody” style of narrative, these lessons are such as appeal at once to the child’s better nature and strengthen his love for right-doing. Care has been taken to avoid the mention of that which would suggest wrong-doing, and the best models of thought, speech, and action are presented for imitation.

IX. *Language Lessons.*—Oral instruction in composition and in the use of the English language is best given in connection with the reading-lessons. For this reason, the Second and Third Readers are supplemented by a brief but complete course of hints and suggestions for *Oral Lessons in Language, etc.*, suited to the capacity and comprehension of young pupils. The completion of a series of oral lessons such as here indicated will prepare the pupil for the intelligent study of a text-book on composition and language, which may be begun simultaneously with the Fourth Reader. In the Fourth Reader a few brief hints

on the Principles of Good Reading are inserted, besides Notes and References and suggestions for collateral reading, etc. All these supplementary lessons are so presented that they may be used at the discretion of the teacher, without in any manner detracting from the special study of the reading-lesson. They will be found of practical value for their suggestiveness and the directions which they give for further research rather than as complete lessons for study and recitation.

X. *Pieces to Memorize*, including some of the finest gems of poetry in our language, are appended to each Reader. This feature will at once commend itself to all teachers who have (and what teacher has not?) been puzzled by the problem "What can we find that is suitable for pupils to memorize and speak at school?" It will commend itself also to numbers of parents who have regretted to see the neglect or disesteem of the old-fashioned custom of committing choice pieces of poetry to memory and reciting them at school. The first four books contain more than fifty exercises of this kind.

XI. To summarize briefly, Harper's Readers excel in the following respects :

1. They are Reading-Books.
2. They contain more reading-matter than any other series.
3. They are thoroughly graded.
4. Whatever would detract from their value as practical Reading-Books has been carefully excluded.
5. Each book consists of Two Parts.
6. There are no gaps between the different numbers requiring to be filled up by "supplementary" or "alternate" Readers.

7. The new words used in each lesson are grouped together for convenience of study.
8. The use of the dictionary is learned in connection with the reading-lessons.
9. The reading-matter is fresh and entertaining, and possesses genuine literary merit.
10. The lessons, especially in the lower numbers, are of such a character as to secure naturalness of tones and manner, and lead to correct habits in reading, without the intervention of rules.
11. The script exercises are simple, suggestive, and of practical value.
12. The illustrations are graded, and have an educational value distinct from their use as mere pictures.
13. Useful-knowledge lessons and lessons inculcating moral truths are given due prominence.
14. Language Lessons and suggestions for oral instruction are placed at the end of each book.
15. Pieces to memorize are inserted in each Reader.
16. The books excel in clearness of type and beauty of the printed page.
17. They are bound in linen—the neatest and most durable binding for school-books.
18. They are sold at prices which, considering the amount of matter that they contain, make them the cheapest School Readers in existence.



## GENERAL SUGGESTIONS TO TEACHERS.

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Reading has been very aptly defined as the act of the mind in getting ideas or thoughts from the printed or written language used to express them.

When there is an immediate oral expression of the thoughts thus obtained, this act of the mind, together with that expression, is called *oral reading*; otherwise it is *silent reading*. It is chiefly with the former that the business of the teacher is concerned; and yet there can be no good oral reading without a ready ability to read well silently.

Observe, however, that if we accept the definition above given, there can be no true reading unless the mind of the person who is attempting to read comprehends the thought. The mere calling of words, however perfect may be the articulation, the emphasis, or the modulation of the voice, is not reading—it is simply a kind of mechanical imitation in which the thought plays no part. The first and most important rule, therefore, is this:

*Be sure that pupils grasp the idea intended to be expressed by the printed or written word.*

If this rule be carefully observed there need be but little difficulty in teaching correct tones, inflection, emphasis, and all the requisites of good oral reading. Children seldom fail to use the voice correctly when expressing ideas through the medium of conversation. If they understand properly the printed word which is contained in the lesson before them, reading will then be but talking from the book, and the remaining part of the teacher's work will be comparatively easy.

The teacher should bear in mind that the first and chief object to be attained in primary reading is to lead the child to recognize at sight the words of the printed or written page. These words are the symbols of ideas, each of which is supposed to be already familiar to the child. Very early, however, in the process of instruction, another object is to be recognized as of equal importance—that of acquiring new ideas—of obtaining information through the medium of the book.

It is now generally acknowledged that the best way to begin the teaching of words as symbols of ideas is to teach them as wholes. This is known as the Word Method. The Alphabet Method, by which words were taught as combinations of letters, although once exclusively used, is now seldom employed. The child will, without effort and by a perfectly natural process, soon learn to distinguish and name all the letters of the alphabet simply by observing them in their proper connection in the words which he has studied as wholes. After the child has learned to read quite readily, exercises in the phonic analysis of words will be found valuable for cultivating correct habits of articulation.

The use of diacritical marks, by representing to the eye the phonic value of each letter, is profitable as a guide to the pronunciation of words standing alone; but, in reading-lessons, these marks are often hinderances rather than helps. The words should first be learned as they appear ordinarily in script or in print, without the introduction of any confusing marks. At first only a very few words should be learned at a time; at a later period the pupil will be able to master several at each new lesson.

The following suggestions, adapted partly from a series

of rules prepared by the Board of Supervisors of the Public Schools of Boston, will be found of value to every primary teacher:

1. Carefully introduce each new word—that is, the name of an object, action, or quality—by first bringing the idea of that object, action, or quality to the child's mind through conversation or questioning. Very often, also, the connection between the word and the idea which it represents may be made clearer to the child's mind by presenting the object itself, or, if that is impossible, a sketch or picture of it. The first six lessons in the First Reader, as well as a large proportion of the words which follow, are taught best in this manner.

2. Words that do not recall ideas except in their relations, should always be taught in phrases or sentences. See First Reader, Lessons VII., VIII., and IX., also Phrases for Review on pp. 45, 55, 64, 74, etc.

3. Let the child get the thought by means of the written words, introduced and studied as above indicated, and not by hearing the sentence read.

4. The emphasis, inflections, and pauses should be such as are naturally suggested by the thought in the child's mind. They should neither be imitations of the teacher's voice nor the result of a blind observance of arbitrary rules.

5. Never allow a child to read in an unnatural tone.

6. Slow, monotonous pronouncing and quick, explosive utterances should both be avoided.

7. Endeavor to cultivate and keep alive in the minds of your pupils a keen interest in the study of words:

By teaching words very slowly at first.

By putting the words taught into many different sen-

tences. (The lessons in Harper's First Reader have been prepared with special reference to this method of teaching.)

By writing short sentences and by making very slight changes in them—generally of a single word—so that the pupils will be successful every time they try to read a sentence.

By a careful presentation of the thought, and *by a reasonable patience in waiting* until that thought is comprehended even by those pupils usually slow in understanding.

Above all, by seeing that the pupils have a clear mental image of what each word or sentence is intended to represent. That is, teach so that words used either singly or in sentences will awaken and recall pictures in the mind.

The most earnest teachers sometimes commit grave error by attempting to teach too much in connection with the reading-lesson. *During the hour set apart for recitation in this branch the pupil's entire attention should be concentrated upon the reading alone.* No extraneous or supplementary instruction in other branches, however closely they may be related to this subject, should be allowed to detract from the interest in this exercise. The one supreme desire of the child at this moment should be to read the lesson before him as well as it is possible to be read.

Language lessons and talks about the objects of interest mentioned should often precede the formal lesson in oral reading. In other cases they should follow, as a kind of review exercise. In every instance they should be introduced only for the purpose of elucidating the thought and thus aiding in the exercise of reading. Supplementary instruction in geography, history, biography, natural history, etc., should not be allowed to usurp any of the time properly belonging to the reading-lesson.

One of the points of excellence claimed for Harper's Readers is that they are reading-books—that is, that no matter is introduced into the body of the book which will for a moment detract from the interest of the lessons simply as reading-lessons. From the first reading-lesson to the last there is not a word but should be studied by the child; there is nothing that he can be allowed to omit. The plan of gradation also is such that the lessons should always be studied in their regular order.

Both teacher and pupil should constantly bear in mind the following imperative requisites for good oral reading:

1st. The words should be so plainly and distinctly uttered that the listener shall be able, without effort, to hear every syllable and to distinguish every intonation of the voice. But *too loud* reading, which invariably induces strained, harsh, or discordant tones, should be carefully guarded against and avoided.

2d. Not only should the reader comprehend that which he reads, but his expression of the thought, as he interprets it from the printed page, should be so clear and forcible that the hearer shall understand it without difficulty and without special effort.

3d. Nor is it enough that the reader should be both heard and understood. The statements and ideas of the author should be so finely rendered that both he who reads and he who hears shall perceive and appreciate their beauty, their truthfulness, or their aptitude. The emotions which are supposed to have influenced the author while composing the selection are thus interpreted by the reader to the hearer, and both are alike moved by them.

When a lesson is assigned to a class for study it is not enough that the teacher should indicate simply the num-

ber of lines or paragraphs to be studied. He should, with the pupils, take a cursory view of the subject, call attention to the new words, point out the more difficult passages, and indicate the topics requiring the most careful study. The lesson should not be so long as to require of the pupils more than they can perform; nor should it be so short as to impress them with the idea that there is nothing to do. Frequently one lesson may occupy the time of several recitations. But the teacher should be quick to detect any signs of waning interest, and when these begin to appear a new lesson with new work should be assigned, even though the present lesson be not so thoroughly mastered as might be desired.

When a pupil has read as well as he is able the passage assigned to him he should receive due credit for having done his best. Should the teacher, in such case, call upon the class for criticisms of his effort, discouragement and not improvement would certainly be the result. Nor, as a general rule, is it advisable to require a pupil to read the same paragraph twice, simply with a view to the correction of errors. The second reading is usually no better than the first.

The standard of excellence in oral reading may be ascertained by answering the questions:

1. Has the pupil comprehended the thought which was in the mind of the writer when composing the selection read?

2. Has he succeeded in interpreting that thought clearly to the mind of the hearer? Or, in other words, has he, in reading the selection, pronounced correctly, articulated distinctly, and rendered the thought in tones at once pleasing, intelligible, and natural?

*HARPER'S EDUCATIONAL SERIES*

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HARPER'S  
FIRST READER

IN TWO PARTS

NEW YORK  
HARPER & BROTHERS, FRANKLIN SQUARE

1888

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## TO THE TEACHER.

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The distinguishing features of this book are :

1st. The great amount of reading-matter as compared with the vocabulary used.

2d. The gradual introduction of new words, and their frequent repetition with words already learned.

3d. The number of easy and interesting reviews, in which no new words are used.

4th. The phrases for review and language exercises. These phrases should be pronounced as single expressions, and then used in complete oral sentences of the child's own composition.

5th. Brief language exercises, introduced chiefly as suggestions to the teacher. It is expected that the teacher will supplement these lessons with original exercises of a similar character.

6th. The interest and freshness of the reading-lessons. The naturalness and smoothness of sentences have not been sacrificed for the sake of introducing certain phonic elements. A multiplicity of marks is sure to lead to confusion and retard the progress of young pupils. This has been avoided by the omission of diacritic marking except in the review spelling.

It would be impossible to overestimate the value of a skilful presentation of the first reading-lessons to little children. The essential outfit for this purpose consists of blackboard, crayon, and objects of interest. *The careful preparation of the lesson by the teacher is very necessary.* The new words to be presented, the manner of presenting them, and the points to be emphasized in review, should receive especial attention.

In connection with every recitation, an introductory conversation

is indispensable. The freedom with which children take part in the conversation will indicate their interest in the lesson. Interest will secure close attention, without which the efforts of the teacher will result in failure. The conversation should be so directed that the words selected for the lesson shall appear naturally in the answers of the children. Each suitable sentence thus formed by the children should be written upon the blackboard, and attention called to the new words. The sentence should then be read by two or three children. When a number of sentences have been written, the whole may be read as a lesson. All words used which are not clearly understood should be called at sight as a special exercise. *Blackboard lessons should always be written in script.*

No skilful teacher will confine himself to one "method" in teaching reading. The most successful teachers undoubtedly teach words as wholes. Children will, without special effort, very soon learn the names of the letters, and they should be taught the sounds for which they stand. Pupils will be almost sure to get the correct sounds of the more difficult combinations of letters by pronouncing slowly short familiar words in which they occur.

The lesson on page 18 is not given that the children may distinguish between singular and plural forms, but simply to teach the force of terminal *s* when added to a word already known. The same sort of drill should be given when the first words ending in *ing*, *ed*, or *ly* are learned. This is illustrated on page 127.

It is an excellent blackboard exercise to write different initial letters with familiar words; for example, by prefixing certain letters to the word *old* we form the words *bold*, *cold*, *told*, etc. So also we may form new words by changing the terminal letter of a given word; as *bat*, *bad*, *bag*, etc. And again by changing some other letter; as *man*, *men*; *bend*, *band*, *bind*; *lamp*, *limp*, *lump*, etc.

Children beginning to read should be trained to clear articulation and correct pronunciation, at whatever cost of time and effort. But when a child recognizes a word at sight, and pronounces it

clearly and correctly, it is a waste of time to require him to mark the letters or analyze the word into elementary sounds.

It must be remembered that intelligent reading means far more than the mere calling of words. The sentence stands for the thought. The object of all oral reading is the correct interpretation of thought from the printed or written expression. This fact should ever be in the teacher's mind while conducting a recitation.

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#### PUBLISHERS' NOTE.

The publishers desire to acknowledge their especial obligations to Professor O. T. Bright, Superintendent of Schools, Englewood, Illinois, by whom this book was edited. They also wish to express their indebtedness to the teachers in different parts of the country who have kindly aided, both by their suggestions and by their criticisms, in the preparation and revision of the work.

# FIRST READER.

## PART FIRST.

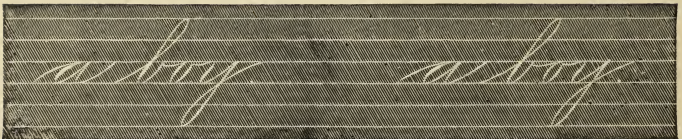
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boy

boy

a boy



dog



black

dog

dog

black

a dog

a black dog

*a black dog.*

cat

a cat

white



white

cat

a cat

a white cat

boy

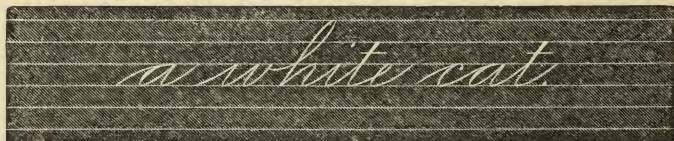
black

white

dog

cat

black



I see



a boy

a cat

a dog

and

I see a boy.

I see a dog.

I see a cat.

I see a boy and a cat.

I see a boy and a dog.

I see a dog and a cat.

*I see a dog.*

girl

sees



the girl  
the dog

the boy  
the cat

The boy sees the dog.

The dog sees a white cat.

The cat sees the black dog.

The boy and the cat see the dog.

The girl and the dog see the cat.

I see the boy and the dog.

I see a girl and a cat.

*The dog sees a cat.*



bird

It is

a bird

Is it



The girl sees a bird.

It is a black bird.

The girl sees a nest.

Is the bird on the nest?

The black bird is on the nest.

I see a cat. Is it white?

It is a black cat.

The cat sees the bird on the nest.

*Is the bird black?*

This is                    in                    in the nest  
                                  an egg                    Is this



This is a white hen.  
 An egg is in the nest.

I see the nest and an egg.

The girl sees the egg in the nest.

The hen sees the girl.

Is this a black hen?

This hen is white.

Is the white hen on the nest?

*This is an egg*

was not the egg  
on the nest saw



I see an egg in the nest.

The girl sees it.

It is not a white egg.

It is not black, is it?

The egg is not black, and it is not  
white.

Is the bird on the nest?

The bird was on the nest. I saw it.

The bird saw the black cat.

The cat saw the bird.

she            you            fun            red dress



Is that the cat, Nelly?

