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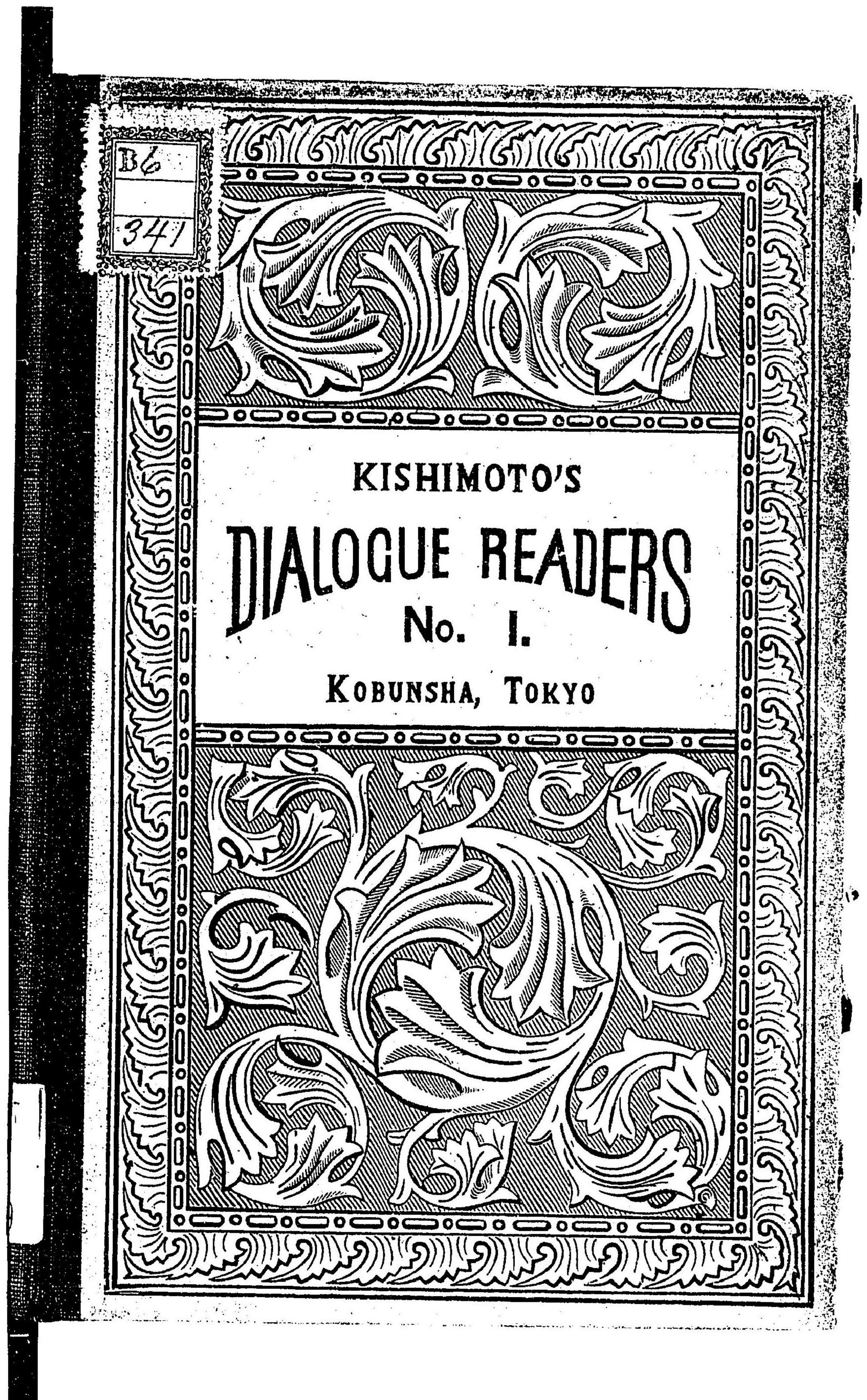
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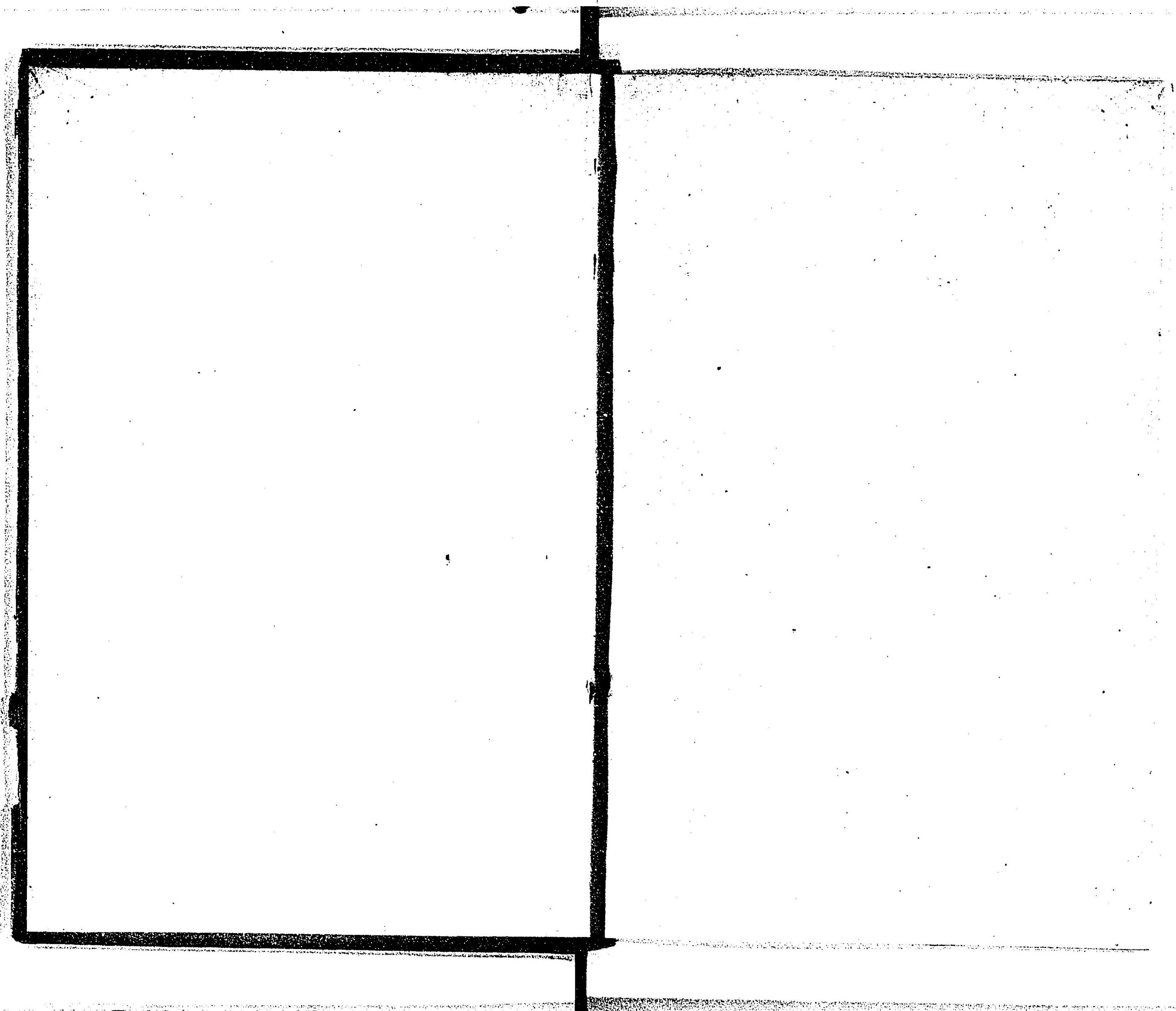
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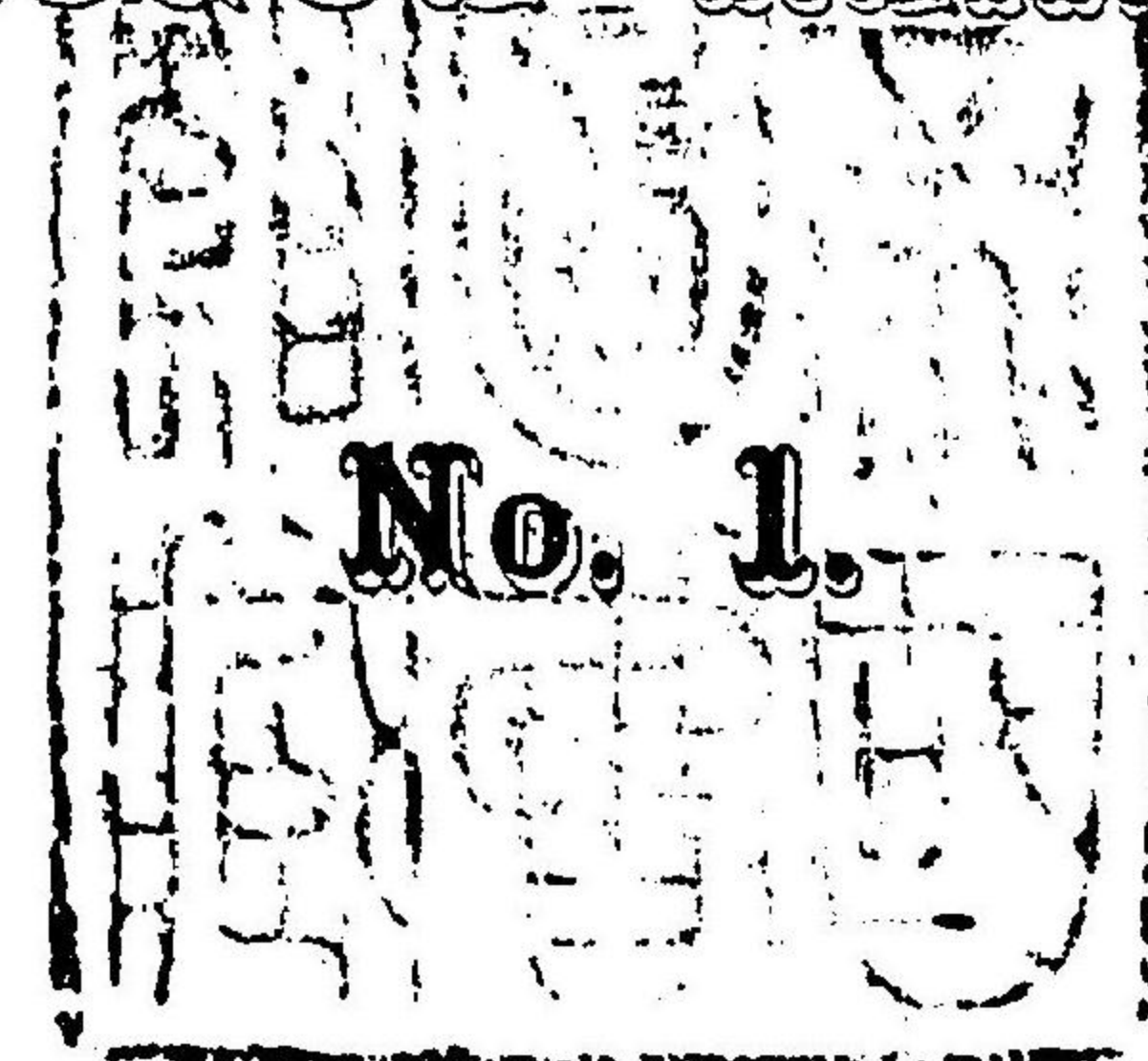
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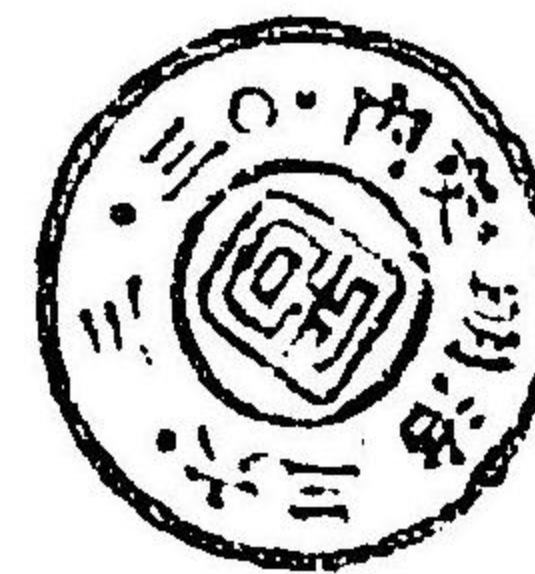
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# DIALOGUE READERS.



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KŌBUNSHA.

TŌKYŌ.

