

# ECLECTIC EDUCATION SERIES

# McGuffey's Alternate 5th Reader

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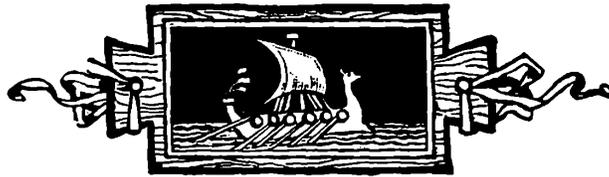
*ECLECTIC EDUCATIONAL SERIES*

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McGUFFEY'S

ALTERNATE

FIFTH READER



VAN ANTWERP, BRAGG & CO.

*CINCINNATI AND NEW YORK*

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(ii)

Eclectic Press

The title 'PREFACE' is written in a large, stylized, serif font. The letters are white with black outlines and are set against a dark, textured background. To the right of the text, there is a small illustration of a bird perched on a branch, looking towards the left. The entire scene is framed by a simple black border.

A FIFTH READER addresses itself to those who have mastered the primary principles of Reading, and are prepared to enter upon the higher forms of written language as found in the works of the best writers. To attain the best results, the pupil should not read in one department of literature alone, but should become acquainted with history, travels, biography, and such healthful fiction as will exert a wholesome influence upon him, and enlarge his view of life.

With this end in view, the editor has presented a wide range of the best authors; and it was only when there was a manifest good to be served that an author is represented more than once. The selections have been chosen with great care, and with a threefold aim in view: (1) to give an adequate idea of the author's style, (2) to present useful or interesting facts, and (3) to enlarge the pupil's vocabulary by presenting good and pure English, such as will serve as models upon which a child may be led to base a style of his own. In numerous instances the selections have been adapted or abridged; and this, while not impairing their value to the public at large, more perfectly adapts them to their purpose.

The biographical notices of the authors have been written with great care. The simple statements of birth, death, etc., have been curtailed as far as possible, to give space for a short résumé of the writer's place in the world of letters, and are addressed to the teacher rather than to the pupil, as synopses which he can fill out as opportunity occurs.

The same may be said of the notes appended to the several selections; and these, if judiciously supplemented by the teacher, will greatly increase the interest of the pupil. For instance, if the class is studying Colonial History, the pupils will recognize several names in *Grandfather's Dream*, and these may form the bases of interesting and instructive composition work.

The definitions have received much attention. The aim has been to discriminate the synonyms,—thus aiding the child in obtaining a better understanding of the language, and placing in his hands the means of pursuing still farther his investigations in this interesting field.

All the illustrations are the work of the best artists and engravers in this country, and serve not only to beautify the book, but as valuable aids toward a better understanding of the several selections.

The Publishers have obtained permission from Messrs. S. C. Griggs & Co. to use Taylor's poem *Rhymes of the River*, G. P. Putnam's Sons *In the Great Fur Land*, Roberts Bros. *A Carnival of Light*, and Mr. Francis Parkman for *The Forest Life*.

CINCINNATI, *April*, 1888.

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# INTRODUCTION.

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THE English Alphabet consists of twenty-six letters, five of which (*a, e, i, o, and u*) are called *vowels*, and the others, *consonants*. *W* and *y*, usually consonants, are sometimes vowels.

A *Vowel* is a letter that can be perfectly sounded with the vocal organs open.

A *Consonant* is a sound, modified usually by some change of the vocal organs.

A *Diphthong* is the union of two vowels in one sound.