No, Rob, this is not the cat.

It is my kitty.

See, Rob, she has on a white cap  
and a red dress.

Is it not fun to see a kitty in a  
cap and a dress?

It is fun, Nelly. Let my dog see  
the kitty, will you?

No, Rob; run away with the dog.

The dog sees the white cat.

The cat sees the black dog.

The boy has the cat.

She can not run away.

The bird was on the nest.

The old cat saw the bird.

The cat saw the girl and ran away.

The girl saw the egg in the nest.

That is Rob's cap on the dog.

Rob has a big hat on.

He sees Nelly with the kitty.

Has the kitty a red dress on?

This kitty has no red dress.

Will that red fox catch the hens?

No; here is my big black dog.

The fox has run away.

He saw my dog and away he ran.

Rob saw Ned with a big ship.  
 Ned let Rob play with the ship.  
 Rob has no ship. He has a gun, a  
 drum, and a whip.  
 Ned's hat was on the ship.  
 Old Jack is Rob's dog.  
 Ned has fun with Rob and Jack.

---

 SHORT VOWELS AND REVIEW SPELLING.

căt	căp	căn	răn	hăs
căţh	ănd	ţăt	Jăck	blăck
lět	něst	rěd	ěgg	hīs
hěn	drěss	Něd	Nělly	hăt
īs	īn	īt	ţhīs	gět
bīg	wīll	shīp	whīp	wīth
ōn	nōt	fōx	dōg	kītty
rŭn	fŭn	drŭm	gŭn	Rōb

see	my	old	no	he	an
here	away	white	boy	sees	she
was	saw	girl	you	play	bird



Here is a nest with  
a kitty in it.

It is the white hen's  
nest.

The white hen sees  
the kitty. She sees  
the eggs in the nest.

walk	small	creep	all
our	baby	look	at



Here is our baby boy.  
 Is he not a pretty baby?  
 How he looks at the kitty!  
 He thinks, What is this? Can I  
 get it?  
 How the kitty looks at the baby!  
 It thinks, Is this a cat? What a  
 big cat this is!  
 Kitty can walk and run.  
 Baby can not walk at all.  
 He is too small to walk.  
 He can creep and so can the kitty.





Nelly likes to dig too, but she has no spade. Joe lets his sister have his spade some of the time.

They put the sand into a little pail. Do you see what they do next?

Joe says they will dig a well. Then he can jump into it and jump out of it.

Nelly says she will jump into the well.

Joe says she can not jump out of it, but Nelly thinks she can.

# FIRST READER.

## PART SECOND.

---

### LESSON I.

Harry	their	played	stand
afraid	fall	Helen	try



This is not the baby that you  
saw with the kitty.

That was a little boy.

This is a little girl.

This baby's name is Helen.



cry	wash
bed	dolly
face	dirty

Oh, dolly,  
 what a dirty  
 face you have!  
 How did you  
 get it so dirty?

I do not like

to have you look like that.

I must wash your face as mamma  
 does mine.

Then you must go to bed.

Now be a good dolly. Do not  
 cry when I wash you.

That will show me that you love  
 me.

That is what mamma says to me.

I never cry when she says that.

school            teacher            read            else  
word            board            no            stupid            dull



What is this? It looks like a school. It must be a play-school.

Yes, that is what it is, and Kate is the teacher.

The teacher is not very old.

Her school is not very still.

Let us see what they do in a play-school.

There are no girls in this school.

The boys do not mind their teacher very well.

As soon as they are still she hears them read. The word *cat* is on the black-board.

Harry, what is this word? says the teacher.

That word is *cap*, says Harry.

No, it is not cap.

Dick, tell me what this word is.

That word is—*hat*, says Dick.

Oh, Dick, what a dull boy!

I know! I know! says Henry. I can read the word.

Well, Henry, what is it?

*Kitty!* says Henry. May I get some water?

No, you shall not have any water or anything else.

What stupid boys you are!

Now I will try little John.

John, what is this word on the board—c-a-t?

*Cat*, says John.

Then away they all go to play.

Do you think the big boys did not know the word?

---

LANGUAGE LESSON.

This bird is on its nest.

... birds ... on ... nests.

Where has the boy put his bat?

Where ... the boys put ... bats?

Does the girl play with her doll?

... the girls play with ... dolls?

That duck sits by its nest.

Those ducks ... by ... nests.

May, will you come ... the house?

No, I am ... the house now.

friends city rain farm brook strange

FRED AT THE FARM.

Fred Day lives in a great city. He had never been on a farm. So one day he went with his father to see what it was like.

Fred was at the farm a long time. He made many friends while there. Everything was new and strange to him.

Sometimes he went into the woods and gathered flowers. There he saw the birds, the bees, and the squirrels.

One day when the rain was falling fast he helped the men in the barn. Then he went out and played under the trees by the brook.

This is Fred as you would see him at home in the city.



His mother takes care that he shall always look very nice.

On the farm he looked as you see him here.



It was fun for him to have his shoes off. It was a little hard for his feet at first. Fred did not care for that. He never runs around the city without his shoes on.

*friends, city, farm.*



flakes	cried	beautiful	sent	God
cheeks	green	grass	giveth	fair

## THE SNOW.

One day at school the children read about flakes of snow. It was snowing softly at the time. The teacher sent the children out to look at the flakes.

They let them fall on something black. As soon as they saw them they all cried out, "How beautiful!"

When they went back into the school the teacher asked them many questions.

One question was, "What is the snow good for?" "It is good to play with," said Tom.

"Yes," said Rob, "we can make snow-balls out of it." "And snow-men," said little Joe.

"And we can ride down hill on the snow," said Kate. "And wash our faces in it," said Ned. "It makes my cheeks red."

"Yes," said his sister Rose, "Ned washes my face with it. He says my cheeks must look as pretty as his."

"Now," said the teacher, "I will tell you something about the snow. It takes care of the pretty flowers when it is so very cold.

“The green grass could not live without the snow to care for it. What would we do without the green grass and the dear flowers?”

“We could not live without them,” said little May. Then all the children sang these words :

“This is the way the snow comes down,  
Softly, softly falling ;  
So God giveth the snow like wool,  
Fair and white and beautiful.  
This is the way the snow comes down,  
Softly, softly falling.”

---

REVIEW SPELLING.

friēnds	rōde	quīte	sēt	grēen
cīty	cōlt	pōor	down	rāin
fārm	hūrt	wīsh	wōol	brōok
strānge	ēnd	pēnny	dārک	sīnce
rābbit	lēads	cried	līght	Māry
ōnly	mēn	gāte	rīght	wēt
whȳ	grāss	sheēp	shōuld	drew
flākes	nēck	lāmb	fāir	hārd
through	bēst	plāce	hīll	dēep
gīveth	tāme	blīnd	Gōd	lēft
Dān	brēad	cēt	chēeks	kēep
beaūtiful		bōught		wāsh-tūb

## WORDS USED IN THE FIRST READER.

---

<p>1. a a bout' a frā'id' āf'ter a gain' (a ġen') a gō' Āl'ice a like' all al'mōst</p>	<p>4. bāt bē beaū'ti ful be cause' bēd bēe been (bin) be fōre' be hīnd' bēll</p>	<p>7. būzz bȳ cāġe cāl cāme cān cāp cāre cār'ry cārt</p>	<p>10. crīed crȳ cūp Dān dārġk dāy dēar dēar'ly dēep Dīck</p>
<p>2. al'wāys ān ānd an ōth'er ān'swer an'y (ēn'nī) an'y thīng āre a round' ās</p>	<p>5. Bēs'sy bēst bīg bīrd bīte blāck blīnd blūe bōard bōat</p>	<p>8. cāt cātch cēnt cheēks cheēr'-ūp chīck'ens child chil'dren cīt'y clōck</p>	<p>11. did dig dirt'y Dix'ie dō dōes dōg dōll dōl'ly dōne</p>
<p>3. āsk a slēep' āt a wāy' bā'by bāck bāġs bāl bārġk bārġn</p>	<p>6. bōōk bōōt bōught bōx bōy brēad brēathe brōōk brōth'er būt</p>	<p>9. clūck cōld cōlt cōme cōop cōrn cōuld count cow creēp</p>	<p>12. dōves down draŵ drēss drew (dru) drīve drownēd drūm dūck dūll</p>

146 WORDS USED IN THE FIRST READER.

13. ēat	fōx	hāir	howl
ēgg	Frēd	händ	hūr rä'
ēlse	frīēnds	20. hăp'py	hûrt
ēnd	frōg	hărd	I
ēv'er	frōm	Hăr'ry	īce
ēv'er y	ful	hăs	īf
ēv'er y bōd'ỹ	17. fūn	hăt	īn
ēv'er y thing	fūn'ny	hăve	īn'to
fāce	gāte	hăv'ing	24. īs
fāir	gāth'er	hē	īt
14. fāl	gāve	hēad	Jăck
fāl'ing	gēt	hēar	Jōe
fārm	gills	21. hēard	Jōhn
fāst	gīrl	Hēl'en	jūmp
fāt	gīves	hēlp	jūst
fā'ther	gīv'eth	hēn	Kāte
fēels	18. glăd	Hēn'ry	kēep
fēet	gō	hēr	kīnd
fēll	gōat	hēre	25. kīte
find	Gōd	Hē'ro	kīt'ty
15. fīne	gō'ing	hīgh	knōw
fīns	gōne	hīll	lămb
fīrst	gōod	22. hīm	lărgē
fīsh	gōod-bỹ'	hīs	lăst
flākes	gōt	hīt	lēad
flew (flū)	grănd'mōth er	hīve	lēaf
flow'ers	19. grănd'fă ther	hōld	lēft
flīes	grăss	hōle	lēgs
flỹ	grāy	hōme	26. lēt
fōod	grēat	hōn'eỹ	lēt'ter
16. fōot	grēen	hōok	līe
fōr	grōund	hōrse	līght
for gēt'	gūn	23. hōuse	līke
found	hăd	hōw	līne

lit'tle	něck	pět	rōw
lives	Něd	pic'něc	rŭn
lōad	30. nēeds	plāce	said (sěd)
lōg	Něl'lŷ	plāy	sānd
27. lōng	něst	plāyed	sāng
lōok	něv'er	plāy'ful	37. sāve
lōve	new (nū)	plēas'ant	saw
māde	news	pōck'et	sāy
māke	něxt	34. pōnd	says (sěz)
māk ing	nīce	pō'nŷ	scāles
mām mā'	nīght	pōor	schōol
mān	nō	pret'ty	sēe
man'y	31. nōon	(prīt'tī)	sēen
(mēn'ī)	nōr	pŭp'pies	sěnt
Mā'ry	nōt	pŭp'pŷ	shāke
28. Māy	nōth'ing	put	38. shāll
mē	now	quēer	shē
měn	nŭt	quēs'tions	shēep
měnd	ōf	quīte	shĭp
mīce	ōff	35. rāb'bit	shōe
mĭlk	ōld	rāin	shōot
mĭnd	ōn	rān	shōuld
mōre	32. one (wŭn)	rāt	shōw
mōth'er	ōn'lŷ	Rāy	sĭck
mouse	ōth'er	rēad	sĭde
29. mouth	our	rěd	39. sĭnce
Mr.	out	rěst	sĭng
(mĭs'ter)	ō'ver	rĭde	sĭs'ter
mŭch	ōwn	rĭght	sĭt
mŭg	pārl	36. Rōb	sĭx
mŭst	pa pā'	rōb'in	slėd
mŷ	pā'per	rōde	slēep
nāme	33. pāws	Rōse	slŷ
nēar	pēn'nŷ	round	smāll

	snōw	tāke	tọ-dāy'	wēre
40.	sō	tałk	tọ gěth'er	wět
	sōft	tałl	tōes	whạt
	sōft'ly	43. tāme	Tòm	whẻn
	sōme	tēach'er	tōo	whẻre
	sōme'bồd ỹ	tẻll	tỏp	whỉch
	sōme'thỉng	thần	46. trēe	whỉle
	sōme tĩmes'	thầnk	trưe	whíp
	sōon	thạt	trỹ	49. whỉrls
	spāde	the	tủb	whỉte
	spēak	thẻir	two	whồ
41.	spĩn	thẻm	ủn'cle	whỹ
	spỏrt	thẻn	ủn'der	wỉll
	spỏt	44. thẻre	un tĩl'	wỉn'dow
	squĩr'rel	thẻse	ủp	wỉngs
	stānd	they (thā)	ủs	wỉsh
	stỉll	thỉng	47. vẻr'y	wỉth
	stồod	thỉnk	wāít	wỉth out'
	stỏ'ry	thỉs	wāłk	50. wỏlf
	strānge	thỏse	wạnts	wỏoods
	strỉng	thrẻe	wạrm	wỏool
42.	strỏng	threw	wạs	wỏord
	stủ'pĩd	(thru)	wạsh	wỏork
	sủch	thrỏugh	wạsh-tủb	wỏould
	sủre	45. thrỏw	wạ'ter	wỏrite
	sủeet	tỉck-tỏck	wạy	yẻs
	swỉm	tĩmes	48. wẻll	yỏu
	tảil	tọ	wẻnt	yỏur

## PHONIC CHART,

With such Diacritical Marks as are used in the First Reader.

LONG VOWELS.		SHORT VOWELS.		DIPHTHONGS.			
ā	gāte	ĕ	gĕt	ū = ǔ + ʊ	sūre		
ē	feēl	ĭ	fill				
ī	fine	ă	ăt	ou = ä + ʊ	out		
ō	nō						
â	câre	â	lâst			oi = ɔ + ĭ	oil
ê	thêre						
ä	cärt	ö	ön				
ä	äll	ö	wölf	}	}		
o	tō	o	fōot				
oo	sōon	u	put	}	}		
u	trūe	ü	ÿp				
u	hūrt	o	cōme				

## CONSONANTS.

ASPIRATES.		SUB-VOCALS.		LIQUIDS.	
p	pat, cap.	b	bat, rob.	l	let, tell.
t	to, fat.	d	do, bad.	m	man, am.
f	face, if.	v	vase, have.	n	no, fun.
s	same, this.	z	zone, has.	r	ran, far.
k	kite, take.	g	get, log.	ng	sing.
ch	child, much.	j	jump, cage.		
sh	she, fish.	zh	leisure, rouge.		
th	thing, both.	th	this, with.		
wh	whip.	w	will.		
h	he.	y	you.		

## MARKS OF PUNCTUATION.

Marks of punctuation are used chiefly to indicate grammatical pauses or divisions, and thus to assist in making clear the thought expressed in the sentence. The following are those in most common use :

The *period* (.) is used at the end of every declarative sentence, also after every abbreviated word.

The *interrogation point* (?) is used after a sentence or expression asking a question.

The *exclamation point* (!) is used after an expression of strong emotion.

The *comma* (,), the *semicolon* (;), and the *colon* (:), denote grammatical divisions.

The *apostrophe* (') shows the omission of a letter or letters ; it also indicates the possessive case of nouns.

The *hyphen* (-) is used between the parts of a compound word, or at the end of a line where a word has been divided ; it is also sometimes used to separate the syllables of a word.

The *dash* (—) denotes a change of thought in the sentence, and usually requires a pause somewhat longer than that at a comma.

*Quotation marks* (" ") are used to enclose the words of another than the author.

*Parentheses* ( ) are used to enclose explanatory words or clauses which might be omitted without injury to the sense. The word or clause enclosed is called a *parenthesis*, and should generally be read in a lower tone or more rapidly than the rest of the sentence.



*HARPER'S EDUCATIONAL SERIES*

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HARPER'S  
SECOND READER

IN TWO PARTS

NEW YORK  
HARPER & BROTHERS, FRANKLIN SQUARE

1888

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## PUBLISHERS' NOTE.

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IN entering upon the publication of a new series of School Readers the publishers desire to call attention to some of the features which distinguish these books from others of their kind, and which they believe will commend them to all progressive educators :

1st. They have been prepared with special reference to the practical work of the school-room. The pages are not encumbered with useless matter. Whatever would be likely to divert the attention of the child from the chief object in view—that of learning to read—has been omitted, or relegated to its proper place.