## 序

英語教科書の汗牛充棟ならんとする今日に於て、此の對話讀本三卷を世に公にす。編者たるもの豈一言の説明なくして可ならんや。抑も編者が本書を編纂するに至れるには、實に種々の理由あるなり。

先づ第一の理由は、本書が英語界に於ける對話讀本の嚆矢なることなり。

編者の知り得る限りに於ては、我國は云ふ迄もなく、海外に於ても、今日迄英語の對話のみを集めて段階的讀本 (Graded Readers) としたるもの一もあることなし。單に對話を集めたるものは時に之あり。又讀本にして多少の對話を收容するものも時に之あり。然れども後者に於ては對話は比較的少數なるを常とす。又前者に於ては排列の順序に定法なく、従つて教科書として用ゐ難きを例とす。今此の對話讀本三卷は英語界に最も廣く行はるゝ讀本及び演説集等より集め得たる對話數百篇中、男女學生の爲め最も有益にして而かも穩健なるものゝみ百三十五篇を精撰し、字句の長短思想の難易等により之に一定の順序を立て、段階的に排列したるものなり。對話のみを集めて自簡入繁的の讀本に組織したるもの、蓋し本書を以て嚆矢となすべき乎。若し夫れ海外に於て然らずとせば、少くとも我國に於ては必ず然らん。

第二の理由は、對話が譯讀と讀方とを一致せしむる最良手段なることなり。

我國今日の英語教育に於ける一大缺點は、譯讀と讀方とが離れ離れの姿にて、學ぶ者は勿論、教ゆる者の中にも、二者の間に殆んど何等の關係なきが如く誤想するもの少からざること是れなり。此の誤想は早晚匡正せられざるべからず。否、之を匡正するは實に今日の急務なりとす。元來譯讀は英語を學ぶ者に取り單に一時的過渡的のものにして、決して何時迄も必要なるべきものにあらず。終には譯讀によらず單に讀方のみにて直ちに意味を明解し得るに至らざるべからず。而して此の目的を達せんには、文章の性質上、意味と音調との間に殊に親密なる關係ありて、自然に譯讀と讀方とを接近し一致せしむるが如きものを用ゆるに若かず。對話即ち Dialogue が普通の文章と異なるは實に此の點に在り。對話は一種の會話なれば、殊に意味と共に讀むの必要あり。然らずんば相手は所謂「手持ち無沙汰」となり、所謂對話は其實單に獨語となり了るべし。對話が譯讀と讀方とを一致せしむるは決して偶然にあらず。

第三の理由は、英語會に於て用ゆべき材料を供給せんが爲めなり。

苟も一校の英語を隆盛ならしめんと欲せば、日常の英語教授の外、英語會なるものを設けて、各級の學生をして英語の作文、朗讀、暗誦、演説、對話等を爲さしむるに若くはなし。

常に各演者が準備上演述上非常なる經驗を得るのみならず、之を聴く學生に於ても批評上競争上實に意外なる獎勵を得て、一校の英語は爲めに大に振起し且つ進歩するを見ん。今此の對話讀本は此の英語會に向つて一種の材料を供給するものなり。對話は二人以上の演者を要するが故に、常に多くの學生を演者たらしむる便あるのみならず、發音上、姿勢上、意匠上、變化多きが爲めに、聽者に於ても演者に於ても興味最も津々たるものなり。而して對話の演述をして最も有益ならしめんと欲せば、先づ凡ての同級生若しくは同校生をして、演述せられんとする對話の何事なるかを知らしむるを要す。然らずんば聽者は演述の巧拙を判し得ざるは云ふ迄もなく、多數の者は何事の對話なるやを解せずして止むに了らん。是れ對話讀本を編纂して教科書となす今一の理由なり。

第四の理由は、中學校及び高等女學校に向つて有益にして而かも興味ある英語の傍用讀本を供給せん爲めなり。

常に一種の讀本を用ゆれば、如何に編纂の巧みなるものにも、學生をして倦怠せしむるの恐れあるは、實に數の免れざる所。茲に於て乎英米諸國に於ては近來普通の讀本を用ゆる上に、傍用讀本即ち Supplementary Readers を併せ用ゆるもの益々多し。是れ英語教育上大に注意すべき現象なるべし。今本書第一卷五十篇は普通の英語讀本第一第二の程度なれば、中學校或は高等女學校の第一年級及び第二年級の傍用に供すべく、第二卷四十五篇は普通讀本第三及び第四上半の程

度なれば、第三年級及び第四年級の傍用に供すべく、第三卷四十篇は普通讀本第四下半第五及び第六の程度なれば、第四年級若しくは第五年級の傍用に供すべし。

本書編纂の重要なる理由實に斯くの如し。此等の中單に一理由の存するあらんか、尙能く本書の存在を正當ならしめ得べし。況んや此等の理由の積み重なるに於ては、編者が此の編纂の決して徒勞にあらざるべきを信ずるは、蓋し不當の事にはあらざるべき乎。

## 教師への注意

1. 既に序にも云へる如く、本書は内容を男女學生に有益にして趣味ある對話とし、之を段階的に排列して讀本の體裁となしたるもの。第一卷は零ば普通英語讀本第一第二の程度、第二卷は第三第四上半の程度、第三卷は第四下巻と第五及び第六の程度なれば、中學校に於ても高等女學校に於ても、初級より最上級迄全體を通して、第一卷第二卷第三卷と順次に教ゆるとを得。尤も何れの巻にても一冊のみ離して用ゐて毫も不都合あるとなし。

2. 本書は普通の英語讀本を用ゆる上に、傍用讀本即ち Supplementary Readers として用ゆるを宜しとす。たとへば普

通の英語讀本を重もに譯讀の爲めに用ゆるとすれば、本書は可成實用的方面に用ゐて、英語會用は勿論、讀方、暗誦、會話等を教ゆる材料と爲すべし。但し本書を用ゆる割合は一週一回若しくは二回を適度とす。

3. 苟も本書を用ゆるものは、先づ單語の發音の正確を期すべし。學生をして各章の冒頭に挙げたる單語につき、第一に連音の數と其切れ目に注意せしむべく、第二に響く字母と響かぬ字母を區別せしむべく、第三に響く字母は如何に響くやを正確に知らしむべく、且つ第四にアクセントの所在に注意し正當に發音せしむべし。

4. 既に單語の發音正確なる上は、文章を意味と共に讀む習慣即ち譯讀と讀方とを一致せしむる習慣を養成すべし。之が爲めには文章中に在る詞のエンファシスに注意せざるべからず。本書に於ては最も大切なる詞に限り、行書體或は稀れには隸書體に植字してエンファシスを示し置けり。其他は教師が隨時摘出して教ゆべきものとす。

5. 本書を英語會の材料に用ゐて成功せんと欲せば、常に演者のみならず聽者たるべき凡ての學生をして、必ず先づ演述せられんとする對話の意味を解せしめ置くべく、又エンファシスに注意して讀方を教へ置くべし。解せざるとの演述は演聽兩者に取り共に利益多からず。又教師は隨時音聲の屈曲、語句の緩急、容貌、姿勢等、凡て演述の方法を教へざるべからず。

6. 毎巻載する所の詩も亦、編者苦心の結果、登高自阜的に排列しあれば、此等は決して畧せずして必ず順次に讀ましむべく、且つ可成記憶せしめて掛合ひに暗誦せしむべし。詩は英文學中最も大切にして興味ある部分なればなり。

7. 毎巻幾個の鮮明にして而かも美麗なる畫を挿入して、意解に便にし、且つ英語會に於ける演者の爲め演述の参考に供す。

8. 毎篇の冒頭に擧げたる單語は可成易先難後の順序に従ひたるは云ふ迄もなく、一卷中に於ては重出せざらしめんことを期したり。尤も巻を異にすれば重出のもの少からず。而して毎篇の單語の排列は左右に讀ませ上下に讀むを規則とし、連音の數とアクセントの所在を標準として先づ一連音の語を擧げ、此等は長短を順序とす。次ぎに二連音及び二連音以上の語に移り、先づ第一連音にアクセントあるものを擧げ、而して後に第二連音にアクセントあるものとし、以て發音教授に便にせり。此の排列法は泰西の讀本中にも殆んど其の類を見ざるものとす。今一例を擧げんに、第二卷第三篇の單語の排列は次ぎの如し。

plān	stīng	quī'ēt	ā-gain
wāsp	sīnçə	sōon'ēr	ād'vīçə'
lēave	ē'vil	rēa'son	bé-cauçə'
dēath	ē'ven	chīl'dīsh	cōm-pān'ions

9. 單語に附したる發音符號 (Diacritical Marks) は重もに

ウェブスタールのインターナショナル大字典に従へり。然れども間々フオンク、ワグナルスのスタンダード大字典に従へるあり。又時には編者の意見に出づるもあり。假例ば advice の ä, cōpanion の ö の如き、又アクセントの有無に係らず ēr, ir, ōr, ūr となせるが如きは、ウェブスタールに據れるもの。every の e を消して二連音となし、第一連音にアクセントある ap'ple, lit'tle 等に於ては第二の子音を消しながら、アクセントの第二連音に在る ap-ply', cor-rect' 等に於ては二つ共に活かすが如きは、スタンダードに據れるなり。又 ā-way', ā-bout' 等の a を ä となし、bé-cause', ré-ceive', él'éphant 等の e を é とし、ī と同一と見做し、ūr の代はりに、ūr を用ひて ēr と同一音と見做す如きは、寧ろ編者の責任とす。

10. 毎巻末に其巻中毎篇の冒頭に掲げたる單語を悉く A B C 順の表にして附し置けり。毎語の右に在る數字は其の所在の章を示すものとす。此表は毎巻異なる字母にて始まる語が如何なる割合にて現出するか、又巻により此の割合が如何に變化するかを示す外、教師は須らく此表を綴字、發音、書取、復習、其他の用に供すべし。

明治三十五年八月中旬 編者

發音符號表

母音	īr .... bīrd.	ÿ ... lady.
ā as in face.	ō .... hōme.	ÿ ... martÿr.
ǎ .... hăt.	ö .... dög.	二重母音
ä .... fär.	ô .... fôr.	oi as in oil.
â .... fâst.	ò .... còme.	oy .... boy.
ạ .... ball	ȯ .... dȯ.	ou .... out.
ạ .... watch.	ȯ .... to-day.	ow.... owl.
â .... câre.	oō .... soon.	子音
ē .... hē.	ȫ .... lȫk.	ε as in eat.
ě .... pěn.	ör .... wörd.	ç .... façade.
è .... prètty.	ū .... tūne.	ġ .... ġo.
e .... weigh.	ũ .... cūp.	ġ .... ġentle.
ê .... thêre.	u̇ .... rulê.	ñ .... ñk.
ēr .... wêre.	u̇ .... put.	ş .... hiş.
ī .... kite.	ūr .... hūrt.	th .... this.
ĩ .... fīsh.	ÿ .... flÿ.	x .... exact

同音符號表

ạ = ô	ô = ũ	ε = k
ạ = ố	ȯ = oo = u̇	ç = s
ê = â	ȯ = ȫ = u̇	ġ = j
ê = ā	ÿ = i	ñ = ng
è = ĩ	ÿ = ĩ	ş = z
	ēr = ĩr = ör = ũr = ÿr	th = dh
		x = ġz

CONTENTS.

DIALOGUE.	PAGE.
1. Going to a Star. ....	1
2. The Blind Man. ....	2
3. The Old Hen. ....	4
4. What is your Name? ....	5
5. <i>Over the Snow</i> . ....	6
6. What did you Learn? ....	7
7. We Eat the Sugar. ....	8
8. John and the Bird's Nest. ....	10
9. Blowing Bubbles. ....	11
10. <i>The Bad Cat</i> . ....	12
11. The Trout. ....	13
12. What Time is it Now? ....	14
13. A Pair of Shoes. ....	16
14. Hide and Seek. ....	17
15. <i>Very Funny</i> . ....	19
16. See the Ducks. ....	20
17. Give me a Swing. ....	22
18. The Boat. ....	24
19. A Game of Ball. ....	25
20. <i>Nothing like Water</i> . ....	26
21. The Black Bear. ....	28
22. Watering the Plants. ....	30
23. The Eagle. ....	32
24. John and his New Pet. ....	34



DIALOGUE.	PAGE.
25. <i>The Happy Bird</i> .....	36
26. Apples .....	37
27. Frank and the Old Man.....	39
28. Skating.....	41
29. The Little Cart. ....	42
30. <i>Little Drops of Water</i> .....	45
31. Tea for the Dolls. ....	46
32. The New Shoes.....	48
33. Tray and Fan .....	50
34. Making Mud Pies. ....	52
35. <i>The Robin and the Child</i> . ....	55
36. The Cut Toe. ....	56
37. Toys to Sell.....	58
38. The Boy and the Watch. ....	61
39. Joe's Store. ....	63
40. <i>One Thing at a Time</i> .....	66
41. Kitty Brown's Story. ....	67
32. About the Moon.....	70
43. Harry's Spelling Lesson. ....	72
44. Frank and his Store. ....	75
45. <i>Sing a Song to me</i> . ....	78
46. Playing School. ....	80
47. The Quiet Game. ....	84
48. Can you Swim?.....	87
49. Looking at the Picture. ....	89
50. <i>Who Made the Sky?</i> .....	93

# DIALOGUE READERS.

## No. 1.



### DIALOGUE I.

fär	flȳ	wĕnt	ĕv'ĕr
stär	lĭkĕ	wĭngs	nĕv'ĕr
eārş	rĭdĕ	woułd	mām-mā'

### GOING TO A STAR.

*Kate.* Mamma, I can see a *star*. Did you ever go to a star, mamma?

*Mamma.* O no, I never went to a star.

*Kate.* If I get into the cars, and ride, ever so far, can I get to a star?

*Mamma.* No, the cars never go to the star.

*Kate.* If I had wings, like a bird, I would fly to the star.

*Mamma.* What! Go so far from mamma?

*Kate.* O, but, mamma, you would go, too.

---

### DIALOGUE II.

māy	dōg	loʒə	lēad
mān	dōəʒ	pōor	chīld
pāth	strīng	knōw	blīnd

### THE BLIND MAN.

*Ned.* O mamma! do you see that man lead his dog with a string?

*Mamma.* My child, the man does not lead the dog, but the dog leads the man.

*Ned.* Why does the dog lead the man?

*Mamma.* The poor man is blind. He can not see.

*Ned.* Does the dog know the path?

*Mamma.* Yes, Ned, the dog knows the path. And the dog leads the man, that he may not lose the path.

---

### DIALOGUE III.

ōld	nēst	fēəd	Mā'ry
ēārə	lōok	fōod	pret'ty
hīdə	chīcks	wə'tēr	(prīt'y)

## THE OLD HEN.

*Mary.* Look, Ned, here is the old hen in her nest.

*Ned.* Yes, Mary. And there are some *chicks* under the hen.

*Mary.* O the dear little chicks! How pretty they are!

*Ned.* We will feed them, Mary.

*Mary.* Yes, I will run and get some food, and give them some water.

*Ned.* Here, chick, chick, chick! Here is some water for you.

*Mary.* Will the old hen take care of them, Ned?

*Ned.* O, yes. She will *hide* them under her wings.