## TABLE OF VOCALS.

### LONG SOUNDS.

ā as in cāke		ē as in ēat
â “ âir		ĕ “ ĕrr
ä “ fārm		ī “ īde
à “ fāst		ō “ ōpe
ɑ “ fall		ū “ ūse
ōō as in tōōl		

### SHORT SOUNDS.

ă as in ăn		ö as in öff
ĕ “ ĕbb		ŭ “ ŭp
ĭ “ ĭnk		ö “ tōök

### DIPHTHONGS.

oi as in boil		ou as in pout
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## TABLE OF SUBVOCALS.

b as in	bīn	v as in	vāin
d “	dīg	th “	thēm
g “	gēar	z “	zōne
j “	jūmp	z “	āzure
n “	none	r “	rāçe
m “	māre	w “	wēb
ng “	swīng	y “	yēar
l as in		lōom	

## TABLE OF ASPIRATES.

f as in	fīne	t as in	tōne
h “	hīş	sh “	shīn
k “	eāke	ch “	chālk
p “	pīn	th “	thīn
s “	sōme	wh “	whī

## SUBSTITUTES.

ạ for	ỗ as in	what	ỷ for	ĩ as in	mỷth
ê “	â “	thêre	ε “	k “	eān
e “	ā “	feint	ç “	s “	çite
ĩ “	ē “	poliçe	çh “	sh “	çhāiçe
ĩ “	ẽ “	sīr	eh “	k “	ehāos
ò “	ũ “	sòn	g “	j “	gēm
ọ “	ōō “	tọ	n “	ng “	ĩnk
ọ “	ốố “	wọlf	ş “	z “	āş
ô “	ạ “	fôrk	s “	sh “	sure
õ “	ẽ “	wôrk	x “	ḡz “	ẽxāet
ụ “	ốố “	full	gh “	f “	lāugh
û “	ẽ “	bûrn	ph “	f “	phlōx
ụ “	ōō “	rụde	qu “	k “	pique
ỹ “	ĩ “	flỹ	qu “	kw “	quĩt

## EXPLANATION OF THE DIACRITICAL MARKS.

- The **breve** (  $\breve$  ) indicates short sound of vowels; as,  $d\breve{o}\breve{g}$ .
- The **tilde** (  $\tilde{}$  ) placed over  $n$ , shows that the sound of  $y$  is added; as,  $ca\tilde{n}on$ .
- The **macron** (  $\bar{}$  ) indicates long sounds of vowels; as,  $m\bar{a}y$ . Placed over  $g$ , it shows that this letter has the hard sound; as,  $\bar{g}\bar{a}\bar{g}$ .
- The **bar** (  $\_$  ) placed under  $n$ , shows that the  $n$  has the sound of  $ng$ ; as,  $l\bar{i}nk$ . Placed under  $e$ , it gives the sound of long  $a$ ; as,  $fe\bar{i}gn$ .
- The **suspended bar** (  $\_s$  ) placed under  $s$ , indicates that  $s$  has the sound of  $z$ ; as,  $i\bar{s}$ . Placed under  $x$ , it indicates that  $x$  has the sound of  $gz$ ; as,  $e\bar{x}\bar{a}m\bar{i}ne$ .
- The **diæresis** (  $\ddot{}$  ), also called **dots**, placed over  $a$ , indicates the soft Italian sound; as,  $m\ddot{a}r$ . Placed under  $a$ , they indicate the broad sound of that letter; as,  $ba\ddot{ll}$ . Placed under  $u$ , they indicate the broad sound of  $\bar{o}\bar{o}$ ; as,  $ru\ddot{d}e$ .
- The **dot** (  $\cdot$  ) placed over  $a$ , indicates the short Italian sound; as,  $p\dot{a}st$ . Placed over  $g$ , it indicates that this letter has the sound of  $j$ ; as,  $\dot{g}em$ . Placed under  $u$ , it indicates the sound of  $\ddot{o}$ ; as,  $p\ddot{u}ll$ .
- The **circumflex** (  $\hat{}$  ) or (  $\sim$  ) indicates certain vowel sounds, as  $a$  in  $\hat{a}ir$ . Placed over  $o$  and  $i$ , it shows that each has the sound of  $\ddot{e}$ ; as,  $w\ddot{o}rm$ ,  $s\ddot{i}r$ .
- The **cedilla** (  $\, \grave{}$  ) placed under  $c$ , indicates the sound of  $s$ ; as,  $\grave{c}ite$ .