2d. These books contain a larger amount of reading-matter than the corresponding numbers of any other series in general use ; in the variety and interest of their lessons they are unsurpassed ; their gradation is perfect ; they form a complete, unbroken series ; the necessity of “supplementary” Readers is avoided, and desirable uniformity as regards both matter and method is secured.

3d. The reading-lessons have been prepared with a view towards cultivating a taste for the best style of literature as regards both thought and expression. While adapting these lessons to the understanding of children, care has been taken to avoid the opposite extreme—that of overmuch simplifying. It is desirable rather to improve the child's intellectual capacity by giving him lessons a little in advance of his present attainments, than to stultify his understanding and insult his intelligence by a strained effort to make every exercise appear child-like and easy.

4th. While the paramount object of the books is to teach reading, other important and desirable features are by no means absent or overlooked. Lessons inculcating moral truths, are of frequent occurrence. These lessons are such as will appeal at once to the child's better nature and strengthen his love for right-doing. Lessons intended to cultivate an appreciation of the wonderful and

the beautiful in nature, and to introduce the pupil to a knowledge of the achievements of science and art, are given due prominence. In the higher numbers of the series large space is given to subjects relating to the history and resources of our country and the achievements of the American people—thus aiding to cultivate a spirit of patriotism and love for American institutions.

5th. These Readers are supplemented by a series of brief but comprehensive suggestions for *Oral Lessons in Language*. That such suggestions may in no respect detract from the value of the lessons simply as reading exercises, they are made to occupy a place by themselves at the end of each book.

6th. Pieces to be memorized, including some of the finest gems of poetry in our language, are appended to each Reader.

7th. Only a very few new words are introduced with each lesson. Every new word is studied in connection with the lesson in which it first occurs.

8th. By means of the short word-lists appended to each lesson, and the complete list near the end of the book (wherein the pronunciation of every word is indicated by diacritical marks), pupils learn in a natural and practical manner how to use the dictionary. Each Reader is thus supplemented by a spelling-book and a dictionary, complete so far as the vocabulary of that Reader extends.

9th. The illustrations, which, like the reading-lessons, are graded to suit the class of pupils for whom they are intended, are of a high order of merit. They are the work of the best artists of this country, and have been prepared with special reference to their educational value distinct from their use as mere pictures.

10th. These Readers are not the result of hap-hazard methods or of untried theories, but are the outgrowth of the experience of practical teachers thoroughly acquainted with the most approved methods of instruction and understanding the present demands and needs of the schools.

The publishers especially desire to acknowledge their obligations to James Baldwin, Ph.D., by whom the series has been edited and prepared for the press. They also wish to express their indebtedness to Supt. O. T. Bright, of Englewood, Illinois, and Samuel Mecutchen, A.M., of Philadelphia, for valuable aid and suggestions; and to the numerous teachers who have assisted in various ways in the final revision of the series.

HARPER & BROTHERS,

*Franklin Square, New York,*

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# SECOND READER.

## PART FIRST.

---

### LESSON I.

#### FRANK AND NELLIE.



1. Here are Frank and Nellie under the big apple-tree in the garden. Frank has a kite; Nellie has a book and a fan. They have come into the garden to play.

2. One day Frank's father gave him a dog. He named the dog Rover.

3. Rover likes to be with Frank, and he follows him all day long. There he is now, lying under the tree, and looking up at his little master.

4. "Oh, come here, Frank!" says Nellie. "I have found a bird on the ground."

5. "What kind of a bird is it?" says Frank.

6. "I think it is a robin. It has tried to fly before it was old enough to do so, and it has fallen from the tree.

7. "Frank, please climb up and put it back into the nest. Why did you get out of your nest, poor little bird? You are too little to fly.

8. "I am glad the old cat did not see the bird. Rover saw it, but he would not hurt it.

9. "I see the nest, high up in the tree; and I see the mother-robin looking down at us."

#### NEW WORDS.

apple	master	garden
follows	Rover	enough
fallen	please	climb

---

TO THE TEACHER: For suggestions regarding exercises in spelling, language lessons, etc., see page 191.

## LESSON XI.

## FOUR PRETTY LILIES.



1. Four pretty lilies, just as white as snow,  
Just out of reach, in the water grow ;  
Four little children standing on the shore—  
Four little children want the lilies four.
  
2. “ White little lilies,” cry the children four,  
“ Little white lilies, can’t you come ashore ?”  
White little lilies answer not a word,  
Though they nestle softly, just as if they heard.  
Four little lilies stayed right where they were ;  
Four little children couldn’t make them stir.

## NEW WORDS.

lilies	shore	nestle	though
standing	ashore	stayed	stir

## LESSON XVI.

## FAIRY BERTIE.

1. One day little Bertie Green came running in from the fields. She carried something in her apron, but no one could see what it was. She went up to her mother's room. Her mother was very tired, and was resting in the big easy-chair.

2. "Oh, mother!" said Bertie, "play you are a poor woman and I am a fairy. Then we'll play three wishes. Will you, mother?"

Her mother laughed, and said that she would try.

3. "I'm so glad!" said Bertie. "Now shut your eyes, for we're going to begin. I am a fairy, and I will grant you three wishes. There's something in my apron, but no one must know what it is. Now wish."

4. "Well," said her mother, shutting her eyes, "let me think of something to wish for."

5. "That's right, mother; wish for something very nice—a flower, or a cherry, or anything!"

6. "I wish for—a flower," said her mother, very slowly.

“Here it is!” cried Bertie, handing her mother a pretty rose. “Now wish again, mother.”

7. “Let me—think,” said her mother again; “now, what *shall* I wish for?”

“Something to eat,” whispered the fairy.



8. “Oh yes, something to eat!” said her mother. “Well—I wish—I wish for two nice cherries!”

9. “Good! good!” cried Bertie; and she gave her mother a little red bunch. “How did you know? Are they sweet?”

10. "Yes, indeed," said her mother; "and I thank you very much, good fairy. But there were to be three wishes. I can have another wish, you know."

11. "Y-e-s!" said Bertie, looking troubled, and letting go of the little apron; "only I don't know how to play any more wishes."

12. "I do," said her mother. "I wish for a kiss!" Then you should have seen the happy fairy climb up and kiss her mother again and again!

"That was the best wish of all," said her mother.

MARY MAPES DODGE, in *St. Nicholas*.

#### NEW WORDS.

kiss	apron	indeed	cherries
shut	fairy	Bertie	laughed
easy	grant	slowly	whispered
room	bunch	woman	troubled

---

#### LESSON XVII.

##### A DAY IN THE COUNTRY.

1. Little May was staying all summer in the country with her grandfather and grandmother. She had never before been on a

## LESSON XX.

## LUCK.

1. I don't know how it came about—  
I put my vest on wrong side out;  
I could not change it back all day,  
For that would drive my luck away.
  
2. And when I went to school, the boys  
Began to laugh and make a noise;  
But while they did so, I sat still,  
And studied spelling with a will;  
So when our class the lessons said,  
I did not miss, but went up head!
  
3. While coming home I looked around,  
And soon a four-leaved clover found!  
I wished, and put it in my shoe,  
And, don't you think, my wish came true!  
It was that I might overtake  
The team, and ride with Uncle Jake.
  
4. And so, you see, that all that day  
I had good-luck in every way;

And Grandma said, without a doubt  
 'Twas 'cause my vest was wrong side out.

MARGARET B. HARVEY, in *St. Nicholas*.

**NEW WORDS.**

miss	change	spelling
luck	wrong	overtake
vest	studied	lessons
might	team	four-leaved

---

**LESSON XXI.**

**THE TWIG THAT BECAME A TREE.**

1. The tree of which I am about to tell you was once a little twig. There were many others like it, and the farmer came to look at them every day, to see if they were all doing well.

2. By-and-by he began to take away the older and stronger twigs, and one day he dug up this little tree and carried it away to an open field.

3. There its roots were again put into the soft warm ground, and it held its pretty head up as if looking into the blue sky. Just at sunset the farmer's wife came out to look at the new trees.



4. "I wonder if I shall ever see apples growing on these twigs," she said.

5. The little tree heard it, and said softly, "We shall see! Come, gentle rain and warm sun, and let me be the first to give a fine red apple to the farmer's wife!"

6. And the rain and the sun did come, and the branches grew, and the roots dug deep into the soft ground, and at last, one bright spring day, the farmer's wife cried,

7. "Just see! One of our little trees has some blossoms on it! I believe that, small as it is, it will give me an apple this autumn."

8. But the farmer laughed, and said, "Oh, it is not old enough to bear apples yet."

9. The little tree said nothing, but all to itself it thought, "The good woman shall have an apple this very year."

10. And she did. When the cool days of autumn came, and the leaves began to fade and grow yellow, two red apples hung upon one of the branches of the little tree.

#### NEW WORDS.

twig	roots	slender	fade
wife	cool	wonder	autumn
gentle	bear	farmer	open

## PIECES TO BE MEMORIZED.

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### I.

#### WHAT DO THEY SAY?

Hark! hark! my children, hark!

When the sky has lost its blue,  
What do the stars say in the dark?

“We must sparkle, sparkle through.”

What do the leaves say in the storm,  
Tossed in rustling heaps together?—

“We must keep the violets warm,  
Till they wake in fairer weather.”

What do little birdies say,

Flitting through the gloomy wood?—  
“We must sing the gloom away;

Sun or shadow, God is good.”

---

Politeness is to do and say  
The kindest things in the kindest way.

## II.

## A SONG.

1. Scatter in spring-time a handful of seeds,  
And gather in summer a lapful of flowers.  
This is the song of the birds in the  
bowers,  
This is the song of the wind in the reeds.
2. Down by the roadside and over the meads,  
Under the sunshine and under the show-  
ers,  
Scatter in spring-time a handful of seeds,  
And gather in summer a lapful of flowers.
3. Scatter in childhood kind words and deeds,  
Scatter them everywhere through all the  
hours ;  
Whether sky brightens or whether cloud  
lowers,  
Their blossoms shall come to thee ere sum-  
mer speeds.  
Scatter in spring-time a handful of seeds,  
And gather in summer a lapful of flowers.

# SECOND READER.

## PART SECOND.

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### LESSON I.

#### A LITTLE GARDENER.

1. In a country on the other side of the world there lives a little bird called the Garden Bird. This bird not only builds a house for himself, but he makes a garden around it. Shall I tell you about him?

2. The first thing that he does, after he has made up his mind to build, is to find a nice spot of ground, with some kind of shrub growing near the centre of it. Then he piles green moss on the ground all around this shrub. I do not know why he does this, but I think that it is because he likes to see the moss better than the dry ground.

3. After this he brings a great many long, green twigs, which he has broken off of trees,

and sticks them into the ground around this shrub, so that they will lean against it near the top. He leaves one side open for a door. The twigs soon take root and grow.



4. After he has thus built his house, the busy little bird sets about making his garden. All around his house he clears off a space for a lawn, carrying away every stone and stick

and bit of straw that is in the way. Then he covers this space with the finest moss that he can find.

5. Upon this moss-covered lawn he lays many pretty berries and pink flowers; and as often as the flowers fade, he takes them away and brings fresh ones.

6. Now, this is a very large house and garden for a little bird. The house is sometimes three feet long and more than a foot high; and the garden is often six feet long, or even longer. There is enough of room in this pretty home for twenty birds.

7. Some boys and girls may learn a good lesson from so neat and busy a bird as this little gardener. I am told that the people in that far-off country think so much of these birds that they never harm them or their homes.

8. You may like to know how this little gardener is dressed. The top of his head, his back, his wings, and his tail are brown, and his breast is a greenish red. He is about as big as a robin.

## NEW WORDS.

dry	lawn	pink	centre	berries
lean	moss	fresh	thus	gardener
neat	shrub	space	people	greenish

## LESSON VIII.

## GRANDMOTHER'S CLOCK.

1. It stands in the corner of grandmother's  
room ;  
It reaches from ceiling to floor ;  
“Tick-tock,” it keeps saying the whole day  
long—  
“Tick-tock,” and nothing more.
2. Backward and forward, this way and that,  
You can see the bright pendulum rock ;  
“Tick-tock,” it keeps saying the whole day  
long—  
“Tick-tock, tick-tock, tick-tock.”
3. The clock never sleeps, and its hands never  
rest,  
As they slowly go moving around ;  
And it strikes the hours with a ding, ding,  
ding,  
Ding, ding, and a whirring sound.
4. I wonder if this is the same old clock  
That the mouse crept into one night,

And played hide-and-peek till the clock  
struck one,  
And then ran away in a fright.



5. Backward and forward, this way and that,  
You can see the bright pendulum rock ;



“Tick-tock,” it keeps saying the whole day long—

“Tick-tock, tick-tock, tick-tock.”

NEW WORDS.

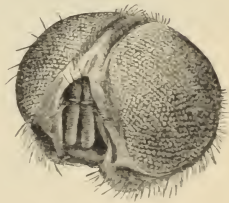
hour	whole	ceiling	pendulum
ding	fright	whirring	hide-and-seek
sound	strikes	forward	backward

LESSON IX.

A TALK ABOUT FLIES.

1. The body of a fly has three parts, one of which is the head. On its head are two large eyes. But what will you think when I tell you that each of these large eyes is made up of about four thousand small eyes!

2. Each of the small eyes has six sides. Of course these tiny eyes are placed very close to each other, for the four thousand together are not so large as a pin-head. Is it any wonder that the fly is so hard to catch? It can see every way at the same time.



EYES OF A FLY.

other flowers just as bright waiting to say  
 "Good-morning" to us.

## NEW WORDS.

split	shaken	sheltered
vines	nobody	morning-glory
April	outside	swallowed
soil	hillside	trumpet-like

## LESSON XXVI.

## THE NEW MOON.

- Oh, mother, how pretty the moon looks to-night!  
 She was never so cunning before;  
 Her two little horns are so sharp and so bright,  
 I hope they'll not grow any more!
- If I were up there with you and my friends,  
 We'd rock in it nicely, you'd see;  
 We'd sit in the middle, and hold by both ends—  
 Oh, what a bright cradle 'twould be!

3. We'd call to the stars to keep out of the way,  
Lest we should rock over their toes ;  
And there we would stay till the dawn of  
the day,  
And see where the pretty moon goes.



4. And there we would rock in the beautiful  
skies,  
And through the bright clouds we would  
roam ;  
We'd see the sun set, and see the sun rise,  
And on the next rainbow come home.

NEW WORDS.

dawn      roam      nicely      middle      rainbow

## SUPPLEMENTARY WORK.

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THE following suggestions for the preparation and presentation of supplementary work in language and objects are intended to aid the teacher in bringing out the most important points of each lesson. After a lesson has been studied and recited simply as an exercise in reading, it may be reviewed, by using the supplementary exercises here suggested. All new words and new forms of expression should receive due attention, and care should be taken that the child understands their meaning clearly. Many interesting and valuable exercises may be given in the formation of new words from words already learned. First, by dropping final letters or the final syllable: as, *humming, hopped, stranger*—*hum, hop, strange*. Second, by adding letters or a syllable at the end: as, *go, run, sweet*—*going, running, sweeter*. Third, by changing a single letter: as, *sing, sang, song, sung; star, stir; fan, fin, fun*. Fourth, by prefixing letters or a syllable: as, *and, sand, land, band; ring, bring, string*, etc. In every list of new words, as well as in every reading-lesson, there will be found material for at least one practical lesson in the correct use of the English language. The teacher should give occasional exercises in the use of synonyms—changing words in sentences without altering the meaning. Require pupils frequently to write easy extracts at dictation; to punctuate these dictation-lessons, and also sentences of their own composition; to use correctly certain common words which are pronounced alike, but have different meanings, such as *to, too, and two; by and buy; their and there*.