## DIALOGUE IV.

lāṭē	tākē	fish	gīrl
slāṭē	mākē	writē	schōol
Kātē	nāmē	gōod	lit'tle



## WHAT IS YOUR NAME?

*Boy.* What is your name, little girl?

*Kate.* My name is Kate.

*Boy.* Can you *write* your name on your slate, Kate?

*Kate.* Yes, I can.

*Boy.* What else can you make on your slate?

*Kate.* O, I make dogs, cats and birds.

*Boy.* Can you make a chick, Kate?

*Kate.* No, I can not make a *chick*. But I can make a good *fish*.

*Boy.* Do you take the slate to school?

*Kate.* Yes, and I must not be late.

---

### DIALOGUE V.

hīll	băĕk	how	ō'vēr
făst	snōw	down	mĕr'ry

#### OVER THE SNOW.

##### FIRST VOICE.

Ho, ho!

How we go!

### SECOND VOICE.

Down the hill,  
Over the snow.

### FIRST VOICE.

Ho, ho! Back we go,  
Up the hill, over the snow.

### SECOND VOICE.

Down the hill and over the snow,  
We, merry boys, how fast we go!

---

### DIALOGUE VI.

yĕt	īnk	tĕll	ōn'lŷ
pĕn	ĕlse	spĕll	pār'ĕnts
lōvĕ	rĕad	lĕarnĕd	tō-dāy'

#### WHAT DID YOU LEARN?

*Mamma.* What did you learn at school to-day, Kate?

*Kate.* I learned to spell, to read, and to write.

*Mamma.* Do you write with a pen and ink, Kate?

*Kate.* Not yet, mamma. I write only on my *slate*.

*Mamma.* What else did you learn, Kate?

*Kate.* I learned that I must be a good child, and that I must love my parents and do what they tell me.

### DIALOGUE VII.

eät	hõt	döll	händ
eüp	sick	eüre	sug'är
givè	milk	püre	(shug'är)

### WE EAT THE SUGAR.

*Mary.* Jane, my doll is *sick*.

*Jane.* Let me take her hand. It is hot, Mary.

*Mary.* What can I do for her, Jane?

*Jane.* Let me see if I can *cure* her.

*Mary.* What will you do, Jane?

*Jane.* I will give her a little cup of pure milk. No sugar in it?

*Mary.* No sugar in it?

*Jane.* Sugar will not cure a sick doll, Mary.



*Mary.* What shall we do with the sugar, Jane?

*Jane.* We are *not sick*, Mary. *We* can eat it.

### DIALOGUE VIII.

put	hēar	onēs	eru'el
bush	kēep	(wūnz)	gār'den
want	hārk	yòung	mòth'ēr

#### JOHN AND THE BIRD'S NEST.

*Kate.* Where did you get that bird's nest, John?

*John.* I got it from a bush in the garden. See the young birds.

*Kate.* Go, John, and put the nest *back* where you got it.

*John.* No, Kate. I want to *keep* it.

*Kate.* Hark! do you not hear the

mother bird cry for her young ones? It is *cruel* to keep them.

*John.* Well, Kate, I will put them back in the bush.

### DIALOGUE IX.

air	pīpe	hōld	brēak
lap	hīgh	blōw	tòuch
sūds	sōap	bōwl	būb'blē

#### BLOWING BUBBLES.

*Mary.* What have you got there, John?

*John.* I have got a bowl of soap suds.

*Mary.* You hold the bowl in your lap, and let us blow bubbles.

*John.* You may use this pipe, Mary. I will use that one.

*Mary.* See my bubble. How big it is!

*John.* See me *touch* the bubble. I can touch it so as not to *break* it.

*Mary.* O John, see that big one. Is it not high up in the air?

### DIALOGUE X.

two	sing	gone	puss'sy
purr	says (sez)	killed	Carry's
chirp	mew (mu)	eat'en	canaries

#### THE BAD CAT.

##### FIRST VOICE.

Mary Cary's two canaries

Chirp and sing to her:

Pussy cat, do you *hear* that?

Pussy says, "Pur, pur!"

##### SECOND VOICE.

Gone are Mary's two canaries,

Killed and eaten too.

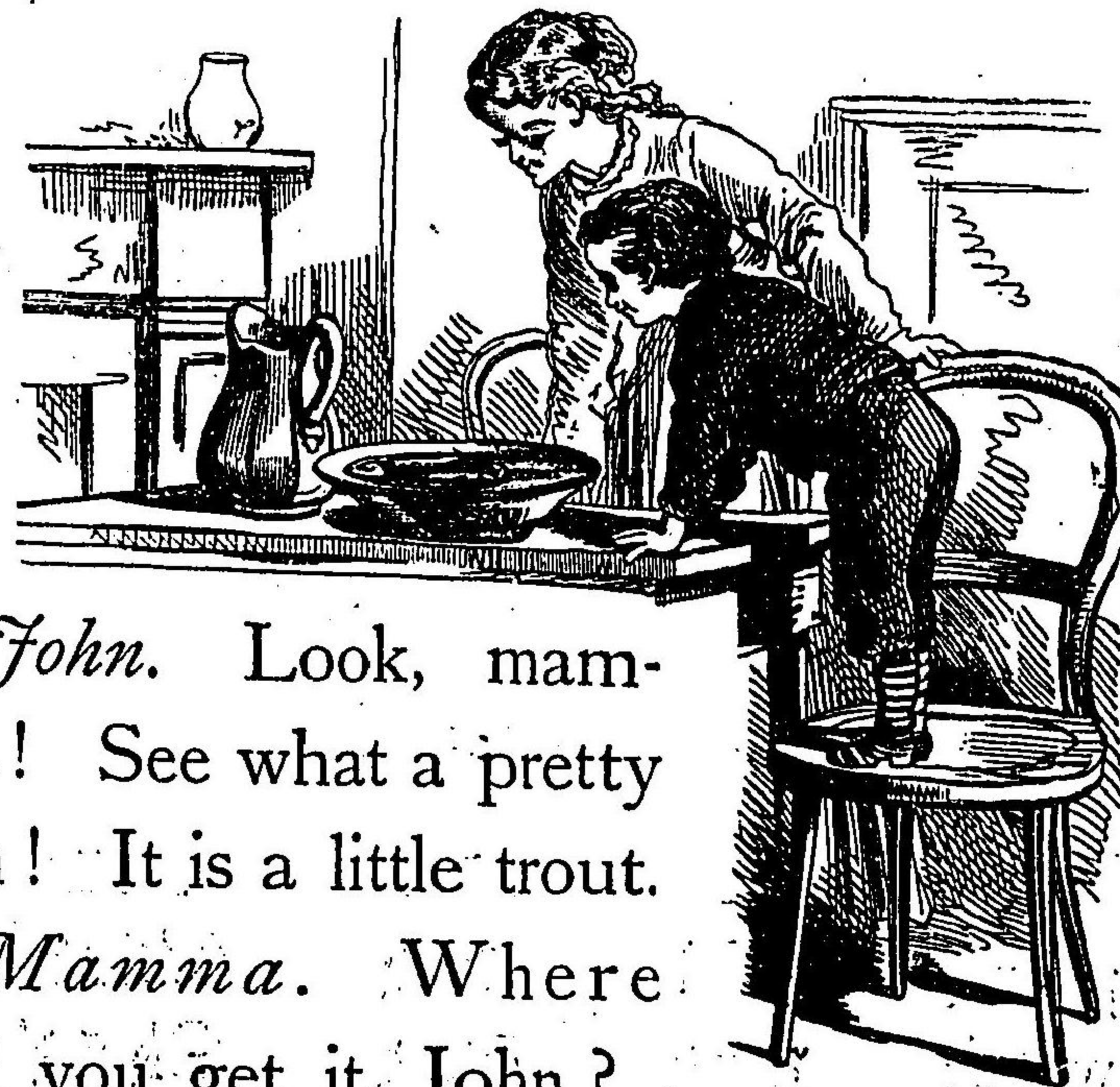
Pussy cat, did you *do* that?

Pussy says, "Mew, mew!"

### DIALOGUE XI.

live	well	saw	could
dish	trout	warm	brook
wish	pond	caught	Frank

#### THE TROUT.



*John.* Look, mamma! See what a pretty fish! It is a little trout.

*Mamma.* Where did you get it, John?

*John.* I saw it in the brook, and Frank caught it with his net.

*Mamma.* Well, what will you do with it?

*John.* I will *keep* it, mamma.

*Mamma.* But, my boy, it will not live in that dish. Put it back into the brook.

*John.* I wish I could keep it. It is so pretty! May I put it into the *pond*?

*Mamma.* No, John. You must put it into the *brook*. A trout will not live in *warm* water.

---

## DIALOGUE XII.

hālf	gīft	nīnè	sīl'vēr
pāst	gōld	tīmè	fā'thēr
wātch	Jānè	gāvè	Chrīst'mās

## WHAT TIME IS IT NOW?

*Kate.* Jane, where did you get that watch?

*Jane.* Father gave it to me as a Christmas gift.

*Kate.* Is that a *gold* watch, Jane?

*Jane.* No, Kate. This is a *silver* watch.

*Kate.* Let me see the watch.

*Jane.* Isn't it pretty, Kate?

*Kate.* Yes, it is. Can you tell the time of day by your watch?

*Jane.* O yes, I can.

*Kate.* Then tell me, what time is it now?

*Jane.* Let me see. It is half past nine now.

---



## DIALOGUE XIII.

fit	pâir	shōes	pēn'cīl
fēet	bârē	strēet	fōot'ēd
said (sēd)	spâre	thānk	bè-caūse'

## A PAIR OF SHOES.

*Fred.* Frank, I gave a pair of shoes to a poor boy in the street.

*Frank.* Well, what did he do?

*Fred.* He thanked me for them, and tried them on.

*Frank.* What did he say then?

*Fred.* He said, "The shoes fit well and will keep my feet warm."

*Frank.* Why did you *give* him the shoes?

*Fred.* Because he was *bare-footed*, and I could *spare* them.

*Frank.* Well, Fred, you are *kind*. Let me give you this silver pencil.

*Fred.* Thank you, Frank. *You* are kind, too.

## DIALOGUE XIV.

hāy	hīd	sp̄y	shūt
find	sēek	ēyēs	blāck
bārn	whīlē	Roy	stānd

## HIDE AND SEEK.

## ACT I.

*Roy.* Come, boys, what shall we do? Let us play hide and seek.

*Frank.* O yes, that will be fun for all of us. *Who* will shut his eyes? Ned, will you?

*Ned.* Yes, I will shut my eyes while you all go and hide.

*Fred.* Well, Ned, you stand by that tree.

## ACT II.

*Ned.* Boys, are you all hid? Yes? Well, here I go. One, two, three, look out for me.



*Ned.* Ha! I spy you, Fred. You are in that *box*.  
I spy you, Roy. You are under the *hay*.  
I can not find Frank . . . . O there

he is! I spy you, Frank. Come out of that *barn*. I see your black cap.

*Frank.* Fred, you must shut your eyes now, and stand by the tree while we hide.

*Fred.* I will, boys. You go and hide.

## DIALOGUE XV.

plāy	wōrk	vēr'y	fūn'nŷ
I'm =	I ăm	būzzed	hōn'ey
isn't =	is nōt	hūmmed	al'wāys

VERY FUNNY.

FIRST VOICE.

"Dear me! Dear me!"

Buzzed a little *bee*,

"I'm always *making* honey.  
 No time to play,  
 But *work* all day;  
 Isn't it very funny,  
 Very, very funny?"

## SECOND VOICE.

"O my! O my!"  
 Hummed a little *fly*,  
 "I'm always *eating* honey  
 And yet I *play*  
 All the day;  
 Isn't it very funny,  
 Very, very funny?"

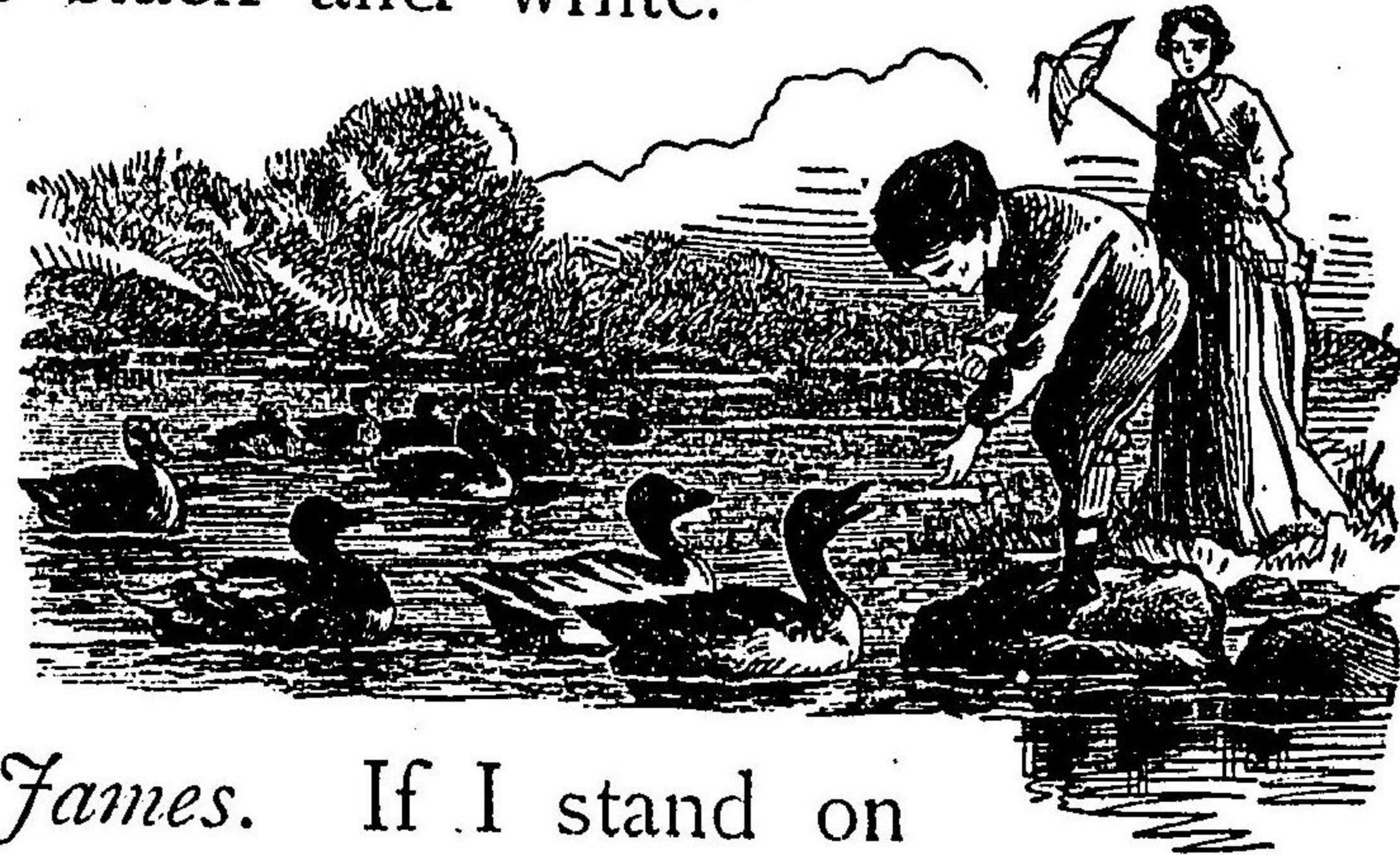
## DIALOGUE XVI.

pick	dark	soon	sink
quick	rock	green	think
quack	ducks	means	white

## SEE THE DUCKS.

*James.* Mother, see the ducks.