## SUGGESTIONS.

IN order that the pupil may receive the greatest possible benefit from a reading exercise in a higher reader of a graded series, special attention should be paid to two points. First, the pupil should be taught to comprehend fully and clearly the idea expressed by the author; secondly, he should be taught to express these thoughts with the same precision and clearness of emphasis, accent, and inflection that he would use in expressing his own thoughts.

The difficulties in the way of a clear understanding of the thought may come from three sources:

1. *The words may be unfamiliar*,—they may be wholly unknown, or unknown in the peculiar sense in which the author employs them. To remedy this difficulty, definitions have been provided for some words of peculiar use or significance. A similar course should be pursued with respect to all words not fully and clearly understood by the pupil. Frequent and close questioning on the part of the teacher will lead the pupil to the proper preparation of the lesson. Let the pupils be led to discriminate accurately between words that are nearly synonymous. Lead them to see why an author has employed one word instead of another of nearly similar meaning.

2. *The figure of speech may not be comprehended fully*. It is not expected that pupils in this grade of school work will master the formal definitions of simile, metaphor, synecdoche, or any other figure of speech, but their attention should be called to the fact that the words are used not literally but figuratively. This may be done without naming the figure or analyzing it. Much interest will be added to the reading exercise if the pupils are taught to appreciate the care that has been taken by the author to express his thought clearly and forcibly.

3. *The allusions to real or imaginary persons, to historical events, and to localities may not be understood.* No name of person or place should be passed without a clear understanding of the reason for the use of such name. Much of the real value of reading as a mental discipline is lost from a neglect of this requirement. From hasty and thoughtless habits of reading we acquire the habit of reading mere "words, words, words," without any thought. Brief notes are given to such names as might not readily be found, but these should be enlarged by the pupils under the direction of the teacher. No fact is properly appreciated until we know *where* it occurred, *when* it occurred, and *why* it occurred. It is not necessary to know the *where*, *when*, and *why* of all facts; but it is worth while that a pupil should know how to study a fact so as to give it a value to himself. The value of education does not consist in the material acquired so much as in the ability to acquire. This general principle of education applies with peculiar force to the teaching of reading.

Pupils should be taught how to master the full thought of these selections from the best English and American authors, in order that they may in after life be able to read intelligently, and therefore with pleasure, the thoughts of those who are moving the world. At no time in the world's history have words been more potent than in the present time. He who in his youth learns to follow most clearly and intelligently the thoughts of the world's leaders, will in time be most likely to lead others.