## PART FIRST.

LESSON I.—FRANK AND NELLIE. [*The following questions will not only illustrate what may be done by way of preparation, recitation, and review of this lesson, but will supply suggestions for the work to be done in connection with succeeding lessons.*]

I. PREPARATION. “What do you see in this picture? Are the children in the country or the city? Why do you think so? What are the names of the children? Are they brother and sister? Why do you think so? What kind of a tree are they under? How do you know? What is on the bench by the tree? What kind of trees grow in gardens? With Frank, Nellie, and the dog in the garden, who will tell me a pretty story?”

II. QUESTIONS TO BRING OUT THE THOUGHT WHEN READING THE LESSON FOR THE FIRST TIME. “How is the first word spelled? Where are Frank and Nellie? What has Frank? and what has Nellie? Why did they come to the garden? Are the apples on the tree ripe? How do you know they are not? How do you know it is spring and not summer? What little mark is that in the third word of the second paragraph? Why is it used? Why did Frank want a dog, and what did he name him? Read the third paragraph, and tell me what kind of friends Frank and Rover are. Why does Rover follow Frank? Is Frank kind to Rover? Why do you think so? Spell the first word in the second sentence (third paragraph). What does the word *lying* mean? Does it ever mean anything else? In fourth paragraph, what does Nellie say to Frank? In what way is this sentence different from those we have just read? Name the long mark after *Frank*. Why is it used? There are two little marks before *Oh* and two after the exclamation point—name them. For what are marks like these used? Where did Nellie get the bird? What does

*found* mean? Use it in a sentence. What is the dot after the word *ground*? A period is used only at the end of *telling* sentences. What is a *telling* sentence? The next sentence (fifth paragraph) ends with a different mark. What is such a sentence called? Give an *asking* sentence, using the word *bird*. Read the sixth paragraph to yourselves. Close your books and tell me what is said in that paragraph. Did the little bird fly? What did it do? [It tried to fly.] What does *tried* mean? How many sentences in seventh paragraph? How many kinds of marks are used? In the last sentence are the words *to* and *too*: use each of these words in a sentence of your own composing. Why was Nellie glad that the cat did not see the bird? Where was the nest? What was the mother-bird doing? Describe a robin's nest."

[*To familiarize the children with the hard words ask them such questions as the following* "What is the first word of the lesson? the third? the fifth? the first word in the second paragraph? the fourth? the last?" etc. *Have the new words pronounced singly and in concert. Have certain sentences or lines read backward. In this way the form of the word is learned and its recognition in the lessons which follow is made quite easy.*]

III. REVIEW OF LESSON. "Name five birds that you have seen. Name five birds that you have heard of but have never seen." [*The teacher should write the names on the blackboard as they are mentioned by the children. After a while erase the names, and let the children write them from memory, spelling them correctly.*] "What kind of children were Frank and Nellie? Why do you think so? Tell this story in your own words. Now you may each read the entire lesson."

LESSON II.—GOING AFTER THE COWS. "Name all the things that this little boy saw while going after the cows. Write the names of those things. Write the names of five other things which one might see in going through the fields and woods." [*Call attention to the words sipping, humming, and stopped.*]

## WORDS USED IN THE SECOND READER AND NOT IN THE FIRST READER.

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TO THE TEACHER.—The following list of words should be used in the same manner as a dictionary. The teacher should show the pupils how to find any given word readily, and should give frequent exercises both in finding words and in determining their pronunciation by observing the diacritical marks. The list may also be used in review-lessons in spelling, and, if desired, in place of the ordinary spelling-book.

### VOWELS.

The MACRON ( ¯ ) denotes the long sound of a vowel, as in pāle, hē, bīte, gōld, mūle, or trȳ.

The BREVE ( ˘ ) denotes the short sound, as in căt, gĕt, dĭg, dŏt, rŭg, or hĭmn.

The CIRCUMFLEX ( ^ ) denotes the sound of a or e in cāre or thĕre, of o in fŏrm, or of u in tŭrn.

The DOUBLE DOT ( ¨ ) *above* the vowel denotes the sound of a in stār or of i in polĭce.

The DOUBLE DOT ( ˙ ) *below* the vowel denotes the sound of a in cāll, of o in dŏ, or of u in rŭle.

The DOT ( ˙ ) *above* the vowel denotes the sound of a in lāst or of o in sŏn.

The DOT ( ˙ ) *below* the vowel denotes the sound of a in whāt, of o in wŏlf, or of u in full.

The WAVE ( ~ ) denotes the sound of e in hĕr or of i in flĭrt.

The BAR ( \_ ) *below* the vowel e denotes the sound of e in they.

ōō has the sound of oo in bŏot; ȳȳ has the sound of oo in fŏot.

oi or oy (unmarked) has the sound of oi in oil, or oy in toy.

ou or ow (unmarked) has the sound of ou in out, or ow in owl.

### CONSONANTS.

ç is soft, as in çent; e or c (unmarked) is hard, as in can: çh sounds like sh, as in maçhine; eh sounds like k, as in ehorus:

ġ is soft, as in ġem; ġ or ġ (unmarked) is hard, as in go:

şh sounds like zh, as in vişion; ş sounds like z, as in roşe:

ŋ sounds like ng, as in sinġ; th is hard, as in this.

- |              |                |                          |                   |
|--------------|----------------|--------------------------|-------------------|
| 1. a cröss'  | bāke           | blōw'ing                 | bu <sup>̄</sup> y |
| ād mīred'    | bānk           | blōwn                    | cāke              |
| Āf'ri ca     | bāre           | blūe'bīrd                | 11. cālf          |
| āf'ter wards | bār'n'yārd     | blūe'-e <sup>̄</sup> yed | cām'els           |
| a gainst'    | bās'ket        | 8. bōd'y                 | cāre ful ly       |
| (a gēnst)    | bāth'-tūb      | Bo-pēep'                 | cār'pen ter       |
| a grēed'     | bēach          | bōt'tom                  | cās'tle           |
| āir          | bēan           | bough                    | cāt'tle           |
| Ā'li         | 5. bēard       | bound                    | caught            |
| a lōne'      | beār           | bouquet'                 | cause             |
| al thōugh'   | beār'-skīn     | (bōō kā')                | çēil'ing          |
| 2. a mōng'   | be cōme'       | bow                      | çēn'tre           |
| ān'i mals    | be gān'        | bōwl                     | 12. chāff         |
| āp'ple       | bēgged         | brānch                   | chāir             |
| Ā'pril       | be liēve'      | brāve                    | chāngē            |
| ā'pron       | bēnd           | 9. brēast                | chāng'ing         |
| (ā'purn)     | bēr'ries       | brīck                    | chēck             |
| Ār'ab        | Bēr'tie        | brīght                   | chēr'ries         |
| ārms         | 6. be sīdes'   | brōke                    | chīēf             |
| a rōse'      | bēt'ter        | brō'ken                  | chīld             |
| ār'rōws      | be tweēn'      | brōok'let                | chīp              |
| Ār'thur      | bills          | brōught                  | chīrp'ing         |
| 3. a shāmed' | bīrd'ies       | brown                    | 13. clāpped       |
| āsh'es       | bīrth'dāy      | brūsh                    | clāws             |
| a shōre'     | blāck'bēr'ries | būd                      | clēan             |
| āte          | blādes         | 10. būf'fa lo            | clēar             |
| āunt         | blānk'et       | būild                    | elīmb             |
| āu'tumn      | blēat'ing      | būnch                    | clōse             |
| a void'      | 7. blēss       | būrn                     | clōse             |
| a wāke'      | blew (blū)     | bus'ily                  | clōthes           |
| a wōke'      | blōcks         | (bīz'zī ly)              | clōth'ing         |
| bāck'ward    | blōom          | bus'y                    | cloud             |
| 4. bāg'gāge  | blōs'som       | būt'ter                  | 14. clō'ver       |
| bāit         | blōws          | būt'ter flīes            | cōat              |



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HARPER'S  
THIRD READER

IN TWO PARTS

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TO TEACHERS.—Please read the suggestions for supplementary work, language lessons, the study of words, etc., near the end of this volume. See, also, Harper's Second Reader, page 191.

# THIRD READER.

## PART FIRST.

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### LESSON I.

#### TIM'S DOVE.

1. One day when little Tim Ray was picking berries in a field, he found a dove with a broken wing. He carried it home and bound the wing close to the dove's side with a linen band. Soon the wing was as well as ever, and the dove could fly again; but it did not want to fly away from Tim, for it had grown very tame. Tim was glad to have it stay, for he had no pets nor toys.

2. When he went to pick berries the dove would go too, sitting on his shoulder. Tim named it Fairy, and taught it to come at his call, and to eat from his hand. At night the

dove would sometimes roost on the head of Tim's bed.

3. The next winter Tim's mother was taken very sick. There was no one to nurse her but Tim; and when she grew worse, day after day, and could not eat anything, Tim called a doctor to come and see her.

4. "She will get well if she has good food," said the doctor. "She must have some chicken soup, or meat broth."

5. Tim had no money to buy meat, for his mother was very poor. But he thought at once of his dove. He knew that it would make good broth, but he could not bear to kill it.

6. He took the little bird in his hands and carried it to a neighbor across the road.

"Please kill my dove, and make my mother some broth," he said; "for she is so sick, and she has nothing to eat."

7. Then he ran back home very fast, and tried not to think of his poor little dove. He did not want his mother to see him cry, for then she would say that the bird must not be killed.

8. In about an hour the neighbor brought some good hot broth; and when Tim's mother had taken it, she said she felt almost well again.



9. "You shall have some more to-morrow," said the woman. "I will make broth for you until you are well."



10. Tim followed the woman to the door as she went out, and said, so that his mother could not hear, that he had no more doves, and that he did not know how to get meat for more broth. But before the neighbor could speak, there was a little rustle of wings, and Fairy flew in and lighted on Tim's shoulder!

11. "You see I did not kill your dove," said the woman. "I made the broth from a chicken, and I have plenty more at home. You are a good boy to be willing to have your pet dove killed to make broth for your mother."

12. How happy Tim was! He loved his dove better than ever, now that he had it back again. His mother did not know until she was quite well how near she had come to eating poor little Fairy.

#### NEW WORDS.

linen	rustle	soup	broth
roost	doctor	picking	neighbor
band	worse	meat	lighted

---

#### LESSON II.

##### MISS CLOUD AND MISS SUNBEAM.

1. My window overlooks a garden where two little girls play almost every day. I call one of them Miss Cloud, and the other Miss Sunbeam. The first makes a great friend of a pout, and twists her lips thus,  $\frown$ . The other is always making love to a smile, which gives to her

sweet lips a pretty curve like this,  $\smile$ . Can you guess how they look?

2. The other day they went out into the woods and pastures for wild flowers; and when they came back they brought bunches of blue violets and daisies, and some green ferns which had already begun to wilt. They were very happy, and yet very tired, with muddy shoes and soiled, torn aprons.



3. Sunbeam gave some of her nicest flowers to her mother, and some to her sister. Miss Cloud said that she had worked too hard to give any of hers away—she wanted them all herself. But after eating her supper, she forgot them,

and the next morning they were found on the window-sill, quite limp and dead. Sunbeam's had been put into water, and were now tossing their heads as gayly as if they were still in their shady beds in the woods.

4. "Let's play pony," said Miss Cloud.

"You may drive," said Miss Sunbeam.

"All right!" and away they went, as happy as two birds.

5. All at once one of the lines broke. Miss Cloud stamped her foot—

"We never play anything unless something happens!"

"I can fix it in a minute," said Sunbeam, smiling.

6. "The yard isn't big enough to play in, and we can't have any fun."

"Oh, I think we do very well," I heard Sunbeam answer.

7. "You are not a good pony, and I won't play any more," said Miss Cloud; and, with an ugly frown on her face, she ran into the house.

8. Sunbeam played alone the rest of the day, and she was so happy, and all things out-of-doors were so bright, that she seemed like a real sunbeam playing with sunbeams.

9. Their mother wanted to surprise them one afternoon. When they came home from school they saw, under the apple-tree in the yard, a table covered with a white cloth. On it were tiny cream-cakes, a small glass jar of honey, rice-cakes, and a tall dish of nuts and candy right in the centre. How they laughed and cried with joy, and ran for their wax dolls and toy tea-sets!

10. After it was all over, I heard Miss Cloud ask:

“Don't you hope that mother will give us another?”

“Oh, I don't think about another,” said Sunbeam, “I think about this, it is so nice!” and her pretty face smiled all over with happiness.

These little girls are both my pets; but which do you think I like best? Which do you like best?

## NEW WORDS.

rice	curve	sunbeam
torn	cream	surprise
pout	candy	happiness
limp	gayly	stamped
wilt	muddy	overlooks

## LESSON X.

## LITTLE DOROTHY AND THE WOLF.

1. There was once a poor woman who, with her little girl four years old, lived in a cottage not far from some dark woods. All that she had, besides her cottage, was three cows, from whose milk she made butter and cheese to sell in the village.

2. One morning she went, as usual, to drive the cows out to the fields to feed upon the green grass. She left little Dorothy sitting upon the steps, with a bowl of bread and milk for her breakfast, and a big wooden spoon to eat it with.

3. When she came back, a few minutes later, nothing but the bowl was to be seen. The child was gone. The mother ran here and there, wildly calling little Dorothy. Nowhere could the child be seen or heard. At last the mother hurried away to the village, to tell the good people what had happened and to ask them to help her.

4. Just at this time a traveller was going through the wood on his way to the next town. As he was passing close to a tangled thicket

he heard a clear, childish voice cry out: "Keep off, or I'll hit you!"



5. He wondered how a child came to be in this wild place. He pushed the thick brush aside, and soon came to the mouth of a low cave under a rock. There, to his surprise, he saw a little girl sitting on the ground, with five young wolf-cubs around her.

6. The wild creatures bared their teeth every now and then, and snapped at the little baby hands. But the child held a big wooden spoon

in her right hand, and rapped the cubs sharply on the nose every time they tried to bite her, saying, at the same time, "Keep off, or I'll hit you! Keep off, I say!"

7. The traveller understood the matter at once. He caught up little Dorothy in his arms and ran with her out of the thicket as fast as he could; for he feared that the old wolf might come back sooner than it would be pleasant for him.

8. Just as he reached the open country he met little Dorothy's mother and the people of the village in search of the lost child. How glad they were to see her alive and unhurt! She had fallen asleep in the traveller's arms, but she still held fast in her hand the big wooden spoon.

As her mother awakened her with fond kisses, she looked up, and smiling, said :

"Mother, Dolly wants her bread and milk. Big ugly dog took Dolly away before she had eaten her breakfast!"

## NEW WORDS.

spoon	unhurt	childish	nowhere
cheese	cottage	thicket	breakfast
usual	tangled	traveller	wolf-cubs.



## LESSON XLVII.

## THE SCHOOL.

1. "Little girl, where do you go to school,  
And when do you go, little girl?  
Over the grass from dawn till dark,  
Your feet are in a whirl;  
Like the wind you ramble everywhere,  
And like the birds you sing;  
But what have you learned in your books at  
school?  
Do you know all the tables? Can you write  
every rule?"
2. Then the little girl answered—  
Only stopping to cling  
To my finger a minute,  
As the bird on the wing  
Catches a twig of willow  
And stops to twitter and sing—
3. "When the daisies' eyes are a-twinkle  
With happy tears of dew;  
When swallows waken in the eaves,  
And the lamb bleats to the ewe;

When the lawns are striped with golden bars,  
 And the light of the sun puts out the stars;  
 When morning's breath is fresh and cool,  
 It is then that I haste on my way to school.

4. "My school-roof is the deep blue sky;  
 And the bells that ring for me there  
 Are all the voices of morning  
 Afloat in the dewy air.  
 Kind Nature is my teacher;  
 And the book from which I spell  
 Is thumb-worn by the hills and brooks,  
 Where I learn my lessons well."

5. Thus the little girl answered,  
 In her happy out-door tone.  
 She was up to my pocket,  
 I was a man full-grown;  
 But the next time that she goes to school,  
 She will not go alone.