*Mother.* Yes; how pretty they are!  
 Their necks are dark green; their backs  
 are black and white.



*James.* If I stand on  
 the rock, will they pick corn from my  
 hand?

*Mother.* Yes, I think so. Did you  
 see that duck *sink* into the water?

*James.* Yes. Where is he?

*Mother.* He will be back soon. He  
 sees some thing in the mud he wants  
 to pick up.

*James.* See, mother. The other ducks see what he has got, and they say, quack, quack, quack!

*Mother.* I think that means, give me some, quick, quick, quick!

*James.* I will go, ducks, and get you some corn, quick, quick, quick.

### DIALOGUE XVII.

fāst	pul	dōn't	= do nōt
fīnə	puʃ	ə-wāy'	ē-nōugh'
rōpə	swīŋ	ə-frāɪd'	(ī-nūf')

#### GIVE ME A SWING.

*Kate.* Will you get on the swing and let me see how high you can go?

*May.* No, I do not care to swing. It makes me sick.

*Kate.* Sick! Why, what kind of a

girl are you? *I* can not go *high enough*. Come, will you give me a swing?

*May.* Yes, Kate, I will push you, if you will get on. Do you wish to go up high?

*Kate.* O yes! as high as you can push me.

*May.* Well, I will pull the swing back as far as the bush, and then give you a good push. Now, then! up you go! Hold fast to the rope, so that you do not fall.

*Kate.* Ah, this is fine! Push away, I am not afraid. See how I go. Don't you want to swing?

### DIALOGUE XVIII.

ōar	floət	sīt	rīv'ēr
ōak	fōam	tīəd	òth'ēr
bōat	bōard	wōn't =	wīll nōt

### THE BOAT.

*James.* Let us get into the boat.

*John.* Will it not float *off* with us?

*James.* O no. Don't you see it is tied to the oak tree?



*John.* Yes, I see. Where shall I sit?

*James.* Sit on the board and take an oar, John. I will take the other oar.

*John.* See what a foam my oar makes in the water.

*James.* Yes, *my* oar makes foam, too.

*John.* I like to play in the boat, don't you?

*James.* Yes, and, when I am a man, I will get a boat, and take a load of boys and girls down the river. Won't that be fun?

### DIALOGUE XIX.

hīt	fâir	new (nū)	ḡrass
ball	tūrn	ḡamè	à-bout'
wall	rīght	thrōw	bè-fōrè'

### A GAME OF BALL.

*Fred.* Tom, what do you say to a game of ball?

*Tom.* All right, if you think it is not too warm.

*Fred.* *Warm!* why, it is not warm out here on the grass.

*Tom.* Have you a bat and a ball?

*Fred.* Yes, I have a *new* bat.

*Tom.* That is good; but what about a ball?

*Fred.* I have an *old* one that will do.

*Tom.* Very well, now throw the ball here, and I will hit it.

*Fred.* Ah! see it go! Why, it went away past that wall.

*Tom.* Here, Fred, it is *your* turn to take the bat now.

*Fred.* Well, Tom, turn about is fair play. But before I take the bat, I will run and get the ball.

---

### DIALOGUE XX.

frēsh	rich'ēr	nōth'ing	thīnk'ing
wīš'ēr	pīтч'ēr	wāsh'ing	drīnk'ing

### NOTHING LIKE WATER.

#### FIRST VOICE.

Water for washing,

And water for drinking:

There's *nothing* like water,

Fresh water, I'm thinking.

#### SECOND VOICE,

Put nothing but water

In cup or in pitcher,

And *then*, merry men,

You'll be wiser and richer.

---

### DIALOGUE XXI.

fūr	lēgṣ	pawṣ	man'ŷ
hūrt	bēār	smāll	(mēn'ŷ)
wērē	hīnd	dāncē	hūnt'ing

## THE BLACK BEAR.

## ACT I.

*Fred.* O Frank, look at that big dog!

*Frank.* It is not a *dog*, Fred. It is a black *bear*.

*Fred.* Are you not afraid of him, Frank?

*Frank.* No, he will not hurt us. Do you not see the man feed him from his hand? What a funny bear!

*Fred.* See, Frank, how he stands up on his hind legs and holds the stick in his paws! Is he strong, Frank?

*Frank.* Yes, he is very strong, and his fur coat is warm.

*Fred.* Where did the man get him, Frank?

*Frank.* I do not know. We will go and ask him.



## ACT II.

*Fred.* How do you do, sir?

*Man.* How do you do, boys?

*Frank.* You have a nice bear there, sir. We like to see him play. Where did you get him?

*Man.* I was hunting with my dogs, and saw a little bear up in a tree. I

cut the tree down, and as soon as it fell, the dogs and I caught him.

*Fred.* Were you not *afraid* of him?

*Man.* O no, he was too small to hurt me, then. You like to see him play, do you?

*Frank.* Yes, sir. What can he do?

*Man.* He can hold a stick in his paws, dance very well on his hind legs, and do many other funny things.

---

### DIALOGUE XXII.

soil	rāin	draw	būck'ēt
pāil	fādē	droop	flow'ērș
Ruth	brīng	plānts	wā'tēr-īng

### WATERING THE PLANTS.

*Fane.* Shall I go to the well and draw some water?

*Ruth.* Yes; but take care not to fall into the well. Is there much water in the well?

*Fane.* Yes, there is *much* water in the well.

*Ruth.* Is there a bucket tied to the end of the rope?

*Fane.* Yes, Ruth.

*Ruth.* Fill the pail, and bring some water here.

*Fane.* Shall I get the watering-pot, Ruth?

*Ruth.* Yes, get the watering-pot, and water the plants. The soil is dry, and the flowers droop and fade.

*Fane.* I hope we shall have a fall of rain soon.

---



## DIALOGUE XXIII.

sēa	eāgē	fōnd	eā'glē
bēak	eāčh	lārgē	rāb'bit
bēach	mouth	strōng	rēd'birds

## THE EAGLE.

*Frank.* Look, sister! See that eagle!

*Sister.* Yes, Frank, I see *two* eagles. What large wings they have!

*Frank.* Yes, they fly over the beach to find fish.

*Sister.* Do they *eat* fish, Frank?

*Frank.* Yes, they are very fond of fish. The eagle is a large and strong bird. Mamma saw one take up a rabbit and fly off with it.

*Sister.* I wish we could *catch* one, Frank. How funny it would look in a cage!

*Frank.* Yes, sister, but you would have to get a much *larger* cage than the one your redbirds have.

*Sister.* O I should be afraid to have one. If it got out of the cage, it would fly away with me.

*Frank.* No, it could not do that, but it could *hurt* you with its strong beak.

*Sister.* What is its beak, Frank?

*Frank.* The beak is its mouth. All birds have a beak, but not many have one so strong as that of the eagle.

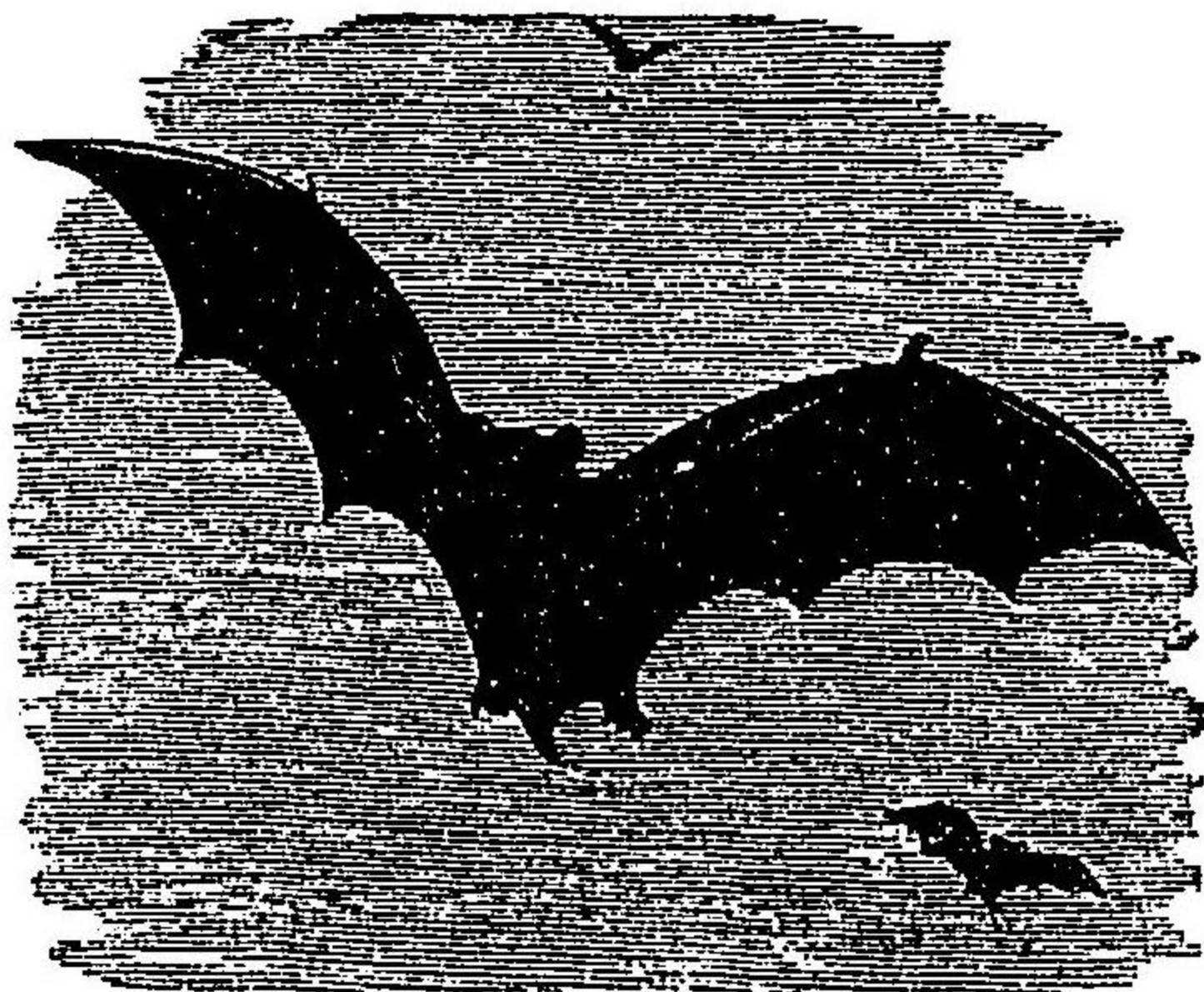
## DIALOGUE XXIV.

bāt	pärt	tāil	ōdd
wēb	sūrē	skīn	flīēs
hēad	(shōor)	slēep	bōnē

## JOHN AND HIS NEW PET.

*John.* I have a new pet.

*Fred.* A *new* pet? What can it be?  
Tell me what it is like.



*John.* I will tell you *part*, but *not all*; and you can try to find out.

*Fred.* Has it *legs*?

*John.* Well, it has legs, and yet they are not like legs.

*Fred.* How odd! Has it *wings*?

*John.* Well, it has wings, and yet they are not like wings.

*Fred.* That is still more odd. Has it a *tail*?

*John.* Well, it has a tail, and yet it is not like a tail.

*Fred.* If it can fly, it must be a bird.

*John.* It *can* fly; but it is *not* a *bird*.

*Fred.* What is it then? I am sure I cannot tell.

*John.* It is a *bat*. Did you ever see one? Its wings are made of bone and skin, like a web. It goes to sleep with its head down. It eats flies. It will take a fly from me, and lap milk from my hand.

## DIALOGUE XXV.

sōft	blūè	mār	rudè
ēast	clōsè	hārm	fiēldŝ
pēaçè	plāçè	chārm	wōodŝ

## THE HAPPY BIRD.

## CHILD.

Pray tell me, bird, what you can see  
 Up in the top of that tall tree?  
 Have you no fear that some rude boy  
 May come and mar your peace and  
 joy?

## BIRD.

O no! my child; I fear no harm,  
 While, with my song, I thus can  
 charm;  
*What* can I see?—the soft blue sky,  
 The hills, and woods, and fields, close  
 by;

But not a place in east or west,  
 I like so well as this little nest;  
 My mate is here, my young ones, too,  
 And here we sit and sing to you.