# FIFTH READER.

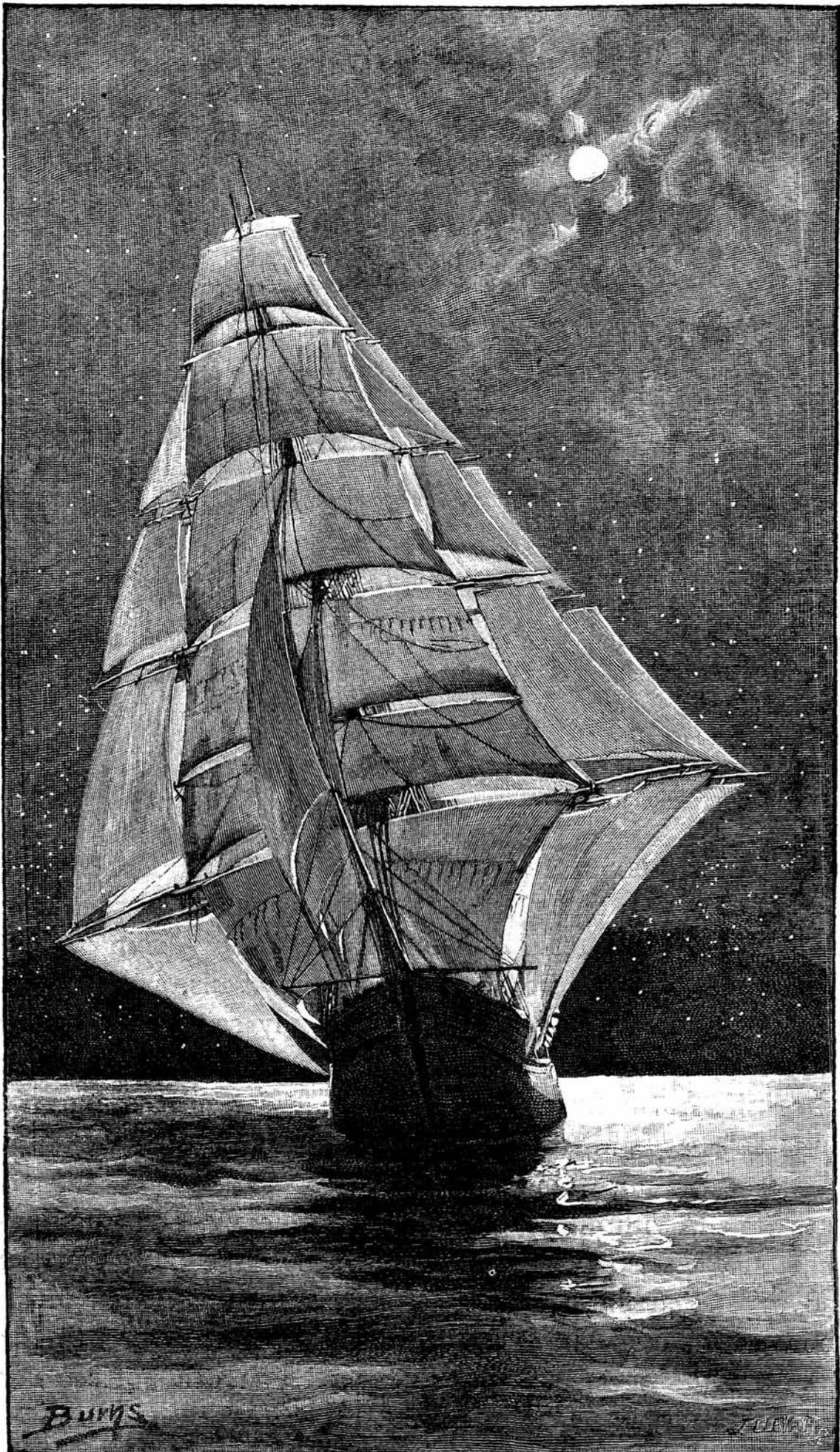
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## 1. A SHIP UNDER FULL SAIL.

RICHARD HENRY DANA (1815-1882) was born in Massachusetts. He entered Harvard College at an early age, but an affection of the eyes compelled him to travel, and he took this opportunity to gratify a longing for a seaman's life, and spent two years as a common sailor. The information which he gathered on this trip was embodied in the charming volume *Two Years Before the Mast*, from which this selection is abridged. Mr. Dana ranked with the first of American lawyers, particularly in questions of international law.

1. NOTWITHSTANDING all that has been said about the beauty of a ship under full sail, there are very few who have ever seen a ship literally under all her sail. A ship coming in or going out of port, with her ordinary sails, and perhaps two or three studding-sails, is commonly said to be under full sail; but a ship never has all her sail upon her except when she has a light, steady breeze, very nearly, but not quite dead aft, and so regular that it can be trusted, and is likely to last for some time.

2. Then, with all her sails, light and heavy, and studding-sails on each side, aloft and aloft, she is the most glorious moving object in the world. Such a sight very few, even some who have been at sea a good deal, have ever beheld; for from the deck of your own vessel you can not see her as you would a separate object.



3. One night while we were in these tropics, I went out to the end of the flying-jibboom upon some duty, and, having finished it, turned round, and lay over the boom for a long time, admiring the beauty of the sight before me. Being so far out from the deck, I could look at the ship as at a separate vessel; and there rose up from the water, supported only by the small black hull, a pyramid of canvas, spreading out far beyond the hull, and towering up almost, as it seemed in the indistinct night air, to the clouds.