**NEW WORDS.**

ramble	lawns	swallows	a-twinkle
twitter	cling	striped	ewe
dew	eaves	rule	waken
dewy	afloat	willow	bars

# THIRD READER.

## PART SECOND.

---

### LESSON I.

#### HOW A FOOLISH PRINCE LEARNED A LESSON.

1. There was once a young prince who could not bear the sight of a spider or a fly. "They are such ugly creatures that I cannot look at them," he said. "They are never of any use, and I cannot understand why they were ever made. I should like nothing better than to know that every one of them had been killed."

2. In the course of time this young prince became a man and was made a general in the king's army. One day a great battle was fought, and he was so beset by his enemies that he was obliged to hide himself in a thick wood. Being very tired, he lay down in the shade of a spreading oak and fell asleep.

3. While he was thus sleeping under the oak, he was discovered by one of his enemies, who crept quietly towards him, intending to kill him. But just at that moment a horse-fly bit the prince on the hand and awakened him. He sprang up quickly, and, seeing his danger, drew his sword to defend himself. But the coward who had hoped to take him by surprise turned about and ran away as fast as his legs could carry him.

4. Several days after this, the prince, being still closely followed by his enemies, concealed himself in a cave not far from the sea-shore. He had been there but a short time when a spider came out from under a rock and wove its web across the cave door.

5. Even before the spider had left off its weaving, several soldiers who were searching for the prince passed that way.

“See this cave!” cried one. “Very likely he has hidden himself within; let us stop and see.”

6. “Nonsense!” said the others. “Do you not see the spider’s web across the door? How could he go inside without brushing that down?”

And without another word they all hurried on and made no stop.

7. The prince, who had heard their words,

raised his hands toward heaven and thanked the Maker of all things for his goodness. Afterwards, when he had driven all his enemies out of the country, he was fond of telling everybody of the lesson which he had learned from the spider and the fly. And never, so long as he lived, could he bear to see any one hurt the smallest creature.

## NEW WORDS.

beset	creature	intending
maker	general	likely
cave	nonsense	within
obliged	discovered	concealed

## LESSON II.

## WHITEFOOT AND LIGHTFOOT.

1. Lightfoot, in his castle  
 Just behind the wall,  
 Creeps along his stairway  
 Through his winding hall;  
 Stealing to his doorway  
 With a noiseless tread,  
 He waits to hear the sleepy cook  
 Climb up the stairs to bed.

## LESSON X.

## A CHAT IN THE POST-OFFICE.

1. "Good-morning, friend! Where are you going?" asked a bright yellow envelope of another which came tumbling into the letter-box.

2. "I have started to New York," was the business-like answer. "The doctor has bought a piano for his little daughter Mary, and I carry money enough to pay for it. Where are you going?"

3. "Oh, there is a boy in school at Cambridge who must have money, and I am carrying him a check. It is strange how much money it takes for those boys."

4. By this time other envelopes had been dropped into the box and all began to talk.

"I have started on a long, sad journey," said one that was bordered all around with black. "The baby died last night, and the father is far away in California; and that is where I am going, to carry the letter which tells him about it. There are tears on my letter; the poor mother could not keep them back when she wrote."

5. "I carry a letter from a very little girl," said

a pretty pink envelope. "You ought to see her write. Her fingers are so small that she can hardly hold the pen. The letter is to her sick mother at the Springs. This is what it says:

*Dear Mother:*

*I want to see you. Get well, and come back as soon as you can*

*There are three new gray kitties down at the barn. I am so lonesome without you.*

*Your loving Nellie.*

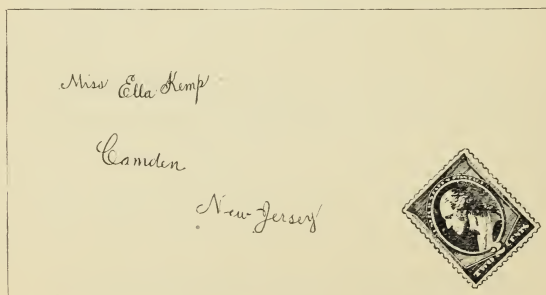
"Now isn't that a letter that any one would be proud to carry?"

6. "I am going farther than any of you," said a big envelope made of linen paper and bearing two stamps in the upper right-hand corner. "A lovely white-haired lady wrote my letter, and I am to carry it safe over land and sea to India. I am taking some good news to a young man who, I think, is the good lady's son. And I am sure that I shall have the company of a neat little parcel all the way, for there is something in my letter about Merry Christmas."

7. "How fine you are with your money and your childish letters and your long journeys!" snarled a brown envelope with a grocer's card printed on the upper left-hand corner. "What would you think if you could do no more than go into the next town to tell how many pounds of butter Mr. Brown has sold? That is all that I am to do, and all the thanks I get will be only a toss into the waste-basket."

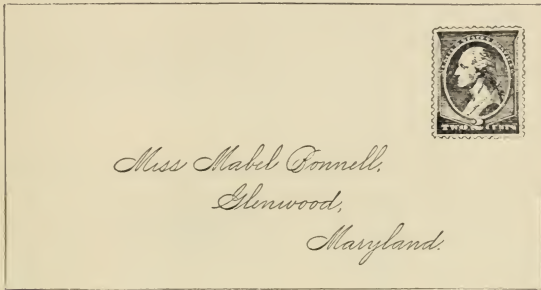
8. "You will do more good than you think," said another envelope, bearing the same card, but bound for the city. "When Mr. Brown gets the money for that butter, he will buy his wife a sewing-machine for a present. My letter says so."

9. "But doesn't it make you cross to have your stamp put on crooked?" asked another. "And doesn't it vex you to have the address run up and down your back every way, like this?"





10. "What is the use of being troubled about such things?" asked a little white envelope, lying all by itself in a box above. "Just look at my back and you will see how little Ella addresses her letters when she answers her cousin. It is only a matter of taste, after all."



11. "But the worst that can happen to one of us is to be sent to the wrong place," said a gray envelope, all covered with post-marks. "I ought to have gone to Benton, Mo., but they carelessly sent me to Boston, Mass. There I lay for six days without being called for, and without any one finding out the mistake; and now I am back to the place from which I started. If writers and readers were only more careful, how much trouble would be avoided!"

12. "You're better off than I am," said a postal card in the drop-box. "They forgot to put any

address on me, although I kept reminding them of it by saying: "NOTHING BUT THE ADDRESS TO BE ON THIS SIDE."

13. "None of you can feel as bad as I do," said a large square envelope. "They forgot to put any stamp on my back, and I shall have to wait in this dull place until the writer sees me; and then the wedding invitation which I carry will be too old to be of use, and I shall not be allowed to take my journey at all."

14. Just then the postmaster came up, and the envelopes lost their tongues and were as still as the stillest mouse you ever saw.

#### NEW WORDS.

card	snarled	envelope	carelessly
piano	address	bordered	invitation
worst	mistake	daughter	post-mark
postal	crooked	lonesome	business-like
grocer	wedding	tumbling	sewing-machine

---

#### LESSON XI.

##### A SCHOOL IN SYRIA.

1. If you were to travel in foreign countries, you would find that the people of each country

## LESSON XXXIII.

SIXTY YEARS AGO.

1. Oh, sixty years ago to a day,  
Three maidens lived—so the grandmothers  
say—

In a farmhouse, under an old elm-tree,  
And they were as busy as maids could be,  
And as fair as busy—the grandmothers say—  
Oh, sixty years ago to a day.



2. For Molly could spin, and Dolly could bake,  
And Polly had all the butter to make,  
And never an idle moment had they  
To spend with the village girls at play;  
For Molly must spin, and Dolly must bake,  
And Polly had all the butter to make.

3. Those were good old times—so the grandmothers say—

Oh, sixty years ago to a day,  
When the bread was baked in the proper way,  
And butter was sweet as new-mown hay,  
And yarn *was* yarn—so the grandmothers  
say—

Oh, sixty years ago to a day.

4. Now, who were those maidens, so clever and quick,

Who never were idle or naughty or sick,  
Who were busy and healthy and handsome  
and gay,

Oh, sixty years ago to a day?

5. I think you will not have to go very far  
Before you find out who these maidens are :  
Your grandmother's one, and my grand-  
mother's one,

And, in fact, every grandmother under the sun  
Was one of the Mollys or Dollys or Pollys  
Who did such wonderful things, they say,  
Oh, sixty years ago to a day.

NEW WORDS.

proper

clever

healthy

## PIECES TO BE MEMORIZED.

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### I.

#### THE ARROW AND THE SONG.

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.

I breathed a song into the air,  
It fell to earth, I knew not where,  
For who has sight so keen and strong,  
That it can follow the flight of song ?

Long, long afterwards, 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.

H. W. LONGFELLOW.

---

Kind hearts are the gardens,  
Kind thoughts are the roots,  
Kind words are the blossoms,  
Kind deeds are the fruits.

## SUPPLEMENTARY WORK.

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TO THE TEACHER: The questions and other exercises presented in the following pages are intended to suggest some of the work which you may do in connection with each of the lessons in this book. Oral instruction in language is best given in connection with the reading-lessons, and should be of such a character as to aid the pupil to a proper understanding of that which he reads. All new words and new forms of expression should be made subjects of special study, and should not be passed by until thoroughly understood. At this stage the pupil may be gradually introduced to some of the simpler principles of English grammar: the formation of the plural number from the singular; the changes of verbs to express different tenses; the regular comparison of adjectives; the formation of adverbs from adjective roots, etc. Care should be taken, however, to avoid technical expressions and rules. The pupils should be taught to observe the best usage of writers and speakers, and from such observation to construct rules. They should be frequently required to write short original compositions; also to write short extracts at dictation—being careful in all cases to spell correctly and punctuate properly. A great deal should be done by the teacher which cannot here be in any manner indicated. But to the skilful and successful instructor this will be suggested as each reading-lesson is studied. *No teacher can devote too much time to the preparation of the lesson.*

For further suggestions see Harper's Second Reader, page 191.

WORDS USED IN THE THIRD READER,  
AND NOT IN THE FIRST OR SECOND,  
WITH THEIR MORE COMMON MEANINGS.

ā'ble. Having the power.	a loud'. Loudly; with much noise.
a broād'. Away from home.	a mīd'. Among; in the midst of.
a cǎd'e my. A school; a place where works of art are exhibited.	a mūse'. To please; to entertain.
ac count'. A statement. "On account of" = because of.	ān'ġel. A good spirit.
ac cūse'. To charge with a fault.	ān'ġer. Wrath; sudden passion.
āč'id. A substance sharp to the taste.	ān'ġry. Feeling anger or wrath.
ā'cōrn. The seed of the oak-tree.	ap pār'el. Clothing.
āc'tions. Doings; deeds.	ap pēar'. To seem; to be in sight.
add. To increase; to put together.	ap pēar'ance. That which is seen.
ād dress'. Direction of a letter; a speech; manner.	ārch'ing. Bowing; bending.
ad vēnt'ūre. A strange happening; an accident.	a rīse'. To get up; to ascend.
ad vīce'. Instruction.	ār'my. A large body of soldiers.
ad vīse'. To give advice.	ar rāyed'. Dressed; clothed.
af fōrd'. To be able to; to give.	ār'tist. A painter or sculptor.
a flōat'. Swimming; floating.	a sīde'. To one side; apart.
āġe. Oldness; a time; many years.	a stērn'. Behind.
a hēad'. In front; before.	as tōn'ished. Much surprised.
āid. Help. [tice of danger; to disturb.	a strāy'. Out of the right way.
a lārm'. That which causes fear; no-	āt tǎck'. To make an onset upon.
a lās'. A word denoting pity or sorrow.	a-twīn'kle. Twinkling.
a līve'. Not dead; having life.	a wā'ken. To stir up; to arouse.
al low'. To let; to permit.	awk'ward. Clumsy.
	bāl'anġ ing. Keeping in position.
	bāle. A bundle, as of cotton.
	bānd. Something that binds.
	bāng. A noise like that of a gun.

## PART FIRST.

LESSON I.—[*The following suggestions and questions will serve in a measure as a model for the supplementary work to be presented in connection with the lessons which follow.*]

I. PREPARATION. *Read the lesson with the pupils. Call attention to the pronunciation and meaning of each new word. Teach pupils how to find these words, with their meanings, in the Word List at the end of this book.* “Whom do you see in the picture? What is each person or thing doing? What season of the year is it? Why do you think so? Do rich people live in this house? Why do you not think so? What kind of a bird is this? Are all doves white? Find out all that you can about doves.”

II. READING. “At what season of the year did Tim pick berries in the field? Was this a young dove or an old one? Why did he bind the dove’s wing close to its side? What is a linen band? Why did not the dove want to fly away from Tim? Why was Tim glad to have it stay? Why did he have no pets nor toys? Why does the word Fairy begin with a capital? What is meant by ‘come at his call’? What did the doctor say? What kind of food is good for sick people? Why did not Tim buy a chicken? Why did he not kill his dove? Who is a neighbor to another? In what way did the woman who made the chicken soup show that she was a true neighbor to Tim’s mother? What mark at the end of the 10th paragraph? What does it show? Do you see any other marks of the same kind in this lesson? If so, tell what each one shows. Write ten sentences of your own composition, and let each contain one of the new words found in this lesson.”

III. REVIEW. “Write what you remember about Tim and his dove. Write what you know about doves. In how many ways did Tim show his kindness of heart? What other good qualities did Tim have? Copy the words in this lesson that mean only one person or thing; those which mean two or more persons or things.”



*HARPER'S EDUCATIONAL SERIES*

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HARPER'S  
FOURTH READER

IN TWO PARTS

NEW YORK  
HARPER & BROTHERS, FRANKLIN SQUARE

1888

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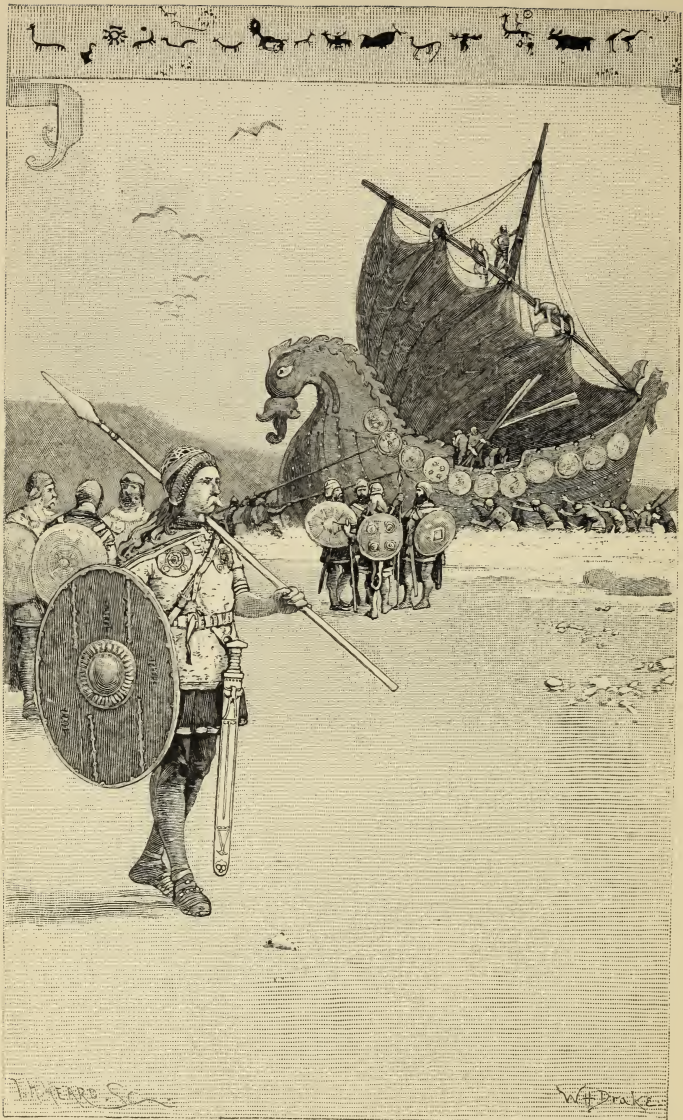
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THE VIKINGS OF THE NORTH,

(See page 35.)