## DIALOGUE XXVI.

jŭst	fōur	fivè	count
lake	nēar	rīpè	dōz'en
Änñ	thrēè	nīçè	äp'ples

## APPLES.

## ACT I.

*Fred.* Here Ned, catch this apple in  
 your hand.

*Ned.* No, I will catch it in my *hat*.  
 . . . . . Now I have it. What a nice ap-  
 ple it is? Let us take some to mamma.

*Fred.* O yes, she likes them. I will  
 get her some.

*Ned.* We will take them to her in my hat.

*Fred.* O here is a very big apple. We will give her this one, too.

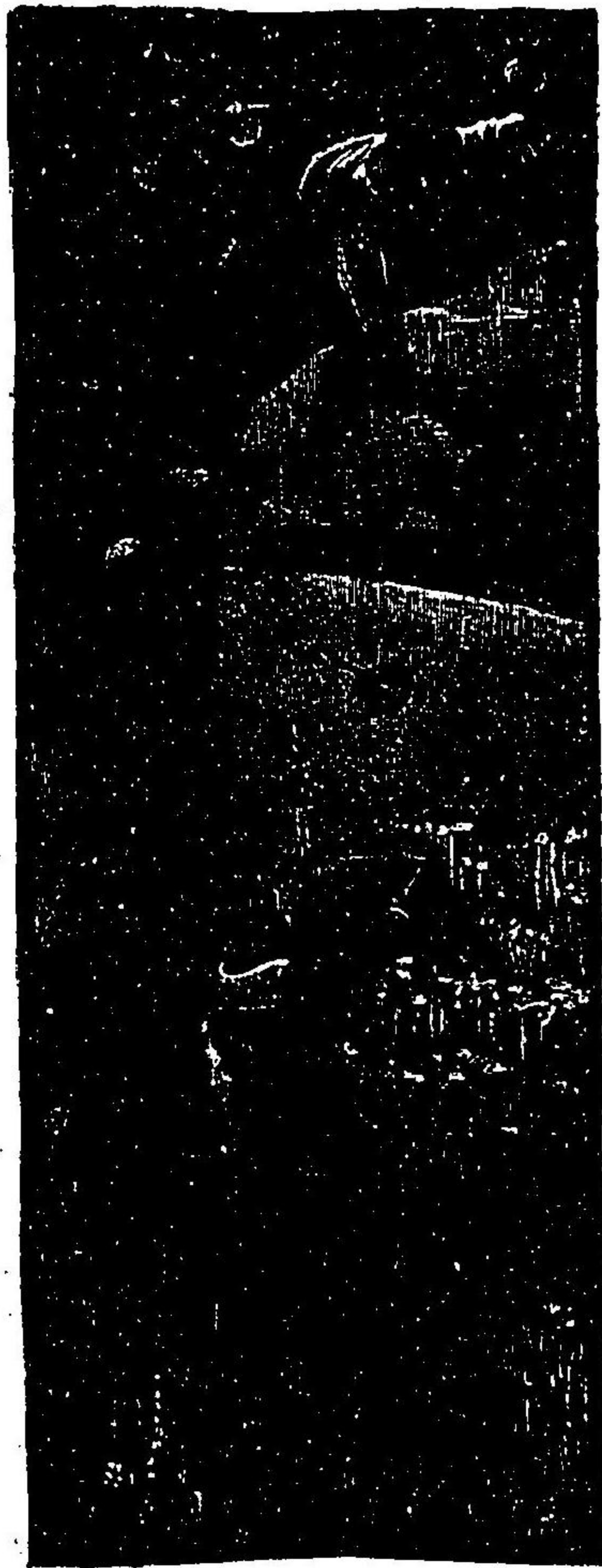
ACT II.

*Fred.* Look, mamma! See the ripe apples we have!

*Mamma.* O where did you get them?

*Ned.* From the big apple-tree, near the lake. Do you like apples, mamma?

*Mamma.* O yes. I am very fond of them. How many have you?



*Fred.* Well, let me count. One, two, three, four, five, six — just half a dozen, mamma, and there are more apples on the tree.

*Ned.* May we give some to Ann?

*Mamma.* Yes. She likes apples, too.

DIALOGUE XXVII.

glād	hād	tūnə	plēasə
mīnə	ūsed	flūtə	ā-gain'
hōmə	plāyed	mū'siə	(ā-gēn')

FRANK AND THE OLD MAN.

*Frank.* Will you please play a tune for me, sir?

*Old Man.* Yes, boy, I will play for you. Are you fond of music?

*Frank.* Yes, sir, I like music. You used to play your flute when I went with mamma to see you.

*Old Man.* O you are the little boy who had your flute with you, are you?

*Frank.* Yes, sir, and I have learned to play a little on it.

*Old Man.* Well, I am glad to see you again, my boy. I will play you a tune, and then you must play for me.

*Frank.* But my flute is at home, sir.

*Old Man.* O well, you can use *mine*. It is a good one.

*(The old man plays a tune first, and then Frank plays another.)*

*Old Man.* How well you play!

*Frank.* You are very kind to say that, but I wish I could play as well as you do.

*Old Man.* O you will soon do that. All you will have to do is to *try*.

## DIALOGUE XXVIII.

īcə	eōld	fīrə	āft'ēr
drīvə	kīnd	tīrəd	sēv'ən
mīləz	skātə	mādə	eōm'ing

### SKATING.

*Fred.* You are very kind, Mary, to have a nice fire for me. I am cold after my long drive.

*Mary.* Yes, Fred, you look cold and tired, but you will soon get warm by this fire. How far did you drive?

*Fred.* *Seven* miles, and the snow and ice made it a cold ride.

*Mary.* Can we *skate* on the lake now, Fred?

*Fred.* Yes, the ice is strong. We can have a good skate. Do you want to go and try it?

*Mary.* O yes, Fred. I like to skate.  
Will you go with me?

*Fred.* Yes, as soon as I get warm.  
But John and Ann are coming over to  
see us.

*Mary.* Well, Fred, we will ask them  
to go with us. Ann likes to skate.

*Fred.* O yes, if they go, we shall  
have a merry time.

*Mary.* What fun it will be, Fred!  
I will run now and find my hat. We  
will go as soon as they come.

### DIALOGUE XXIX.

eärt	Mr. =	Mis'tēr	bā'bŷ
gōat	nĕxt	care'ful	mā'am
mīght	walk	strān'gēr	à-lōng'

### THE LITTLE CART.

*Stranger.* What is your name, little  
boy?

*John.* My name is John, ma'am.



*Stranger.* John, where did you get  
your cart?

*John.* My father gave it to me.

*Stranger.* Where did your father get  
that cart?

*John.* I do not know where he got it.

*Stranger.* John, what did your father give you that cart and that goat for?

*John.* So that I might take my sister and the baby to ride.

*Stranger.* Is that your sister in the cart, John?

*John.* Yes, that is my sister.

*Stranger.* And, John, is that the baby at the other end of the cart, next the goat?

*John.* Yes, that is the baby.

*Stranger.* And are you taking them out to ride?

*John.* Yes, I am taking them out to ride.

*Stranger.* Well, John, be careful. Do not tip over the cart and hurt your sister and the baby. So walk along, Mr. Goat, walk along.

---

## DIALOGUE XXX.

lānd	.dēds	Ē'den	ō'cean
sānd	wōrds	Hēav'en	(ō'shūn)
ēarth	grāins	plēas'ant	ā-bōvə'.

### LITTLE DROPS OF WATER.

#### FIRST VOICE.

Little drops of water,  
 Little grains of sand,  
 Make the mighty ocean,  
 And the pleasant land.

#### SECOND VOICE.

Little deeds of kindness,  
 Little words of love,  
 Make our earth an Eden,  
 Like the Heaven above.

---

## DIALOGUE XXXI.

lēaf	pōlə	ēach	·Cō'ra
sēat	plātē	rēach	nāp'kīn
lōng	knīfē	pēach'ēs	tēach'ēr

## TEA FOR THE DOLLS.

*Mary.* O Cora, let us get tea for the dolls.

*Cora.* Well; where shall we put the dishes?

*Mary.* On this seat, under the peach tree.

*Cora.* So we will. How I wish we had a nice peach for the dolls!

*Mary.* So I do. Here is a long pole. I will see if I can reach a peach.

*Cora.* O, I saw *four* peaches fall.

*Mary.* Good! Now there is a peach

for each of us, and one for each of the dolls.

*Cora.* We will save one peach, and take it to teacher.

*Mary.* Yes; teacher likes peaches.

*Cora.* Now you cut up the peach for the dolls, and while you are cutting, I will get a leaf to put by each plate for a napkin.

*Mary.* But I have no knife, Cora.

*Cora.* Well, you may use this knife.

*Mary.* And then let us eat our peaches.

## DIALOGUE XXXII.

tīps	dāmp	shōw	hīgh'ēr
hēels	squēak	lā'çēs	ēyē'lēts
hōles	brōught	plā'çēs	būt'tōns



## THE NEW SHOES.

*Ned.* Papa has just brought in a pair of new shoes for you and a pair for me. Let us see them.

*Pet.* Oh! my shoes have *buttons*.



*Ned.* And my shoes have *ties*.

*Pet.* And my shoes have *button-holes*, too.

*Ned.* Well, my shoes have *eyelets*.

The eyelets are for the laces to be put through. There should not be button-holes in shoes that are to be tied.

*Pet.* Of course not, and there should not be eyelets in shoes that are to be buttoned.

*Ned.* Pet, just see the *heels* of my shoes. How thick they are!

*Pet.* That is because boys have to go in damp places. But the heels of *my* shoes are *higher* than the heels of yours.

*Ned.* Yes; I see they are. But the *tips* are *alike*. Your tips have a point, and so have mine.

*Pet.* Let us try our shoes on.

*Ned.* My shoes fit very well. How are yours?

*Pet.* Mine fit very well, too.

*Ned.* My shoes seem to squeak. Do yours squeak, too?

*Pet.* No, mine do not.

*Ned.* Shall we go out with our shoes on?

*Pet.* Yes. But before that, we must go and show our new shoes to mamma. Come, Ned.

### DIALOGUE XXXIII.

bēg	wākə	swim	Trāy
bītə	whĕn	house	gĕn'tlə
bārk	whīch	jūmps	plāy'fūl

#### TRAY AND FAN.

*Ned.* We have two dogs.

*Ben.* What are their names?

*Ned.* Tray and Fan. Tray is a big dog, and Fan is a little dog.

*Ben.* Which do you like best?

*Ned.* Oh! I like Fan best. I do not like Tray.

*Ben.* Why do you *like* Fan, Ned?

*Ned.* Because he is a gentle dog. He can stand on his hind legs and beg for his food. He can run fast, swim well, and jump over a stick. He is very fond of me, too.

*Ben.* Then, why do you *not* like Tray?

*Ned.* Because He is so big and so playful. He jumps upon me when I play with him.

*Ben.* But do you know of what use he is? He is of much more use than Fan.

*Ned.* Of what use is he, then?

*Ben.* I will tell you. If bad men

should come to take what is in the house, he would bite them. If we were in bed, he would bark and wake us. And then we could take care of our things.

*Ned.* Oh! I did not know that Tray could do *so many* things. Tray is a good dog, but Fan is a good dog, too.

### DIALOGUE XXXIV.

fry	hēlp	būrn	bēt'tēr
er̄y	bākə	spārks	in-dēəd'
piēs	nōon	fin'gērs	in-stēəd'

### MAKING MUD PIES.

*John.* What are you doing, Kate?

*Kate.* I am making *mud pies*.

*John.* Don't you need some of my help?

*Kate.* Yes, John, I do. I must make *ten* pies by noon. I wish you would make my fire burn a little better.

*John.* I will get some dry sticks.



*Kate.* Oh, yes! dry sticks will burn better.

*John.* I see why your fire did not burn. You did not let the sticks lie crosswise. They all lie the same way. Any fire made so would not burn.

*Kate.* John, you are good help. I

will give you *two* of my pies when they are made.

*John.* Thank you. Do you fry them or bake them?

*Kate.* Do I *fry* pies? No, indeed; I *bake* them.

*John.* See your fire now! Do you see the sparks fly up?

*Kate.* Yes; what fun it is!

*John.* Kate, you must look out and not burn your fingers. Instead of a *fry*, or a *pie*, we shall have a *cry*.

*Kate.* Why do you say that? I am an old hand at cooking.

*John.* Well, bake your pies. I must go. Don't eat up all your pies before I come back.

## DIALOGUE XXXV.

nōnē	stāy	rōb'īn	ā-dō'
tēāsē	wāit	sā'cŷ	wīth-out'
çēāsē	strāight	chēr'ry	ān-ōth'ēr

## THE ROBIN AND THE CHILD.

*Child.* Robin, in the cherry-tree,

Will you drop one down for me?

*Robin.* Do not tease so. Let me be.

*Child.* Robin, do not make me wait.

There's a fine one! — drop it straight.

*Robin.* Little boys should learn to wait.

*Child.* Robin, without more ado,

Come, be kind, and drop me two.

*Robin.* They're not ripe enough for you.

*Child.* Saucy robin, cease your fun!

What! you fly, and give me none?

*Robin.* I shall give you none—not one.

*Child.* Robin, father has a gun.

*Robin.* I can fly, and I can run.

So, good-by, sir.

*Child.* Robin, stay!

*Robin.* I'll call again, another day!

### DIALOGUE XXXVI.

ǎx	rǎḡ	lěft	stīr
lōḡ	tōæ	lěst	dīrt
chōp	tōld	kěpt	stōol

#### THE CUT TOE.

*Fred.* I have a bad toe, mamma.  
Can you tie a bit of rag on it?

*Mother.* Yes; I have a bit of rag.  
Let me see your toe. Did *you* cut it?

*Fred.* No, but *Dick* cut it.

*Mother.* How did he cut *your* toe?  
Was he at play with you?

*Fred.* Yes; he was at play with me.  
And he cut my toe with an ax.

*Mother.* How did he do that?

*Fred.* Dick got an ax which a man  
left on a log, and tried to chop the log.

*Mother.* Did you not tell him that it  
is bad to play with an ax?