4. The sea was as still as an inland lake; the light trade-wind was gently and steadily breathing from astern; the dark blue sky was studded with the tropical stars; there was no sound but the rippling of the water under the stem; and the sails were spread out, wide and high,—the two lower studding-sails stretching on each side far beyond the deck; the topmast studding-sails like wings to the top-sails; the top-gallant studding-sails spreading fearlessly out above them; still higher, the two royal studding-sails, looking like two kites flying from the same string; and, highest of all, the little skysail, the apex of the pyramid, seeming actually to touch the stars, and to be out of reach of human hand.

5. So quiet, too, was the sea, and so steady the breeze, that if these sails had been sculptured marble they could not have been more motionless. Not a ripple upon the surface of the canvas; not even a quivering of the extreme edges of the sail, so perfectly were they distended by the breeze. I was so lost in the sight that I forgot the presence of the man who came out with me, until he said (for he, too, rough old man-of-war's-man as he was had been gazing at the show), half to himself, still looking at the marble sails,—“How quietly they do their work!”

**Definitions.**—1. Stüd'ding-sāil, a light sail set outside a principal sail of a vessel to increase her speed. 4. Töp'-sāil, a sail extended across the mast of a ship next above the lower mast called the topmast. Töp-gāl'lant, the third sail in order from the deck.

## 2. BY THE ALMA RIVER.

Mrs. DINAH MARIA MULOCH CRAIK (1826-1887) was born in England. At the age of twenty-three, *The Ogilvies*, her first work appeared; this was followed by *Olive*, and in 1856 by her most admired novel, *John Halifax, Gentleman*. Her poems were recently issued under the title *Thirty Years*. Mrs. Craik wrote a pure, simple English, choosing her words with great care. In delineation of character, *A Life for a Life* is certainly her best book.

1. WILLIE, fold your little hands;  
     Let it drop, that soldier toy;  
 Look where father's picture stands,—  
     Father, who here kissed his boy  
 Not two months since—father kind,  
 Who this night may—Never mind  
 Mother's sob, my Willie dear,  
 Call aloud that he may hear  
 Who is God of battles,—say,  
 “Oh, keep my father safe this day<sup>1</sup>  
     By the Alma river.”
  
2. Ask no more, child. Never heed  
     Either Russ, or Frank, or Turk,  
 Right of nations or of creed,  
     Chance-poised victory's bloody work.  
 Any flag i' the wind may roll  
 On thy heights, Sevastopol!<sup>2</sup>  
 Willie, all to you and me  
 Is that spot, where'er it be,  
 Where he stands—no other word!  
*Stands*—God sure the child's prayer heard—  
     By the Alma river.
  
3. Willie, listen to the bells  
     Ringing through the town to-day.  
 That's for victory. Ah, no knells  
     For the many swept away—

Hundreds—thousands! Let us weep,  
 We, who need not—just to keep  
 Reason steady in my brain  
 Till the morning comes again;  
 Till the third dread morning tell  
 Who they were that fought and *fell*  
 By the Alma river.

4. Come, we'll lay us down, my child;  
 Poor the bed is,—poor and hard;  
 Yet thy father, far exiled,  
 Sleeps upon the open sward,  
 Dreaming of us two at home;  
 Or beneath the starry dome  
 Digs out trenches in the dark,  
 Where he buries—Willie, mark!—  
 Where he *buries* those who died  
 Fighting bravely at his side  
 By the Alma river.

5. Willie, Willie, go to sleep;  
 God will keep us, O my boy;  
 He will make the dull hours creep  
 Faster, and send news of joy,  
 When I need not shrink to meet  
 Those dread placards in the street,  
 Which for weeks will ghastly stare  
 In some eyes—Child, say thy prayer  
 Once again,—a different one,—  
 Say, “O God, thy will be done  
 By the Alma river.”

NOTES.—1. The battle of *Alma* was fought September, 1854.  
 2. *Sevastopol*, in the southern part of Russia on the Black Sea, was the principal scene of the Crimean War, 1854, 1855.