# FOURTH READER.

## PART FIRST.

---

### LESSON I.

#### HOW THE CRICKETS BROUGHT GOOD-LUCK.

1. My friend Henry went into a baker's shop one day to buy a little cake which he had fancied. He intended to send it to a sick child whose appetite was gone, and who could not be coaxed to eat common food. Henry thought that such a pretty cake might tempt even the sick.

2. While he was waiting for his change, a little boy, six or eight years old, clad in poor but clean clothes, came into the baker's shop. "My mother sent me for a loaf of bread," said he to the baker's wife. The woman took from the shelf of four-pound loaves the best one that she could find, and put it into the little boy's arms.

3. My friend Henry then first noticed the thin and thoughtful face of the little fellow.

"Have you any money?" asked the baker's wife.

4. The boy's eyes grew sad. "No, ma'am," said he, hugging the loaf closer to his thin jacket. "But mother told me to say that she would come and speak to you about it to-morrow.

5. "Run along," answered the good woman, kindly; "carry your bread home, child."

“Thank you, ma’am,” said the poor little fellow.

6. My friend now came forward for his money. He had put his cake into his pocket and was about to go, when he saw the child, with the big loaf in his arms, still standing in the doorway. He was surprised, for he had supposed that the lad was half-way home.

“What are you doing there?” asked the baker’s wife, who, too, had thought him fairly off. “Don’t you like the bread?”

7. “Oh, yes, ma’am,” answered the child.

“Well, then, carry it to your mother, my little friend. If you stay any longer she will think you are playing by the way, and you will get a scolding.”

8. The child did not seem to hear. The baker’s wife then went up to him and gave him a friendly tap on the shoulder. “What are you thinking about?” she asked.

“I was wondering what it is that I hear singing,” he answered.

9. “There is nothing singing,” she said.

“Yes, indeed, there is!” cried the little fellow. “Can you not hear it? It goes queak, queak, queak, queak!”

10. My friend and the woman both listened, but they could hear nothing, unless it was the song of the crickets—frequent guests in bakers’ houses.

“It is a little bird,” said the child; “or perhaps the bread sings when it bakes, as apples often do.”

11. “No, indeed,” said the baker’s wife, “those are crickets which you hear. They sing because we are lighting the oven, and they like to see the fire.”

“Crickets!” cried the child. “Are they really crickets?” Then he added, blushing at his bold request, “I would like it very much if you would give me a cricket.”



12. "Give you a cricket!" said the baker's wife, smiling. "What in the world would you do with a cricket? I would gladly give you all there are in the house, to get rid of them; they run about so."

13. "O ma'am, give me one, only one, if you please," said the lad, clasping his thin hands under the big loaf. "I have heard that crickets bring good-luck into houses; and perhaps if we had one at home, mother would not have so much trouble, and would not cry any more."

14. "Why does your mother cry?" asked my friend, who could no longer avoid joining in the conversation.

"Because there are so many bills, sir," said the little fellow. "Father is dead, and mother works very hard, but she cannot pay them all."

15. My friend took the child, and with him the great loaf, into his arms, and I really believe he kissed them both. Meanwhile, the baker's wife, who did not dare to touch a cricket herself, had gone into the bakehouse. She persuaded her husband to catch four of the insects and put them into a box with holes in the cover through which they might breathe. She then gave the box to the child, who went away perfectly happy.

16. The baker's wife and my friend stood for a moment silently watching him as he trudged down the lane. "Poor little fellow," said they both together. Then the woman took down her account-book, and, finding the page on which the mother's account was kept, she made a great dash all down the page, and then wrote at the bottom, PAID.

17. Meanwhile my friend had put up in a paper all the money he had in his pockets, and now he begged the good woman to send it at once to the mother of the little

cricket-boy. She took the money and enclosed it with her bill, receipted, and a note saying that her son would one day be a joy and a pride to her. All these things they gave to the baker's boy, and told him to make haste.

18. The child, with his big loaf, his four crickets, and his little short legs, could not run very fast, and when he reached home he found his mother, for the first time in many weeks, with her work laid aside, and a smile of happiness on her face. He really believed that it was his four black crickets which had worked the miracle, and I do not know but that he was right.

#### NEW WORDS.

TO BE SPELLED, DEFINED, AND USED IN SENTENCES.

rid	ma'am	appetite	bakehouse
loaf	coaxed	blushing	receipted
oven	request	enclosed	perfectly
queak	trudged	scolding	meanwhile
baker	frequent	hugging	conversation

---

#### LESSON II.

##### LITTLE BELL.

1. Piped the blackbird on the beechwood spray,  
 "Pretty maiden, wandering this way,  
 What's your name?" quoth he.  
 "What's your name? It surely must be told,  
 Pretty maid with clustering curls of gold."  
 "Little Bell," said she.

2. Little Bell sat down beside the rocks,  
And tossed aside her gleaming, golden locks.  
    "Bonnie bird," quoth she,  
"Sing me your best song before I go."  
"Here's the very finest song I know,  
    Little Bell," said he.
3. And the blackbird piped: you never heard  
Half so gay a song from any bird;  
    Full of trills and wiles,  
Now so round and rich, now soft and slow,  
All for love of that sweet face below,  
    Dimpled o'er with smiles.
4. And while that bonnie bird did pour,  
His full heart out thus freely o'er and o'er,  
    Beneath the morning skies,  
In the little childish heart below  
All the sweetness seemed to grow, and grow,  
And shine forth in happy overflow  
    From the brown, bright eyes.
5. Down the dell she tripped and through the glade:  
Then peeped the squirrel from the shade,  
    And from out the tree,  
Swung and leaped and frolicked without fear,  
While still the blackbird piped, that all might hear,  
    "Little Bell!" piped he.
6. Little Bell sat down beside a fern:  
"Squirrel, squirrel! to your task return;  
    Bring me nuts," quoth she.  
Up and away the merry squirrel hies,  
Golden sunbeams gleaming in his eyes,  
    And adown the tree,

Great ripe nuts, kissed brown by July sun,  
 In the little lap drop, one by one—  
 Hark! how the blackbird pipes to see the fun!  
 “Happy Bell!” pipes he.

7. Little Bell looked up and down the glade:  
 “Squirrel, squirrel, from the nut-tree shade,  
 Bonnie blackbird, if you’re not afraid,  
 Come and share with me!”  
 Down came the squirrel eager for his fare,  
 Down came the bonnie blackbird, I declare;  
 Little Bell gave each his honest share;  
 Ah! the merry three!
8. And while those woodland playmates twain,  
 Piped and raced from bough to bough again,  
 Beneath the morning skies,  
 In the little childish heart below,  
 All the sweetness seemed to grow, and grow,  
 And shine out in happy overflow  
 From her brown, bright eyes.
9. By her snow-white cot, at close of day,  
 Knelt sweet Bell, her small hands clasped, to pray.  
 Very calm and clear  
 Rose the childish voice to where, unseen,  
 In blue heaven an angel face serene  
 Paused awhile to hear.
10. “What good child is this,” the angel said,  
 “That with happy heart, beside her bed,  
 Prays so lovingly?”

Low and soft, oh! very low and soft,  
 Piped the blackbird in the orchard croft,  
 "Bell, dear Bell," piped he.

11. Then whispered soft that angel fair,  
 "The child that loves God's living things, shall share  
 With them the watchful angels' care.

Child, thy bed shall be  
 Kept ever safe from harm; love, deep and kind,  
 Shall watch around, and leave good gifts behind,  
 Little Bell, for thee!"

THOMAS WESTWOOD.

#### NEW WORDS.

fare	croft	wiles	serene	dimpled
hies	quoth	twain	overflow	gleaming
dell	trills	bonnie	watchful	beechwood

---

### LESSON III.

#### EYES, EARS, AND COMMON-SENSE.

1. MY DEAR READERS: When I was your age, there were no such children's books as there are now. Those which we had were few and dull, and the pictures in them were ugly and mean; but you have your choice of books without number, clear, amusing, and pretty; and from them you may learn a great deal about subjects which were only talked of fifty years ago by a few learned men, and very little understood even by them. So if mere reading of books would make wise men, you ought to grow up to be much wiser than we old folks are.

## LESSON XVIII.

## THE NESTS OF BIRDS.

1. It is very interesting to study the ingenious ways in which different birds make their nests. All birds of the same kind build in the same way, and it is not often that they make any changes in their plans. They not only use the same building material, but choose the same kind of a place, so that one who understands the habits of birds knows quite well where to look for any nest that he may wish to find.

2. Some birds almost always choose to build in the high tree-tops, others in the low bushes, others among the tall grass in the meadows, and still others in the dry trunks of old trees. The thrush builds its nest among the lower branches of a small tree, usually in some half-hidden spot where it is least likely to be disturbed. It makes the frame-work of twigs carefully laid together, and lines it with hay, feathers, and soft leaves and moss. Sometimes the spaces between the twigs are partly filled with mud. The bird seems to be quite proud of its nest, and well it may be, for, when finished, it is a very cosy affair.

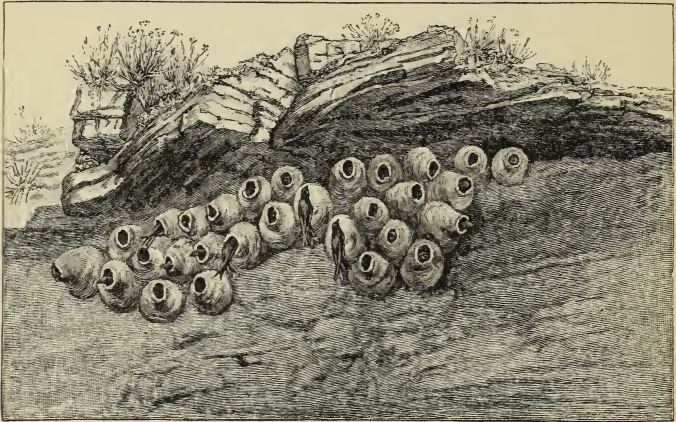
3. The robin often builds its nest on a fence, or in the fork of a tree not far from the ground. It seems to like best a place where there is more or less noise. One has been known to build on a railroad bridge over which trains were passing every few minutes. The nest of the robin is made of moss, leaves, and grasses, and it is lined with hair and feathers, and strengthened on the outside with mud.



THE NEST OF THE THRUSH.

(Drawn by W. H. Drake, from photographs.)

4. The barn-swallows are real masons. They make their nests of mud or damp earth mixed with grasses, and fasten them to the beams or rafters of barns and other out-build-



NESTS OF CLIFF-SWALLOWS

ings. Cliff-swallows build under the eaves of houses, under overhanging ledges of rock, and in other sheltered places. Their nests, which are made of clay and sand, are shaped like an earthen retort with the neck broken off, and are lined with straw and grass. The sand-swallow hollows out a passage, sometimes more than three feet long, in a sand-bank, and at the end of the passage builds its nest. The chimney-swallow builds in chimneys and high towers. Its nest is a bare and comfortless shelf, made only of dead twigs which the bird snaps off while flying. These twigs are fastened together by a kind of glue which is secreted in the bird's mouth, and the nest is fastened to the side of the chimney by the same means.

5. The eagle is a platform builder. On some high cliff or



at the top of a rock to which no one can climb, he builds a great platform of sticks and other materials, which is sometimes a perfect cube four or five feet across. The nest is on the top of the platform, and is often so flat that there is nothing to hinder the eggs rolling off except the watchful care of the birds. Pigeons, turtle-doves, and storks are platform builders on a smaller scale.

6. There are many birds which always build their nests on the ground. The best known among these are the common wading-birds, such as ducks, geese, swans, and gulls. The night-hawks and the whip-poor-wills make no nests, but lay their eggs on the bare ground or among dry leaves, always choosing a spot in which the color is very much like the color of the eggs.

7. The wren, like the robin, dislikes the stillness of the woods and thickets, and therefore builds its nest near houses or in boxes which have been made ready for it; indeed, it has been known to choose some very odd places, as in unused carriages, old shoes, or



NEST OF THE SWAMP-SPARROW.

(Drawn by L. Joutel, from a photograph.)

the sleeve of a coat forgotten in a wagon-shed or wood-house. The swamp-sparrow makes its nest of moss and fine hay, lining it with soft plants, and placing it in a thick tuft of tall grass or weeds growing in boggy ground. The nest is so well hidden that often only the sharpest eyes can find it among the leaves and long stalks of grass. And yet the tiny eggs are not always safe from the snakes, field-mice, and other creatures which frequent such places.

8. There are many other birds, not found in our country, which are noted for the strange ways in which they build their nests. The crested flycatcher has a fancy for the cast-off skins of snakes, and always hunts up one or two of these skins to weave into its nest. The tailor-bird also makes an odd nest by sewing together the leaves of trees, and in doing so she uses her sharp bill and slender claws in the place of a needle.

9. The weaver-bird twines together in the most ingenious way grass, hair, threads of flax, and many other things, and thus forms one of the finest nests imaginable. The nest of the weaver-bird is usually fastened to slender twigs in such a way as to dangle about in the breeze, and be out of reach of snakes and small animals and other robbers of the woods.

#### NEW WORDS.

cube	rafters	material	flycatcher
snaps	swans	secreted	imaginable
sleeve	gulls	comfortless	turtle-doves
retort	tuft	platform	whip-poor-wills
storks	ledges	ingenious	strengthened
dangle	pigeons	disturbed	unused

## LESSON L.

## THE EAGLE AND THE SWAN.

1. Imagine yourself, on a day early in November, floating slowly down the Mississippi River. The near approach of winter brings millions of water-fowl on whistling wings from the countries of the north to seek a milder climate in which to sojourn for a season.

2. The eagle is seen perched on the highest branch of the tallest tree by the margin of the broad stream. His glistening but pitiless eye looks over water and land, and sees objects afar off. He listens to every sound that comes to his quick ear, glancing now and then to the earth beneath, lest the light tread of the rabbit may pass unheard.

3. His mate is perched on the other side of the river, and now and then warns him by a cry to continue patient. At this well-known call he partly opens his broad wings and answers to her voice in tones not unlike the laugh of a madman. Ducks and many smaller water-fowl are seen passing rapidly towards the south; but the eagle heeds them not—they are for the time beneath his attention.

4. The next moment, however, the wild, trumpet-like sound of a distant swan is heard. The eagle suddenly shakes his body, raises his wings, and makes ready for flight. A shriek from his mate comes across the stream, for she is fully as watchful as he.

5. The snow-white bird is now in sight; her long neck is stretched forward; her eyes are as watchful as those of her enemy; her large wings seem with difficulty to sup-

port the weight of her body. Nearer and nearer she comes. The eagle has marked her for his prey.

6. As the swan is about to pass the dreaded pair, the eagle starts from his perch with an awful scream. He glides through the air like a falling star, and, like a flash of lightning, comes upon the timid bird, which now, in agony and despair, seeks to escape the grasp of his cruel talons. She would plunge into the stream did not the eagle force her to remain in the air by striking at her from beneath.

7. The hope of escape is soon given up by the swan. She has already become much weakened. She is about to gasp her last breath, when the eagle strikes with his talons the under side of her wing and forces the dying bird to fall in a slanting direction upon the nearest shore.

8. Then it is that you may see the cruel spirit of this dreaded enemy of the feathered race. He presses down his strong feet, and drives his claws deeper and deeper into the heart of the dying swan. He screams with delight as he watches the last feeble struggles of his prey.

9. The eagle's mate has watched every movement that he has made, and if she did not assist him in capturing the swan, it was because she felt sure that his power and courage were quite enough for the deed. She now sails to the spot where he is waiting for her, and both together turn the breast of the luckless swan upward and gorge themselves with gore.

J. J. AUDUBON.

#### NEW WORDS.

afar	climate	approach	assist
warns	shriek	sojourn	gorge
weakened	gasp	unheard	glistening
milder	gore	talons	slanting

## PIECES TO BE MEMORIZED.

---

### I. OUR COUNTRY.

Our country! — 'tis a glorious land,  
With broad arms stretched from shore to shore;  
The proud Pacific chafes her strand,  
She hears the dark Atlantic's roar;  
And nurtured on her ample breast  
How many a goodly prospect lies,  
In nature's wildest grandeur dressed  
Enamelled with her loveliest dyes!