*Fred.* Yes; I told him so. And I  
told him not to get the ax, lest he should  
hurt my hands or his.

*Mother.* Well, now you see what a  
bad thing it is to play with an ax. Dick  
did not cut his *hands* nor yours, but he  
has cut your *toe*, and that is as bad. It  
is well he did not cut your toe *off*.

*Fred.* Is it a bad cut?

*Mother.* No; it is not a bad cut. I  
will tie this rag on it. The dirt must be  
kept from it. And you must not run

nor stir. You must sit still and set your foot on a stool, and it will then be well in a day or two.

### DIALOGUE XXXVII.

pěg	būy	prīçə	dōl'lar
lōts	toys	mānə	hōrs'ēs
lāsh	whīps	chēap	pěr-hāps'

#### TOYS TO SELL.

*Boy.* Toys to sell! Nice toys to sell! I have all kinds in my tray. Here are dolls, tops, balls, whips, horses, and lots of other things. Very cheap! What will you buy for your little boy to-day, ma'am?

*Mother.* Let me see a *whip*.

*Boy.* Here is a good strong whip.

*Mother.* What is the price of this?

*Boy.* Only twenty cents.

*Mother.* But it has *no lash*.

*Boy.* Oh! I see, the lash is off. Well, you may have it for ten cents.



*Mother.* Let me see what kind of *tops* you have?

*Boy.* Here is a good one.

*Mother.* No, that will not do, for it has *no peg*.

*Boy.* Perhaps your little one would like a *horse*. Most boys like horses.

*Mother.* Show me the best horse you have.

*Boy.* Here is one, ma'am.

*Mother.* But that horse has *no mane*.

*Boy.* That's all right, ma'am. *That* kind of horse has no mane.

*Mother.* What is the price of it?

*Boy.* Only half a dollar.

*Mother.* I will take the horse then.

*Boy.* Thank you, ma'am. Can I sell you any thing else?

*Mother.* No, thank you! Not to-day.

*Boy.* Good-morning, ma'am. Toys to sell! Fine toys to sell! Very cheap! Very cheap!

## DIALOGUE XXXVIII.

kēy	tick	heart	chain
seal	wink	dumb	strange
beats	night	wheels	winding

### THE BOY AND THE WATCH.

*Son.* Pa, will you please let me take your gold watch?

*Father.* Yes, my son; but what do you wish to do with it?

*Son.* I wish to look at the chain and seal, and to hear it tick.

*Father.* Can you hear *your* watch tick?

*Son.* Why, pa, *my* watch can not tick.

*Father.* Do you know why your watch can not tick, my son?

*Son.* Why, it is a *dumb* watch, and has no key to wind it, like yours.

*Father.* But, if you had a key to wind it, would it run and tick like mine?

*Son.* O no, sir; for it has no wheels and springs, like your watch!

*Father.* Just so; but what have you that beats day and night, and that will go as long as you live?

*Son.* Why, pa, do you mean my *heart*?

*Father.* Yes, my child; just place your hand on your left side. What do you feel?

*Son.* Why, I *feel* my heart beat; but I can not *hear* it.

*Father.* Is it not strange that our hearts should beat day and night, as long as we live, my child?

*Son.* Yes, it is very strange. Our hearts have no wheels and springs and need no winding, and yet they beat as long as we live!

### DIALOGUE XXXIX.

rĕd	sour	swĕĕt	yĕl'lōw
sĕll	sāvĕ	ĕān'dỹ	mōrn'ing
pāy	mīnd	mōn'ĕỹ	ũn-til'

### JOE'S STORE.

*Mary.* I should like to buy some apples. How do you sell them?

*Joe.* Which will you have, ma'am? I have some *red* apples, some *yellow* apples, and some *green* apples. I sell one apple for one cent.

*Mary.* I think I will take *four yellow*



apples. No, I will take *two yellow* apples and *two green* apples.

*Joe.* They will be four cents, ma'am.

*Mary.* Here are just four cents. The next time I come, I will buy some candy.



*Joe.* You will find my candy very nice, ma'am. Had you not better take some now?

*Mary.* I can not take any candy this morning, for I have *no more* money with me.

*Joe.* Never mind the money. You can pay the next time you come.

*Mary.* Thank you; but I do not like to buy things *until* I have the money to pay for them. When I have the money, I will come to buy the candy.

*Joe.* You may be sure it is very sweet.

*Mary.* I hope it is *sweet*. I should not like to give my money for *sour* candy. I shall call again, soon.

*Joe.* Very well. Good-day, ma'am. I will save some of my best candy for you.

## DIALOGUE XL.

gāy	ruḷe	ūse'less
wāy	trifled	chēer'ful
dōne	hālves	mō'ments

## ONE THING AT A TIME.

## FIRST VOICE.

Work while you work,  
 Play while you play,  
 That is the way  
 To be cheerful and gay.

## SECOND VOICE.

Whatever you do,  
 Do with your might;  
 Things done by halves  
 Are never done right.

## THIRD VOICE.

One thing at a time,  
 And that done well,  
 Is a very good rule,  
 As many can tell.

## ALL.

Moments are useless  
 When trifled away;  
 So work while you work,  
 And play while you play.

## DIALOGUE XLI.

tr̄ue	first	gr̄eat	Kit'ty
sūch	hēard	ōught	stō'ry
spēak	fr̄iend	thōught	naugh'ty

## KITTY BROWN'S STORY.

*Kitty.* O mamma! I want to tell you something.

I heard such a funny story about Mary Black! I did not think she could be so naughty.

*Mamma.* But, Kitty, I do not like

to hear any thing naughty about little boys and girls.

Before you tell me the story, there are *three* things I would like to ask you.

*Kitty.* What are they, mamma?

*Mamma.* In the first place, is the story *true*?

*Kitty.* I think so. Miss White told me, and she is a great friend of Mary's.

*Mamma.* Well, it may be true, but is it *kind*?

*Kitty.* I am afraid it is not. I should not like to have such a story told about me.

*Mamma.* Well, then, Kitty, if the story is not true, nor kind, do you think you *ought* to tell it?

*Kitty.* No, I do not think I need to tell it.

*Mamma.* Ah, then, Kitty, if the story is not true, nor kind, and you do not need to tell it, why tell it to me at all?

*Kitty.* O because I heard it, and thought you would like to hear it, too.

*Mamma.* No, Kitty, I do not care to hear it. Unless what you say is kind and true, and you have need of saying it, you should not tell it.

If you can not speak *well* of your friends, do not speak of them *at all*.

---

## DIALOGUE XLII.

full	sk̄y	br̄ight	lēs'son
mōon	pr̄ize	pēo-plē	pie'tūrē
shāpe	shīnēs	shīn'ing	round'ēd

## ABOUT THE MOON.

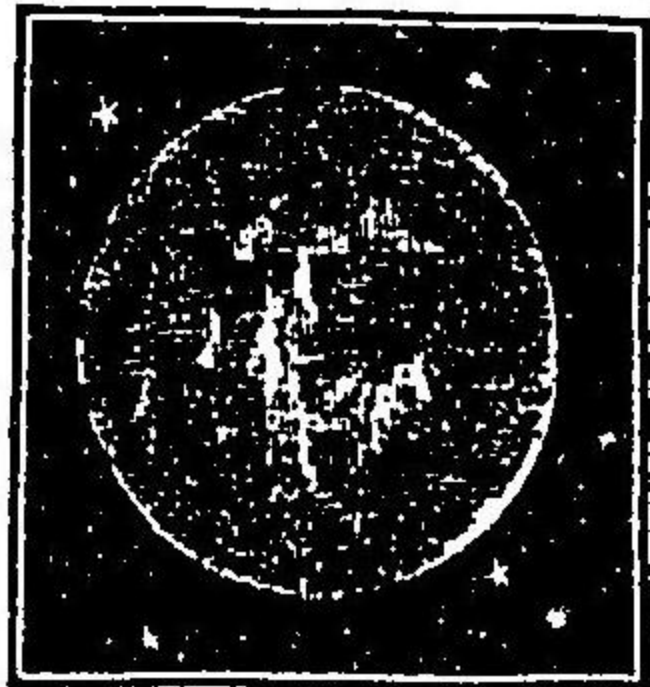
*Teacher.* When do we see the moon?

*Pupil.* At night.

*Teacher.* Where do we see it?

*Pupil.* In the sky.

*Teacher.* What does it look like?



*Pupil.* Sometimes the moon looks round, like this. When it looks like this, we call it the *full* moon.

*Teacher.* Does the moon always look round, like that?



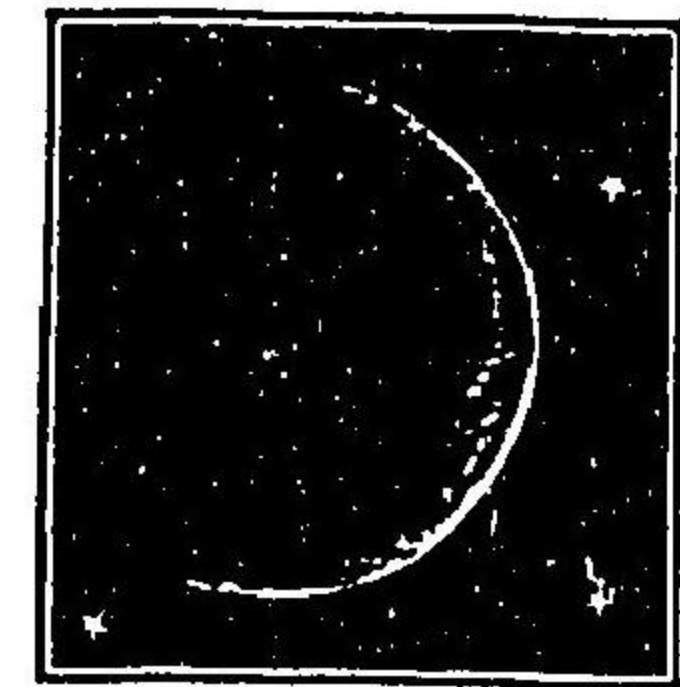
*Pupil.* No; sometimes it looks nearly straight on one side, and rounded on the other side. This is the way it looks then.

*Teacher.* When it has that shape, what do we call it?

*Pupil.* We call it the *half* moon.

*Teacher.* At other times the moon looks how?

*Pupil.* Some times it looks like this. Then people call it the *new* moon.



*Teacher.* Why does the moon look bright?

*Pupil.* The moon looks bright because the sun shines upon it.

*Teacher.* Do we always see all the bright side of the moon?

*Pupil.* No. When the moon is *new*, we see only a little of the shining part. Only when it is *full*, we see all the bright side of the moon.

*Teacher.* Good! You did your lesson very well to-day. You shall have the prize.

## DIALOGUE XLIII.

mīss	gūēs	nūm'bēr	eōf'fēe
sīnce	brēad	ōr'āngē	lēt'tērs
Jāmes	chēēsē	ōr'āng-ēs	fōr-gēt'

## HARRY'S SPELLING LESSON.

## JOHN AND HIS LITTLE BROTHER HARRY.

*Harry.* I wish I had ten cents.

*John.* What would you do with ten cents if you had them?

*Harry.* I would buy two oranges. Tom Green is sick, and I would like to take an orange to him, and one orange to his little brother James.

*John.* Well, Harry, if you will spell *five* words for me without missing one, I will give you ten cents.

*Harry.* But you will give me *long* words to spell.

*John.* I will not give you any word that has more than *ten letters* in it.

*Harry.* All right. I'll try.

*John.* Well, then, spell *cheese*.

*Harry.* C-h-ee-s-e, *cheese*.

*John.* That's right. Spell *coffee*.

*Harry.* I can spell that, for I learned it at school. C-o-f-f-ee, *coffee*.

*John.* Right. Spell *bread*. I mean bread which is used for food.

*Harry.* B-r-e-a-d, *bread*.

*John.* Right again. Spell *tea*.

*Harry.* T-e-a, *tea*. I don't think I'd miss that.

*John.* Here comes number five. Since you can spell *tea*, let me hear you spell *sugar*.

*Harry.* S-h-oo-g-e-r, *sugar*.

*John.* O Harry, what a way to spell *sugar*!

*Harry.* Well, then, s-h-u-g-e-r, *sugar*.

*John.* No, no. Do not guess any more. The word sounds as if there were an *h* in it, but there is not. S-u-g-a-r spells *sugar*.

*Harry.* Oh dear! now I can not have my oranges.

*John.* I'll tell you what I will do. If you can spell *sugar* and *sure* for me, to-morrow morning, I will buy two oranges for you. *Sure* is another word which sounds as if there were an *h* in it. S-u-r-e spells *sure*.

*Harry.* Well, I'll try again.

*John.* And do not forget that there is an *a*, but no *e* in *sugar*.

## DIALOGUE XLIV.

yärd	sënd	floər	an'ÿ (ĕn'ÿ)
eōsts	drĕss	stōrĕ	rĕad'ÿ
elōth	thrĕad	pā'pĕr	rĭb'bōn



## FRANK AND HIS STORE.

## ACT I.

*Sister.* Well, Frank, what shall we play this morning?

*Frank.* I will tell you, sister. I will keep store, and you come and buy things of me.

*Sister.* What can you find to sell, Frank?

*Frank.* I will ask mother to let me have some thread, cloth, ribbon, and other little things to sell.

*Sister.* But, Frank, I have no money to buy with!

*Frank.* Well, you can use *pins* for money.

*Sister.* But where can I get the pins?

*Frank.* Mother will give you some, or you can find some on the floor. There are always pins on the floor, you know.

*Sister.* O I will tell you, Frank, what is better for money than pins. I will cut out round bits of paper, and have some

for one cent, some for five cents, and some for ten cents.

*Frank.* Yes, that will do very well. Now you get the money ready, while I go and get the things to sell.

## ACT II.

*Frank.* Good-morning, Miss. Can I sell you any thing this morning?

*Sister.* Yes. Have you any red ribbon?

*Frank.* Yes, here is some that is very good. Only five cents a yard.

*Sister.* Well, I will take one yard. Now I want some cloth to make my doll a new dress.

*Frank.* Here is some good cloth. It will make a very nice dress, and costs only ten cents a yard.

*Sister.* Give me a yard of that,

a paper of pins, and some white thread.

*Frank.* Is there any thing more you would like, Miss?

*Sister.* I think of nothing more now.

*Frank.* Shall I send the things home for you, Miss?

*Sister.* No, I thank you. I will take them with me. Good-morning.

*Frank.* Good-morning, Miss. Come in again.

### DIALOGUE XLV.

lärk	tī'nŷ	fārm'ēr	moun'tain
bēans	rōš'ēs	bīrd'ies	cloud'lānd
hēdġe	sōot'ŷ	hār'vest	stēam'bōats

### SING A SONG TO ME.

#### FIRST VOICE.

Little *robin* in the tree,  
Sing a song to me.  
Sing about the roses  
On the garden wall,  
Sing about the birdies,  
On the tree top tall.

#### SECOND VOICE.

Little *lark* up in the sky,  
Sing a song to me.  
Sing about the cloudland,  
Far off in the sky;  
When you go there calling,  
Do your children cry?

#### THIRD VOICE.

Tiny *tomtit* in the hedge,  
Sing a song to me.



Sing about the mountain,  
 Sing about the sea,  
 Sing about the steamboats —  
 Is there one for me?

FOURTH VOICE.

Sooty *blackbird* in the field,  
 Sing a song to me.  
 Sing about the farmer,  
 Planting corn and beans,  
 Sing about the harvest —  
 I know what that means.

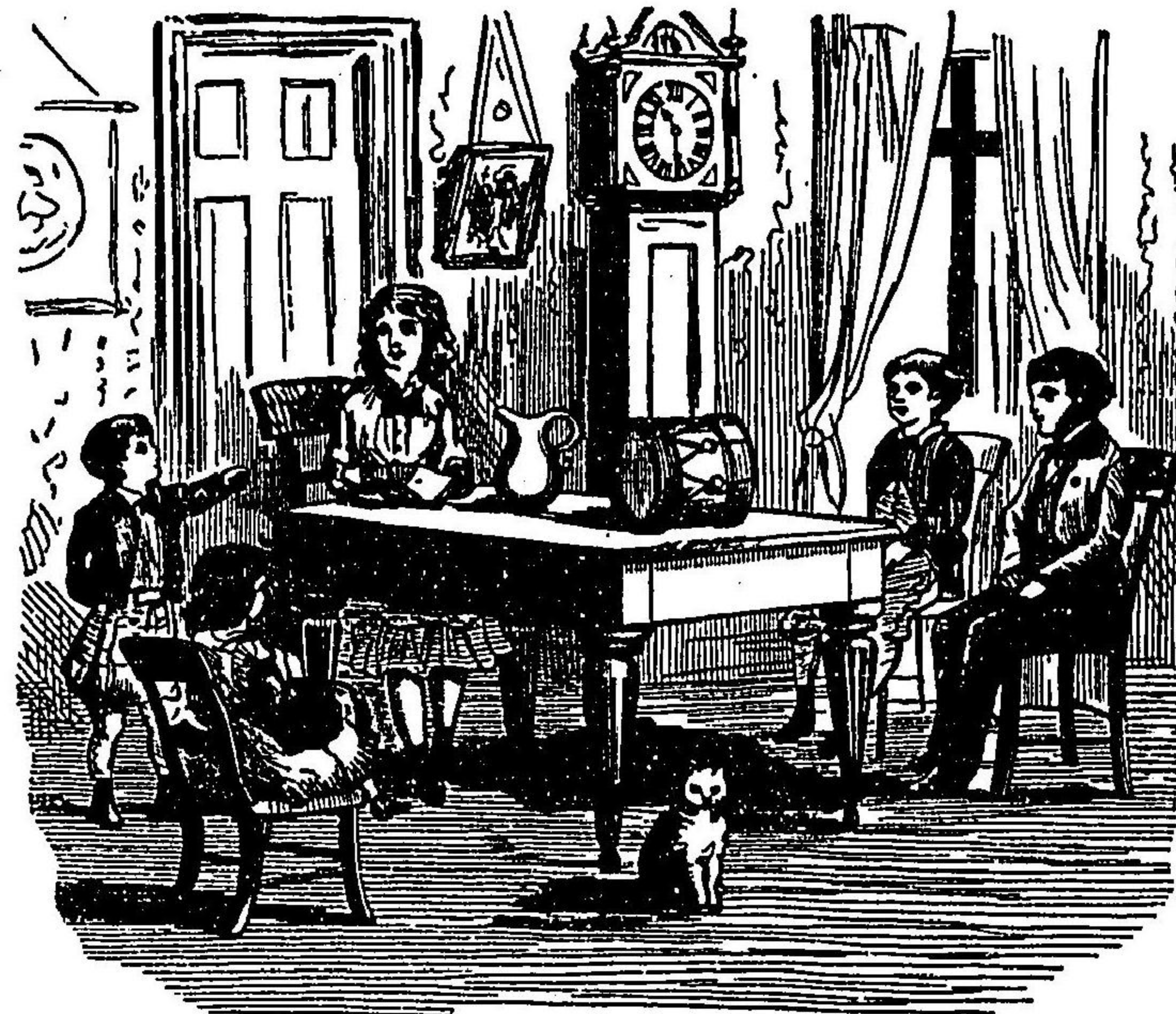
DIALOGUE XLVI.

flăt	elöck	tā'blē	böd'y
fāçē	drüm	rāis'ēs	ä-like'
bōth	läugh	eōus'in	ä-lōnē'

PLAYING SCHOOL.

*May.* Lucy, will you play school again to-day?

*Lucy.* Yes. Where are John and Ned?



*May.* They are out in the yard; and cousin Joe is there, too.

*Lucy.* That is good. We can have a nice school. Please ask them to come in. (*May calls them in.*)

*Lucy.* I hope you will be very good to-day. We will have a nice lesson this time. I am going to see who can tell me the name of something that Joe and his drum both have.

*Joe.* I know. My drum has a *head*, and so have I.

*Lucy.* That is right. Are your heads just alike?

*Joe.* No, indeed! My drum has *two* heads which are round and flat, and I have *one* head which is round like a ball.

*Lucy.* Who can tell me something that the table and the pussy cat both have? (*Up come all the hands.*) May, you may tell.

*May.* They each have *four legs*.

*Lucy.* That is right. Now, who can tell me something that John and the

clock both have? (*All the hands up*). John, you may tell.

*John.* The clock has a *face*, and so have I.

*Ned.* And the clock has a tick. (*The other children laugh.*)

*Lucy.* That is true, Ned. The clock does tick.

*John.* And that is like the beat of my heart.

*Lucy.* Who can tell me what this pitcher and little May both have? (*John alone raises his hand.*)

*John.* I think I know. May has a *body*, and the pitcher has a body.

*Lucy.* Yes, and there is one more thing that each has. (*No one raises his hand.*) We call this the *mouth* of the pitcher. Now, little Ned, you come and

put your finger on the mouth of the pitcher.

*Ned (doing so).* It does not *bite* me a bit. (*The others laugh.*)

*Lucy.* Now, we will play something else.

### DIALOGUE XLVII.

stōp	dēar	brōth'ēr	quī'ēt
stīng	mīçə	mīn'utēs	ēvē'rŷ
stūng	stōnè	(mīn'īts)	bè-gīn'

### THE QUIET GAME.

*Tom.* It rains so hard that we can not go out. Oh dear! we can not have any fun at all to-day. Aunt Jane is not well and mamma says we must keep as still as mice.

*Anna.* We can do that, and have fun, too. We can take our slates and pencils, and see *how many-words* we can write, and have every word begin with *st*.

*Tom.* That will not be fun. That is not any game.

*John.* I think that will be nice fun. I can think of a dozen words in a minute.

*Anna.* So can I.

*Tom (tired of looking at the rain-drops).* I think you might play something.

*Anna.* Wait a few minutes, Tom. I have twenty-two words, and I want to see if I can get twenty-four.

*Tom.* I know one. I can think of ever so many.

*John.* Tell me some. I have only twenty words.

*Tom.* *Sting* begins with *st*. And so does *stung*.

*John.* That is so. I have *sting*; but I did not think of *stung*. You thought of *stung* because the bee stung you.

*Tom.* *Stay* and *stand* begin with *st*.

*John.* Yes; I have *stay* and *stand*.

*Tom.* *Stick* begins with *st*; and *star* and *stone* begin with *st*.

*John.* I have *stick* and *stone*; but not *star*.

*Anna.* Tom, if you do not do something that begins with *st*., you will think there is some fun in this, after all.

*Tom* (after thinking a minute). I know what you mean. You mean *stop*.

*John.* Yes. *Stop* is the word. And you had better *stop* and *stand still* and not *stir*, while I read my words. (*Reads.*)

*Tom.* Now, we will write words that begin with *sp*.

*Anna.* I thought you would like it, Tom. You see we can have fun and keep still, too.

### DIALOGUE XLVIII.

chīn	fōol	splāsh	mōv'ing
skīm	dīvē	mount	bāth'ing
sōrts	knēēs	drownəd	swīm'mēr

### CAN YOU SWIM?

*Harry.* How I wish I could *fly*, uncle! See my pigeons, how they mount away up in the sky!

*Uncle.* Yes, Harry, it would be fine fun to skim through the air like a bird. But we can not do that: we have not the right shape for it. Still, if we can not swim through the *air*, we may swim

through the *water*. Do you know how to swim?

*Harry.* No, not yet, uncle.

*Uncle.* Well, Harry, you must learn. Every boy and girl should learn to swim. Your cousin Tom, I think, can swim?

*Harry.* O yes! Tom is a fine swimmer. He can do all sorts of things in the water. He can swim on his back. He can dive. He can swim without moving his hands.

He can swim round and round, with his knees close up to his chin. He can swim like a dog. He can splash with his feet.

*Uncle.* Just think, then, if you two were in a boat on deep water, and the boat should be upset! He would float like a cork, but you would be drowned.

*Harry.* That is so, uncle. I never thought of it before. I will ask cousin to show me how to swim the next time we go in bathing.

*Uncle.* Do so, my boy. It is very easy to learn. I have heard of a man who learned to swim by watching a frog. It was said in old time, at Rome, that a man must be a fool who could not *read* and *swim*.

### DIALOGUE XLIX.

rīm    whōlē    buš'y    ōb'jēts  
 bēnd    spōkēs    buš'ēs    hāp'penēd  
 mēnd    ġround    brānch'ēs    ġēn'tlē-mān

### LOOKING AT THE PICTURE.

*May.* O John! do come and see this pretty picture. There are *so many* things

in this picture, I can hardly count them.

*Mother.* That is a picture of something which happened when I was a little



girl. My uncle made the picture, and if you will name *all* the objects in it, I will tell you the story.

*May.* I see two dogs; a large one

and a small one. The large dog has a bushy tail, and he seems to be biting the little dog's foot.

*John.* I see a little cart with one whole wheel, and one broken wheel. The whole wheel has seven spokes, and the broken one has but three. There are four spokes and a part of the rim on the ground. There is a boy trying to mend the wheel.

*May.* And I see a gentleman and two little girls. The gentleman is bending over the dogs, and I think he is speaking to them.

*John.* I can see two tall trees, and a low tree with long branches, which I think is an apple-tree. Then, there are a few bushes by some water.

*May.* I see something else. One of

the little girls has a doll, and there is another doll in the cart. The little girls are looking at the dogs. They do not seem to care for the dolls.

*John.* There are some birds in the air, and there is one on a branch of the apple-tree.

*Mother.* Do you see anything else.

*John.* That is all that I can see. Three trees, some bushes by the water, one gentleman, two girls, one boy, a broken cart, two dogs, two dolls, and some birds. Oh yes! one thing more; the ground.

*May.* Now, mamma, will you tell the story? I will go for Lucy and Ned. They will like to hear it.

---

## DIALOGUE L.

fāilʒ	sōar	smĕll	pāint'ĕd
vāleʒ	elĕar	fłōcks	glād'dĕns
brĕēzə	strĕam	eol'ōrs	būt'tĕr-fly

### WHO MADE THE SKY?

#### FIRST VOICE.

Who made the sky so bright and blue?  
 Who made the fields so green?  
 Who made the flowers that smell so sweet,  
 In pretty colors seen?

#### SECOND VOICE.

Who made the birds to soar so high,  
 And taught them how to sing?  
 Who made the pretty butterfly,  
 And painted her bright wing?

**THIRD VOICE.**

Who made the sun that shines so bright,  
And gladdens all we see ;  
Which comes to give us light and heat,  
That happy we may be ?

**FOURTH VOICE.**

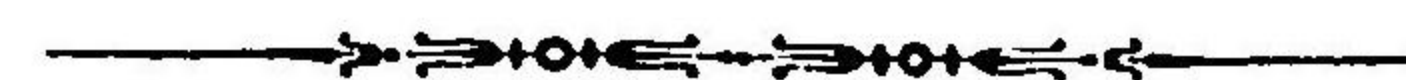
Who made the moon and stars so high,  
The darksome night to cheer,  
That shine so bright in yonder sky,  
Oft as the heavens are clear ?

**FIFTH VOICE.**

Who made the rocks, the hills, the trees,  
The mountains and the vales ?  
The flocks, the herds, the cooling breeze,  
The stream that never fails ?

**ALL.**

'T was God, our Father and our King ;  
Oh, let us all his praises sing !



THE END.





## WORD LIST.

The following is an alphabetical list of all the words given at the heads of the lessons.

The numerals following these words indicate the lessons at the heads of which they are given and diacritically marked.