Great God! we thank thee for this home,  
This bounteous birthright of the free,  
Where wanderers from afar may come  
And breathe the air of liberty!  
Still may her flowers untrampled spring,  
Her harvests wave, her cities rise;  
And yet, till time shall fold her wing,  
Remain earth's loveliest paradise!

---

### II. OUR COUNTRY.

We cannot honor our country with too deep a reverence; we cannot love her with an affection too pure and fervent; we cannot serve her with an energy of purpose or a faithfulness of zeal too steadfast and ardent. And what *is* our country? It is not the East, with her hills

and her valleys, with her countless sails, and the rocky ramparts of her shores. It is not the North, with her thousand villages and her harvest-home, with her frontiers of the lakes and the ocean. It is not the West, with her forest-sea and her inland isles, with her luxuriant expanses, clothed in the verdant corn; with her beautiful Ohio, and her verdant Missouri. Nor is it yet the South, opulent in the mimic snow of the cotton, in the rich plantations of the rustling cane, and in the golden robes of the rice-field. *What are these but the sister families of one greater, better, holier family, OUR COUNTRY?*

GRIMKE.

---

### III. LOVE OF COUNTRY.

Breathes there a man with soul so dead,  
 Who never to himself hath said,  
     This is my own, my native land?  
 Whose heart hath ne'er within him burn'd,  
 As home his footsteps he hath turn'd  
     From wandering on a foreign strand?

If such there breathe, go mark him well:  
 For him no minstrel raptures swell;  
 High though his titles, proud his name,  
 Boundless his wealth as wish can claim;  
 Despite those titles, power, and pelf,  
 The wretch, concentr'd all in self,  
 Living, shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust from whence he sprung,  
 Unwept, unhonor'd, and unsung.

WALTER SCOTT.

# FOURTH READER.

## PART SECOND.

---

### LESSON I.

#### THE BARGAINING PEASANT.

##### I.

1. I will tell you a story that was told to me when I was a little boy. Every time I think of this story it seems to me more and more pleasing, for it is with some stories as it is with many people—they become better as they grow older.

2. If you lived in Denmark you might, by going into almost any country place, see an old farmhouse such as I am about to describe. It has a thatched roof upon which mosses and small wild plants grow; and on the ridge of the gable there is a stork's nest—for country people there cannot do without storks. The walls of the house are sloping, and the windows are low, and only one of the latter is made to open. The baking-oven sticks out of the wall like a great knob. An elder-tree hangs over the palings; and beneath its branches, at the foot of the palings, is a pool of water in which a few ducks are commonly splashing. There is a yard-dog, too, who barks at all comers.

3. Just such a farmhouse as this stood by a country lane; and in it dwelt an old couple, a peasant and his wife. Small as their possessions were, they owned one thing which they could not do without, and that was a horse. The old peasant rode into the town upon this horse, and his neighbors often borrowed it of him, and paid for the loan of it by doing some kindness for the old couple.

4. There came a time, however, when the good man began to think that it would be as well to sell the horse, or exchange it for something which might be more useful to them. But what might this something be?

"You'll know best, father," said the wife. "It is fair-day to-day; so ride into town, and get rid of the horse. Sell him for money, or make a good exchange. I know that whatever you do will be right."

5. Then she fastened his neckerchief for him; for she could do that better than he could. She also smoothed his hat round and round with the palm of her hand, and gave him a kiss. Then he rode away upon the horse that was to be sold or bartered for something else. Yes, the good man knew what he was about.

6. The sun shone with great heat, and not a cloud was to be seen in the sky. The road was very dusty; for a number of people, all going to the fair, were driving, riding, or walking upon it. There was no shelter anywhere from the hot sunshine. Among the rest, a man came trudging along, and driving a cow to the fair. The cow was as beautiful a creature as any cow could be.

7. "She gives good milk, I am certain," said the peasant to himself. "That would be a very good exchange: the cow for the horse. I say, there! you with the cow," said he aloud; "everybody knows that a horse is of more value



than a cow, but I don't care for that. A cow will be more useful to me; so, if you like, we will exchange."

"Certainly," said the man; "the horse will suit me exactly."

8. Accordingly the exchange was made; and as the matter was settled, the peasant might have turned back; for he had done the business he came to do. But as he had set out expecting to go to the fair, he determined that he would not change his plans; and so on he went to the town with his cow. Leading the animal, he strode on sturdily, and soon overtook a man who was driving a sheep. It was a good fat sheep, with a fine fleece on its back.

9. "I should like to have that fellow," said the peasant. "There is plenty of grass for him by our palings, and in winter we could keep him in the room with us. Perhaps it would be more profitable to have a sheep than a cow. Shall I exchange?"

10. The man with the sheep was quite ready, and the bargain was quickly made. And then our peasant continued his way on the high-road with the sheep. Soon after this, he overtook a man who was carrying a large goose under his arm.

11. "What a heavy creature you have there!" said the peasant; "it has plenty of feathers and plenty of fat, and would look well tied to a string, or paddling in the water at our place. My old woman could make all sorts of gain out of it. How often she has said, 'If we only had a goose!' Now here is an opportunity, and, if possible, I will get it for her. Shall we exchange? I will give you my sheep for your goose, and thanks into the bargain."

12. The other had not the least objection; and, accord-

ingly, the exchange was made, and our peasant became the owner of the goose. By this time he had arrived very near the town. The crowd on the high-road had been gradually increasing, and there was quite a rush of men and cattle. The cattle walked on the path and by the palings, and at the turnpike gate they even walked into the gate-keeper's potato-field, where one fowl was walking about, with a string tied to its leg, for fear it should take fright at the crowd, and run away and get lost.

13. The tail-feathers of this fowl were very short, and it winked with both its eyes, and looked very cunning as it said, "Cluck, cluck!" What were the thoughts of the fowl as it said this, I cannot tell you; but as soon as our good man saw it, he thought, "Why, that's the finest fowl I ever saw in my life; it's finer than our parson's brood-hen, upon my word. I should like to have that fowl. Fowls can always pick up a few grains that lie about, and almost keep themselves. I think it would be a good exchange if I could get it for my goose. Shall we exchange?" he asked the gate-keeper.

14. "Exchange?" repeated the man; "well it would not be a bad thing."

And so they made an exchange; the gate-keeper kept the goose, and the peasant, well pleased with his bargain, carried off the fowl.

#### NEW WORDS.

gable	barter	exchange	determine
couple	bargain	exactly	profitable
gain	peasant	sturdily	neckerchief
ridge	objection	palings	elder-tree
loan	knob	describe	comers



MOUNT VESUVIUS.

*(From a Photograph taken during a Recent Eruption.)*

## LESSON XLV.

## THE KING OF THE GOLDEN RIVER.

## III.

1. When Gluck found that Schwartz did not come back, he was very sorry and did not know what to do. He had no money, and was obliged to go and hire himself again to the goldsmith. But after a month or two he grew tired and made up his mind to go and try his fortune with the Golden River. "The little king looked very kind," thought he. "I don't think he will turn me into a black stone." So he went to the priest, and the priest gave him some holy water as soon as he asked for it. Then Gluck took some bread in his basket, and the bottle of water, and set off very early for the mountains.

2. If the glacier had been a source of trouble to his brothers, it was twenty times worse to him who was so much younger and weaker. After he had passed it, he lay a long time to rest on the grass, and began to climb the hill just in the hottest part of the day. Becoming dreadfully thirsty, he was going to drink like his brothers, when he saw an old man coming down the path above him, looking very feeble, and leaning on a staff. "My son," said the old man, "I am faint with thirst; give me some water." Then when Gluck saw that he was pale and weary, he gave him the water. "Only pray don't drink it all," said Gluck.

3. But the old man drank a great deal, and gave him back the bottle half empty. And as Gluck went on

again, the path became easier to his feet, and two or three blades of grass appeared upon it, and some grasshoppers began singing on the bank beside it; and Gluck thought he had never heard such merry singing.

4. Then he went on for another hour, and his thirst increased so that he thought he should be forced to drink. But as he raised the flask, he saw a little child by the roadside crying piteously for water. Gluck put the bottle to the child's lips, and it drank all but a few drops. Then it smiled on him, and got up and ran down the hill, and Gluck looked after it till it became as small as a little star. And then there were all kinds of sweet flowers growing on the rocks, bright green moss, and pure white lilies; and the sky sent down such pure light that Gluck had never felt so happy in his life.

5. Again his thirst became unbearable, but when he looked at his flask there were only five or six drops left, and he would not venture to drink. At that moment he saw the little dog lying on the rocks, gasping for breath—just as Hans and Schwartz had seen it; and Gluck stopped and looked at it, and then at the Golden River, not five hundred yards away. "Poor beastie," said the boy, "it'll be dead when I come down again if I don't help it." Its eye turned towards him so mournfully that he could not resist; and he opened the flask and poured all the water into the dog's mouth.

6. A great change at once took place. The dog vanished, but in the spot where it had been stood the King of the Golden River; and he stooped and plucked a lily that grew at his feet. "The water which has been refused to the cry of the weary and dying," said he, "is unholy, though it may have been blessed by every saint in heaven;

but the water which is found in the vessel of mercy is holy, though it may have been defiled with corpses."

7. On the white leaves of the lily there hung three drops of clear dew, and these the king shook into the flask which Gluck held in his hand. "Cast these into the river," he said, "and then go down the other side of the mountains into Treasure Valley." As he spoke, the figure of the dwarf began to vanish. The playing colors of his robe formed themselves into a prismatic mist of dewy light; he stood for an instant veiled with them as with the belt of a broad rainbow. Then the colors grew faint, and the mist rose in the air.

8. And Gluck climbed to the brink of the Golden River, and its waves were as clear as crystal, and as brilliant as the sun. And when he cast the three drops of dew into the stream, there opened where they fell a small circular whirlpool, into which the waters descended with a musical sound. Gluck stood watching it for some time, very much disappointed because the river did not turn into gold. Yet he obeyed his friend, the dwarf, and went down the other side of the mountain towards the valley in which he had once lived, and which was called Treasure Valley; and as he went he thought he heard the noise of water working its way under the ground. And when he came again in sight of Treasure Valley, behold a river, like the Golden River, was springing from a new cleft of the rocks above it, and was flowing, in thousands of little streams, among the dry heaps of sand.

9. And as the boy gazed, fresh grass sprung beside the new streams, and creeping plants grew and climbed among the moistened soil. Young flowers opened suddenly along the river banks, as stars leap out when twilight is deepen-



THE KING OF THE GOLDEN RIVER.

ing, and thickets of myrtle, and tendrils of vine, cast lengthening shadows over the valley as they grew. And thus the valley became a garden again, and the inheritance which had been lost by cruelty was regained by love.

10. And Gluck went and dwelt in the valley, and the poor were never driven from his door; so that his barns became full of corn, and his house of treasure. And, for him, the river had indeed become a river of gold. And to this day the people of that valley point out the place where the three drops of dew were cast into the stream; and at the top of the cataract are still to be seen two BLACK STONES, round which the waters howl mournfully every day at sunset; and these stones are still called by the people of the valley the BLACK BROTHERS.

JOHN RUSKIN.

NEW WORDS.

cleft	defiled	whirlpool	inheritance
stooped	corpses	plucked	lengthening
beastie	circular	musical	unbearable
dying	prismatic	thirst	moistened

LESSON XLVI.

FROM SHORE TO SHORE.

1. From shore to shore the bonny boat  
 Goes and returns each day,  
 O'erloaded with its human freight,  
 The old, young, sad, and gay.  
 The boat is strong, the waters clear,  
 The journey is not long,  
 The skies o'erhead are soft and blue,  
 And the boatman's arm is strong.



## FOR REFERENCE AND STUDY.

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### PRINCIPLES OF GOOD READING.

TO TEACHERS: The fact is now very generally recognized that children learn to read by reading, and not by the memorizing or the observing of rules. It is also acknowledged that good oral reading is an accomplishment quite distinct from the art of the elocutionist, and hence is not to be acquired through precisely the same processes. In the preparation of Harper's Readers, it has therefore been deemed not only unnecessary, but unwise, to introduce a large number of rules, definitions, and exercises which, while they could be of no use to the learner, would only occupy space that should be given to matter of more practical value. The following brief general statement of rules and principles includes only what every pupil should know and can understand.

TO THE PUPIL: Good reading is the correct rendering of the thoughts and feelings expressed on the printed or written page. It requires that every word and every sentence should be spoken in a manner at once so clear and so forcible as to be easily and perfectly understood by those who listen. To become a good reader, patient and long-continued practice is necessary. Attention to the following rules and principles will assist in acquiring correct habits in reading and speaking.

1. Endeavor to understand clearly that which you read, and to enter into sympathy with the thoughts and feelings which are there intended to be expressed.

2. Refer to the Word List at the end of this book, or to the dictionary, for the meaning and pronunciation of every word not already understood.

3. Listen to the reading of your teacher and to the best readers in your class, and endeavor to imitate their better qualities while you avoid their errors.

4. Practice reading aloud to yourself or to the members of your family at home. Endeavor to see your own faults and to correct them as soon as discovered.

5. Sit or stand with the head erect and the chest expanded, and endeavor to acquire the habit of breathing easily, freely, and naturally while reading.

6. Should any word or combination of letters be difficult of articulation, practice pronouncing it until it can be spoken promptly, accurately, and without special effort.

#### ARTICULATION.

Correct articulation requires that each letter, syllable, and word should be clearly and properly pronounced. Incorrect articulation is the result either of careless habits or of natural defects. In either case, it may be largely overcome by persistent and careful drill in the pronunciation of those words in which the greatest difficulty is experienced. Conversation, declamation, calisthenics, singing, and similar exercises should be engaged in, in order to assist in overcoming habits of timidity or diffidence. Practice, carefully and systematically, the pronunciation of the words included in the list at the end of this book (pages 389-420), taking a few at a time in regular order.

#### INFLECTION.

Inflection is the upward or downward movement of the voice in speaking or reading. There are two inflections: the *rising inflection*, in which the voice slides upward; and the *falling inflection*, in which the voice slides downward. Sometimes there is a union of the two inflections upon a single sound or syllable, in order to

express surprise, scorn, irony, sorrow, or other strong or peculiar emotion. This union of inflections is called *circumflex*.

No rule for inflections can be given which is not subject to numerous exceptions. The movement of the voice, whether upward or downward, is in all cases determined by the thought in the sentence. That inflection should be used which will assist to convey, in the most natural and forcible manner, the meaning intended by the author.

#### PITCH.

Pitch is the degree of elevation of the voice. It may be *high*, *middle*, or *low*. The middle pitch is the natural tone as used in common conversation. Lively narration, joy, enthusiasm, require a high pitch. Dignity, sadness, meditation, require a low pitch.

#### EMPHASIS.

EMPHASIS is any change of pitch, or variation of the voice, which serves to call especial attention to an important word, syllable, or expression. The only rule that can be given for securing correctness of emphasis is: Be natural. Children, in ordinary conversation, never make mistakes in emphasis. If they are made to understand what they are reading, have not been permitted to imitate incorrect models, and are not hampered by unnecessary rules, they will read as well as they talk. Let reading be but conversation from the book, and not only emphasis, but pitch and inflection will require but little separate attention, and no special rules.

#### PAUSES.

There are two kinds of pauses to be observed in reading: 1st, grammatical pauses, or those indicated by the marks of punctuation; 2d, rhetorical pauses, or those indicated only by the meaning of the sentence. The length of a pause, whether grammatical or rhetorical, depends chiefly on the character of the piece to be read. When the general movement or rate is slow, the pauses are relatively long; when it is fast, the pauses are short. Rhetorical

pauses are the natural rests of the voice, dividing the sentence into groups of phrases or clauses, and aiding in the emphasizing of important words. No rules can be given as to the length of pauses. It is sufficient to say that only a slight pause should be made at a comma or a semicolon, a longer pause at a colon, and a still longer at a period.