### A.

About, 19  
 above, 30  
 ado, 35  
 afraid, 17  
 after, 28  
 again, 27  
 air, 9  
 alike, 46  
 alone, 46  
 along, 29  
 always, 15  
 Ann, 26  
 another, 35  
 any, 44  
 apples, 26  
 away, 17  
 ax, 36

### B.

Baby, 29  
 back, 5  
 bake, 34  
 ball, 19  
 bare, 13  
 bark, 33  
 barn, 14  
 bat, 24  
 bathing, 48  
 beach, 23  
 beak, 23  
 beans, 45  
 bear, 20

beats, 38  
 because, 13  
 before, 19  
 beg, 33  
 begin, 47  
 bend, 49  
 better, 34  
 big, 26  
 birdies, 45  
 bite, 33  
 black, 14  
 blind, 2  
 blow, 9  
 blue, 25  
 board, 18  
 boat, 18  
 body, 46  
 bone, 24  
 both, 45  
 bowl, 9  
 branches, 49

bread, 43  
 break, 9  
 breeze, 50  
 bright, 42  
 bring, 22  
 brook, 11  
 brother, 47  
 brought, 33  
 bucket, 22  
 burn, 34  
 bush, 8  
 bushes, 49  
 bushy, 49

butterfly, 50  
 buttons, 32  
 buy, 37  
 buzzed, 15.

### C.

Cage, 22  
 canaries, 10  
 candy, 39  
 care, 3  
 careful, 29  
 Cary's, 10  
 cars, 1  
 cart, 29  
 catch, 23  
 caught, 11  
 cease, 35  
 chain, 38  
 charm, 25  
 cheap, 37  
 cheerful, 40  
 cheese, 43  
 cherry, 35  
 chicks, 3  
 child, 2  
 chin, 48  
 chirp, 10  
 chop, 36  
 Christmas, 12  
 clear, 50  
 clock, 46  
 close, 25  
 cloth, 44  
 cloudland, 45

coffee, 43  
 cold, 28  
 color, 50  
 coming, 28  
 Cora, 31  
 costs, 44  
 could, 11  
 count, 26  
 cousin, 46  
 cruel, 8  
 cry, 34  
 cup, 7  
 cure, 7

### D.

Damp, 32  
 dance, 20  
 dark, 16  
 deeds, 30  
 dirt, 36  
 dish, 11  
 dive, 48  
 does, 2  
 dog, 2  
 doll, 7  
 dollar, 37  
 done, 40  
 don't, 17  
 down, 5  
 dozen, 26  
 draw, 22  
 dress, 44  
 drinking, 20  
 drive, 28

droop, 22  
drowned, 48  
drum, 46  
ducks, 16  
dumb, 38

**E.**

Each, 31  
eagle, 23  
earth, 30  
east, 25  
eat, 7  
eaten, 10  
Eden, 30  
else, 6  
enough, 17  
ever, 1  
every, 47  
eyelets, 32  
eyes, 14

**F.**

Face, 46  
fade, 21.  
fails, 50  
fair, 19.  
fall, 17  
far, 1  
farmer, 45  
fast, 5  
father, 12  
feed, 3  
feet, 13  
fields, 25  
find, 14  
fine, 17  
fingers, 34  
fire, 28  
first, 29  
fish, 4  
fit, 13

five, 26  
flat, 46  
flies, 24  
flocks, 50  
float, 18  
floor, 44.  
flowers, 22  
flute, 27  
fly, 1  
foam, 18  
fond, 23  
food, 3  
fool, 48  
footed, 13  
forget, 43  
four, 26  
Frank, 11  
fresh, 20  
friend, 41  
fry, 34  
full, 42  
funny, 15  
fur, 20

**G.**

Game, 19  
garden, 8  
gave, 12  
gay, 40  
gentle, 33  
gentleman, 49  
gift, 12  
girl, 4  
give, 7  
glad, 27  
gladdens, 50  
goat, 29  
gold, 12  
gone, 10  
good, 4  
grains, 30

grass, 19  
great, 41  
green, 16  
ground, 49  
guess, 43

**H.**

Had, 27  
half, 12  
halves, 40  
hand, 7  
happened, 49  
hark, 8  
harm, 25  
harvest, 45  
hat, 26  
hay, 14  
head, 24  
hedge, 45  
hear, 8  
heard, 41  
heart, 38  
Heaven, 30  
heels, 32  
help, 34  
hid, 14  
hide, 30  
high, 9  
higher, 32  
hill, 5  
hind, 20  
hold, 9  
holes, 32  
home, 29  
honey, 15  
horses, 37  
hot, 7  
house, 33  
how, 7  
hummed, 15  
hunting, 31.

hurt, 21

**I.**

Ice, 28  
I'm, 15  
indeed, 34  
ink, 6  
isn't, 15  
instead, 34

**J.**

James, 43  
Jane, 12  
jumps, 33  
just, 26

**K.**

Kate, 4  
keep, 8  
kept, 36  
key, 38  
killed, 10  
kind, 28  
Kitty, 41  
knees, 48  
knife, 31  
know, 28

**L.**

Laces, 32  
lake, 26  
land, 30  
lap, 9  
large, 23  
lark, 45  
lash, 37  
late, 4  
laugh, 46  
lead, 2  
leaf, 31  
learned, 6

left, 36  
legs, 20  
lesson, 43  
lest, 36  
letters, 43  
lie, 38  
like, 1  
little, 4  
log, 36  
long, 31  
look, 3  
lose, 2  
lots, 37  
love, 6

**M.**

Ma'am, 29  
made, 28  
make, 4  
mamma, 1  
man, 2  
mane, 37  
many, 21  
mar, 25  
Mary, 3  
may, 2  
means, 16  
mend, 49  
merry, 5  
mew, 10  
mice, 47  
might, 29  
miles, 28  
milk, 7  
mind, 39  
mine, 27  
minutes, 47  
miss, 43  
mister, 29  
moments, 40  
money, 41

moon 42  
morning, 29  
mother, 8  
mount, 48  
mountain, 45  
mouth, 23  
Mr., 29  
music, 27  
moving, 48

**N.**

Name, 4.  
napkin, 31.  
naughty, 41  
near, 26  
nest, 3  
never, 1  
new, 19  
next, 29  
night, 38  
nine, 12  
none, 35  
noon, 34  
nothing, 19  
number, 43

**O.**

Oak, 18  
oar, 18  
objects, 49  
ocean, 30  
odd, 24  
old, 3  
ones, 8  
only, 6  
orange, 43  
oranges, 43  
other, 18  
ought, 41  
over, 5

**P.**

Pail, 22  
painted, 50  
pair, 13  
paper, 44  
parents, 6  
part, 24  
past, 12  
path, 2  
paws, 20  
pay, 39  
peace, 25  
peaches, 31  
peg, 37  
pen, 6  
pencil, 13  
people, 42  
perhaps, 37  
pick, 16  
picture, 42  
pie, 34  
pitcher, 20  
place, 25  
places, 32  
p'ants, 22  
plate, 31  
play, 15  
played, 27  
playful, 33  
please, 27  
pleasant, 30  
pole, 31  
pond, 11  
pocr, 2  
pretty, 3  
price, 37  
prize, 42  
pull, 17  
pur, 10  
pure, 7

push, 17  
pussy, 10  
put, 8

**Q.**

Quack, 16  
quick, 16  
quiet, 49

**R.**

Rabbit, 23  
rag, 36  
raises, 46  
reach, 31  
read, 6  
ready, 44  
red, 39  
redbirds, 23  
ribbon, 44  
richer, 20  
ride, 1  
right, 19  
rim, 49  
ripe, 26  
river, 18  
robin, 35  
rock, 16  
rope, 17  
roses, 45  
rounded, 42  
Roy, 14  
rude, 25  
rule, 40  
Ruth, 22

**S.**

Said, 13  
sand, 30  
saucy, 35  
save, 39  
saw, 11

says, 10	splash, 48	thinking, 20	watch, 12
school, 4	spokes, 49	thought, 41	water, 3
sea, 23	spy, 14	thread, 44	watering, 22
seal, 38	squeak, 32	three, 26	way, 40
seat, 31	stand, 14	throw, 19	web, 23
seek, 14	stars, 1	tick, 38	well, 11
sell, 39	stay, 35	tied, 18	went, 1
send, 44	steamboats, 45	time, 12	were, 20
seven, 28	sting, 47	tiny, 45	wheels, 38
shape, 42	stir, 36	tips, 32	when, 33
shines, 42	stone, 47	tired, 28	which, 33
shining, 42	stool, 36	today, 6	while, 14
shoes, 13	stop, 47	toe, 36	whip, 37
show, 32	store, 44	told, 36	white, 16
shut, 14	story, 41	touch, 9	whole, 49
sick, 7	straight, 35	toys, 37	winding, 38
silver, 12	strange, 38	Tray, 33	wings, 1
since, 43	stranger, 29	trifled, 40	wink, 38
sing, 10	stream, 50	trout, 11	wiser, 20
sink, 16	street, 13	true, 41	wish, 11
sit, 18	string, 2	tune, 27	without, 35
skate, 28	strong, 23	turn, 19	won't, 18
skim, 48	stung, 47	two, 10	woods, 25
skin, 24	such, 40		words, 30
sky, 42	suds, 9	U.	work, 15
slate, 4	sugar, 7	Until, 39	would, 1
sleep, 24	sure, 24	used, 27	write, 4
small, 21	sweet, 39	useless, 40	X.
smell, 50	swim, 33		Y.
snow, 5	swimmer, 48	V.	Yard, 44
soap, 9	swing, 17	Vales, 50	yellow, 39
soar, 50		very, 15	yet, 6
soft, 25	T.		young, 8
soil, 22	Table, 46	W.	Z.
sooty, 45	take, 4	Wait, 35	
sorts, 48	tail, 24	wake, 33	
sour, 39	teacher, 13	walk, 20	
spare, 13	tease, 35	wall, 19.	
sparks, 34	tell, 6	want, 8	
speak, 41	thank, 13	warm, 11	
spell, 6	think, 16	washing, 20	

明治三十六年三月廿九日發行  
 明治三十六年三月廿六日訂正再版印刷  
 明治三十五年十月十一日發行  
 明治三十五年十月七日印刷



著者 鹿島長次郎  
 發行者 岸本能武太  
 印刷所 興文社工場

東京市日本橋區馬喰町二丁目一番地  
 興文社  
 發行所 關西賣捌所  
 大阪市東區南久寶寺町四丁目

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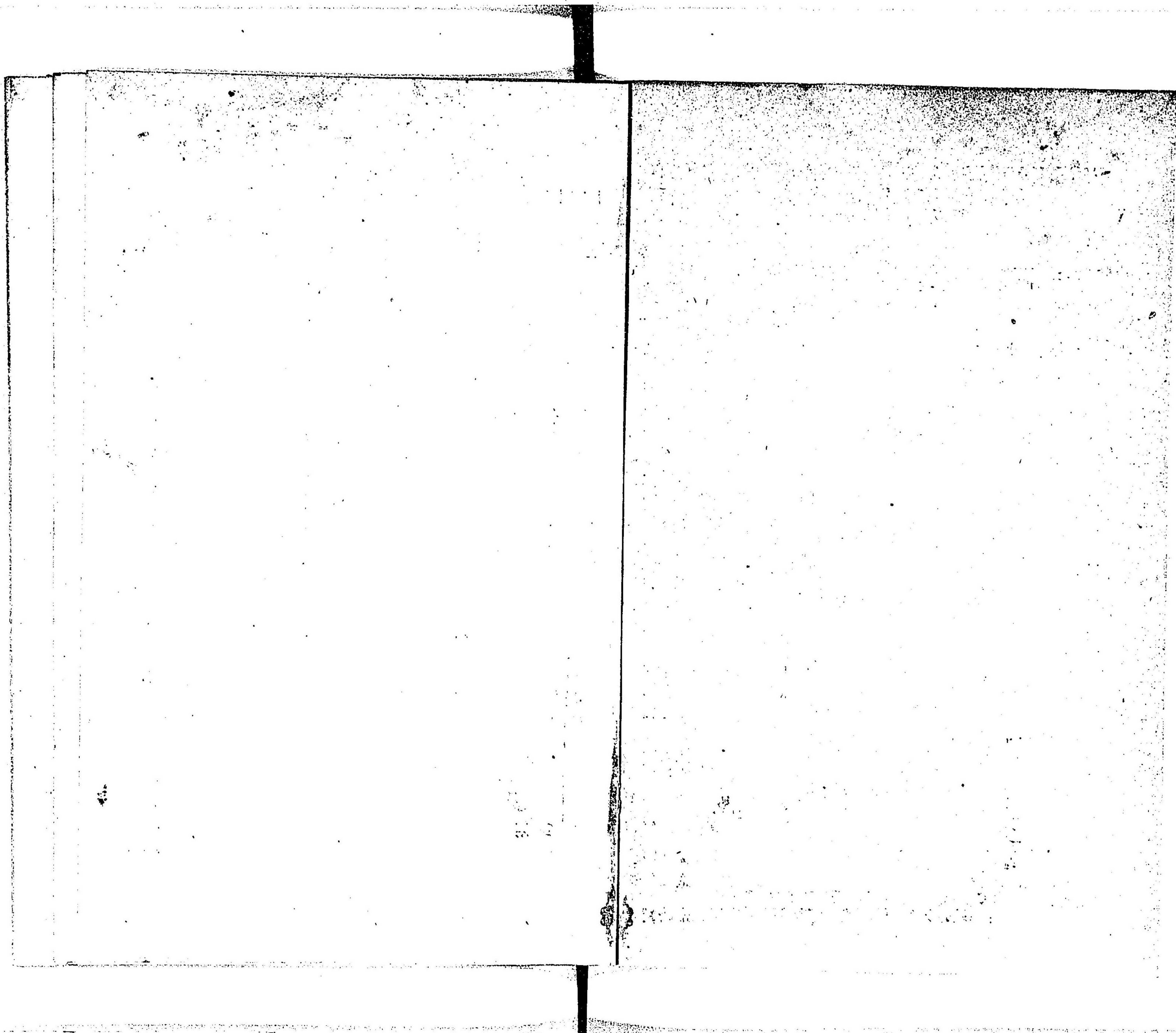
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