#### PUNCTUATION MARKS.

The *comma* (,), the *semicolon* (;), the *colon* (:), and the *period* (.) denote grammatical divisions. The period, besides being placed at the end of a declarative sentence, is used after every abbreviation.

The *interrogation point* (?) is used after a question.

The *exclamation point* (!) is used after expressions of surprise or of strong emotion.

The *apostrophe* (') shows that a letter or letters have been left out; it also indicates the possessive case of nouns.

The *hyphen* (-) is used between the parts of a compound word, or at the end of a line where a word has been divided; it is also sometimes used to separate the syllables of a word.

The *dash* (—) denotes a change of thought in the sentence, and usually requires a pause somewhat longer than that at a comma.

*Quotation marks* (" ") are used to enclose the words of another than the author.

*Parentheses* ( ) are used to enclose explanatory clauses which might be omitted without injury to the sense. The clause enclosed is called a *parenthesis*, and should generally be read in a lower tone or more rapidly than the rest of the sentence.

A *diæresis* (··) is sometimes placed over the second of two vowels to show that they are to be pronounced separately.

## Alligator

ă'li gā tor. A large reptile. [Deity.  
 ă'li mīght'y. A name applied to the  
 ă'l'mond (ă'mund). Fruit or nut  
 of the almond-tree. [Alps.  
 ă'p'ine. Mountain; pertaining to the  
 ă'ter. To change.  
 a māze'ment. Great wonder  
 ă'm'e th'yst. A purple or violet-blue  
 quartz crystal. [ty; eager.  
 am bī'tioŭs. Desirous of superiority  
 ăm mu nī'tion. Materials for charg-  
 ing fire-arms. [equal to.  
 a mount'. The entire sum; to be  
 a mŭse'ment. That which amuses.  
 ăneh'or. An instrument for holding  
 a vessel at rest; to cast anchor.  
 ăn'cient (ăn'shent). Old; of for-  
 ăn'gle. A corner. [mer times.  
 ăn'gri ly. In an angry manner.  
 ăn'kle. The joint between the foot and  
 the knee. [notice of.  
 an nounĉe'. To make known; give  
 ăn'them. A divine song or hymn.  
 ăn'x i'e ty. Trouble of mind.  
 ăn'x'ioŭs. Uneasy.  
 a pārt'. Separately; aside; off; away.  
 ăp'pe tīte. Desire for food; hunger.  
 ap point'. To set apart; name; or-  
 der. [setting apart.  
 ap point'ment. Direction; act of  
 ap prōach'. To draw near to.  
 ap prōv'al. Liking; support.  
 ărch bīsh'op. Chief bishop.  
 ăr'dent. Hot; eager. [fence.  
 ăr'mor. Arms or covering for de-

## Average

a rouse'. To excite; to awaken.  
 ar rāng'e'. To set in order. [ity of law.  
 ar rĕst'. To stop; to seize by author-  
 ar rīve'. To come; to reach.  
 ărt. Skill, a trade; cunning. [stance.  
 ăr'ti cle. A particular object; a sub-  
 as sĕm'ble. To bring or meet together.  
 as sĕm'bly. A company met together.  
 as sĭst'. To help. [to promise.  
 as sure' (a shure'). To make sure;  
 ăs'ter. A plant having flowers like  
 little stars.  
 ăs'te roid. A small planet.  
 a stīr'. Stirring; in motion. [prise.  
 as tōn'ish ment. Amazement; sur-  
 as trōn'o mer. One skilled in as-  
 tronomy.  
 as trōn'o my. The science which  
 treats of the stars and other  
 heavenly bodies.  
 a sŭn'der. Apart; into parts.  
 at tăch'. To win or gain over.  
 at tăin'. To arrive at; obtain.  
 at tĕmpt'. A trial; to try. [ent.  
 at tĕnd'. To wait upon; to be pres-  
 at tĕnd'ant. One who attends.  
 at tĕn'tion. Waiting upon; heed.  
 at trăct'. To draw; to win.  
 ău'di enĉe. A hearing; an assembly.  
 ăugh't. Anything. [a writer.  
 ău'thor. One who produces anything;  
 ău thōr'i ty. Power; rule.  
 a vĕng'e'. To take satisfaction for.  
 ăv'er aĉe. Medium; a mean propor-  
 tion.

## Award

- a ward'. A judgment; to adjudge.  
 awe. Reverential fear.  
 aw'ful. Terrible; filling with awe.  
 ax'is. The line on which a thing turns.  
 äy (äē). Yes.  
 äye. Always; ever.  
 bäb'ble. Idle talk; to prattle. [baby.  
 bā'by hōōd. The state of being a  
 bäck wōōds'. A new settlement in  
 the forest.  
 bā'con. Hog's flesh pickled and dried.  
 bǎde. Commanded; ordered. [bread.  
 bāke'-house. A place for baking  
 bā'ker. One who bakes bread.  
 bäl'lad. A simple song of the nar-  
 rative kind.  
 bal lōōn'. A vessel for sailing in the  
 air. [grows in warm countries.  
 ba nä'nä. A tree and its fruit which  
 bǎn'dit. A robber.  
 bǎn'ner. A flag.  
 bärb. A fleet-footed horse; a point di-  
 rected backwards. [civilized.  
 bar bā'ri an. A savage; a man un-  
 bär'bar oūs. Savage; cruel.  
 bär'ber. One whose business is to  
 shave beards and dress hair.  
 bāre'fōōt ed. Without shoes or  
 stockings.  
 bāre'ly. Only; merely; scarcely.  
 bär'gain. To make a trade; to agree;  
 an agreement.  
 bär'ren. Unfruitful; a tract of land  
 which is not fertile.  
 bär'ter. To trade.

## Billowy

- bā'sin. A small vessel.  
 bǎthe. To wash in water.  
 bǎt'ter. To beat down; a mixture  
 of flour and water.  
 bǎt'tle-ǎx'es. Axes formerly used as  
 weapons in warfare.  
 bǎt'tle ment. A wall or parapet on  
 the top of a building.  
 bēa'con. A signal light for seamen.  
 bēads. Little balls strung on threads.  
 bēard'ed. Having a beard.  
 bēast'ie. Little beast. [done.  
 bēat'en. Struck again and again; out-  
 bēa'ver. A small fur-bearing animal.  
 bēek'on. To make a sign to.  
 bēech'wōōd. The beech-tree.  
 bēef-mār'ket. A place where beef  
 is sold. [broiling.  
 bēef'steāk. A slice of beef for  
 bēer'-house. A place where beer is  
 be fǎll'. To happen. [sold.  
 be frǎend'. To help; to favor.  
 be hōld'. To see; to look at.  
 bēlt. A sash; a band; a girdle. [in.  
 bērth. A place in a ship or car to sleep  
 be siēge'. To hem in; surround.  
 be siēg'er. One who besieges.  
 be tāke'. To resort; to deliver.  
 bēv'y. A flock; a company.  
 be wāre'. To have a care.  
 bǎek'er. To scold; to quiver.  
 bǎd'ding. An invitation; a command.  
 bīde. To endure; to remain; to dwell.  
 bǎll'low. A large wave.  
 bǎll'low y. Swelling like a wave.

## Bin

bĭn. A room or chest for grain, wine,  
 bĭrd'ling. A little bird. [etc.  
 bĭsh'op. A high officer in the church.  
 bĭt'ter. Having an acrid, biting taste.  
 blăck'ish. Somewhat black. [iron.  
 blăck'smith. A smith who works in  
 blăst. A forcible stream of air; to  
   cause to wither.  
 blăz'ing. Giving a bright flame.  
 blĕnd. To mingle together.  
 blĕss'ing. Favor; benediction.  
 blĭss. Highest happiness; blessedness.  
 blĭthe. Gay; merry; happy. [dog.  
 blŏod'hound. A ferocious kind of  
 blŏod'less. Without blood.  
 blŏod'shĕd. Slaughter.  
 blŏod'thĭrst y. Eager for blood.  
 blŭe'ness. Quality of being blue.  
 blŭff. A steep bank; blustering; surly.  
 blŭ'ish. Somewhat blue.  
 blŭnt'ed. Dulled.  
 blŭsh'ing. Turning red; modest.  
 blŭs'ter ing. Boasting; noisy; windy.  
 bŏard'ing-plăĉe. A place where  
   board is furnished.  
 bŏast. To brag; to exalt one's self.  
 bŏast'er. One who boasts or brags.  
 bŏat'man. One who manages a boat.  
 boil'er. A vessel for boiling water.  
 bŏnd'ăĝe. Slavery; imprisonment.  
 bŏn'fire. A fire made for amusement  
   or in token of triumph.  
 bŏn'ny. Handsome; merry; gay.  
 bŏon. A gift; a favor; merry. [time.  
 bŏr'rŏw. To take the use of for a

## Brownie

bound'less. Having no limit.  
 boun'ty. Goodness; generosity in  
   giving; a gift.  
 bow'er. An arbor; a place of shelter  
   in a garden.  
 boy'ish. Belonging to, or like a boy.  
 brăĉe. To strain up; to tighten; a  
   piece of timber. [wrist.  
 brăĉe'let. An ornament for the  
 brăck'et. A support for shelves,  
   lamps, etc.  
 brăĝ. To boast; to swagger.  
 brăĭn. The soft substance within the  
   skull which is the seat of sen-  
   sation.  
 brăm'bly. Full of prickly shrubs.  
 brănd. To burn with a hot iron; a  
   mark burned.  
 brănd'er. One who brands. [to side.  
 brădth. Width; measure from side  
 brăest'work. A low wall or mound  
 brăeth. Air respired. [for defence.  
 brăeth'less. Out of breath.  
 brĕeze. A gentle wind.  
 brĭ'dal. A wedding; belonging to  
   marriage.  
 brĭde'grŏom. A man newly mar-  
   ried or about to be married.  
 brill'iant. Shining; sparkling.  
 brĭm. The edge; the upper edge.  
 brĭm'ming. Full to the brim.  
 brĭne. Salt water.  
 brĭnk. The edge of a steep place.  
 brĭsk. Quick; full of life.  
 brown'ie. A harmless little fairy,

## Bruise

- bruise**. To hurt with blows; a hurt with something dull or heavy.
- brush'wood**. Low, close thickets; shrubs. [senseless.]
- brute**. A beast; a savage; dull;
- būb'ble**. A round film of liquid full of air; to rise in bubbles.
- būck'le**. An instrument for fastening straps. [middle.]
- būlgē**. To jut out; to swell in the
- būl'let**. A ball for a gun; a shot.
- būn'dle**. Several things bound together; a package. [a funeral.]
- bur'ial** (bēr'ī al). Act of burying;
- būs'tle**. A hurry; tumult; to be busy.
- căb'in**. A hut; a room in a ship.
- căc'tus**. A kind of prickly plant.
- călk**. To stop the seams of anything, as of a ship.
- căn**. A metallic vessel for liquids.
- căne**. A walking-stick; a reed. [dle.]
- ca noe'**. A small boat driven by a paddle.
- căp'ital**. Chief city; stock in trade; a large letter; chief. [or ship.]
- căp'tain**. Commander of a company
- căp'tive**. A prisoner. [captive.]
- cap tiv'ity**. Bondage; the being a
- căp'ture**. To seize; to take, as a prize. [ers or pilgrims.]
- căr'a van**. A body of travelling traders.
- căr'di nal**. Chief; an officer in the Catholic church.
- ca rēer'**. A course; to run rapidly.
- ca rēss'**. To fondle; to embrace.
- căr'ol**. A song of joy; to warble.

## Chime

- ca rouse'**. To drink freely; to feast noisily. [pieces.]
- cărve**. To cut; to cut into small
- cas căde'**. A waterfall.
- căsh**. Money; coin.
- căsk**. A vessel like a barrel. [stones.]
- căt'a pult**. A machine for throwing
- căt'a răct**. A waterfall. [cattle.]
- căt'tle-drō'ver**. One who drives
- cau'tious ly**. Prudently; carefully.
- çē'dar**. An evergreen tree.
- çel'e brăt ed**. Famous. [cavity.]
- çell**. A small room; a small closed
- çer'e mo ny**. A form of civility or religious observance. [a chain.]
- chăin**. A line of links; to fasten with
- chăl'lengē**. A call to fight; to dare.
- chăm'ber**. A room; a hollow place.
- chăp'ter**. A division of a book.
- chăr'ac ter**. A distinctive quality; reputation.
- chărg'er**. A spirited horse.
- chăr'iot**. A carriage; a war-car.
- chăr'ity**. Love; liberality; alms.
- chărm**. An attraction; to delight.
- chăshm**. A gap; an opening.
- chēap'ness**. Lowness of price.
- chēer'less**. Sad; gloomy.
- chēss**. A game of skill.
- chēst**. A large box. [man.]
- çhēv a liēr'**. A knight; a gallant
- child'hōōd**. Time of being a child.
- chil'ly**. Somewhat cold.
- chīme**. A set of bells arranged to ring a tune; to sound in harmony.



## WHAT EMINENT EDUCATORS SAY ABOUT HARPER'S READERS.

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I have taken great interest, and found much satisfaction, in the examination of Harper's Readers. I am especially pleased with the recognition of the fact that the way to learn to read is by *reading*, and the way to help pupils and teachers in this work is to furnish something to read—matter which in its adaptation, interest to pupils, progressiveness, and tendency, helps the pupil to love to read, to read well, and to read that worthy of being read. While everything is subordinate to reading, nothing important to be concurrently mastered is omitted; and excellent direct and indirect suggestions in method abound. The skill and ingenuity of the plan, its execution, and the character of the selections and illustrations, are worthy of high praise.—W. H. CHANDLER, *Secretary of Board of Regents of Normal Schools, State of Wisconsin.*

Every new examination of these books has raised my estimate of their superiority. First, they are very evenly graded. The upward advancement in the mastery of printed words, sentences, and idioms is very gradual, made so by the unusual amount of reading-matter in proportion to the number of words employed. The pedagogical principle represented in this feature of the books has been a long time getting into the consciousness of both book-makers and teachers. *Of all the series of Readers with which I am acquainted, these books have taken the lead in this regard.*

The subject-matter in the stories, notably in the Second Reader, is genuine child literature, bright, varied, instructive, and elevating. I find by experiment that a child will be captivated by it at once. It seems to be just the proper food for the child mind.—WALTER S. PERRY, *Superintendent of Schools, Ann Arbor, Michigan.*

The first striking characteristic is the large amount of reading-matter in each lesson, with a small number of different words. "Learn to read by reading" is, evidently, one thought of the author. We especially admire the skill that is displayed in combining a few simple words into

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descriptions and stories that are of excellent literary style and in good taste, and child-like, but not childish. The author has subordinated everything to the end of teaching children to read. What does not bear directly upon that is omitted. Every teacher who is contemplating a change of Readers should examine these new books.—GEORGE P. BROWN, in the "*Illinois School Journal*."

An examination of these books verifies your claim of special merit. While I think the quality, quantity, and arrangement of reading-matter contained in them is unsurpassed, I am most impressed by the *admirable and comprehensive* suggestions relating to a *supplementary graded course of language-lessons* in connection with the exercises in reading.

The mechanical execution of the books is superb.—HON. J. B. THAYER, *Superintendent of Public Instruction, State of Wisconsin*.

These books were made, I believe, in accordance with the most approved methods of teaching reading. They combine, noticeably, a large amount of reading-matter and a limited, yet sufficiently ample number of words—all of which is easily and carefully graded. Other marked features are the purity, freshness, and instructive nature of the selections.—C. N. KENDALL, *Superintendent of Schools, Jackson, Michigan*.

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I do not think that there are any text-books of the kind superior to them. I find that they contain very choice selections. They are bright, interesting, and instructive, and far superior to the trashy stories found in too many of our reading-books.—J. H. CALLANAN, *School Commissioner, Coeymans, N. Y.*







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