

**THE BLODGETT  
READERS BY  
GRADES. BOOK FIVE**

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The Blodgett Readers by Grades. Book Five by Frances E. Blodgett & Andrew B. Blodgett

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**FRANCES E. BLODGETT & ANDREW B. BLODGETT**

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THE BLODGETT READERS BY GRADES

**BOOK FIVE**

BY

FRANCES E. BLODGETT

AND

ANDREW B. BLODGETT

SUPERINTENDENT OF SCHOOLS, SYRACUSE, N.Y.

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## PREFACE

There are two demands which teachers have a right to make upon the compilers of reading books for intermediate grades: one is that the selections shall be unhackneyed and interesting to a young reader; the other is that the standards of literary art shall be strictly maintained.

Up to this period of his school life the pupil's critical faculties and intellectual tastes have had no special opportunity for development. He has learned to enjoy but not to discriminate. Now, however, he is inclined to form judgments of his own, and under careful direction may begin to appreciate the charm of true literature.

Many of the selections in this volume have never before appeared in a schoolbook, and the others are of sufficient value to warrant repeated use. Age will not wither nor will custom stale the writings of Sir Thomas Malory, of Herrick, of Scott, or of Tennyson, while the Bible and Shakespeare are in little danger of becoming too familiar. Dramatic narratives from Dumas and Stevenson, extracts from *Don Quixote* and *The Arabian Nights*, with stories from history and mythology, ought to furnish something of the "infinite variety" craved by healthy minds.

The selections from Thomas Bailey Aldrich, Henry Wadsworth Longfellow, John Greenleaf Whittier, and James Russell Lowell are used by the kind permission of, and by special arrangement with, Houghton Mifflin Company, the publishers of the writings of these authors.

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THE AUTHORS



## FUNDAMENTALS OF READING

There are two phases to be considered in oral reading: first, the mechanical phase, which consists of correct pronunciation and clear enunciation, and second, the artistic or interpretative side of such reading.

In the first place it must be insisted upon that the reader shall speak slowly, clearly, and distinctly, giving each vowel and consonant its correct value.

Careful attention to these details, together with continued practice, will soon develop good pronunciation. Then the child is ready for the second phase, the proper interpretation, which means something more than merely saying words. It means the bringing out of the real meaning behind the printed words.

The image, the idea, or the emotion contained in the sentence to be read must be absorbed and fully measured by the reader before it can be given orally for the entertainment or instruction of those who hear.

For the benefit of teachers it is well to consider briefly a few of the technical principles to be relied upon in teaching reading.

**Emphasis** may be defined as the particular stress of voice placed upon one or more of the words of a sentence, and is the main principle used to bring out the proper expression in oral reading; but to secure this no formal rule can be given. It must come from the effort of the reader to make the meaning clear to his hearers. For example, the first sentence in this book (page 1) will be read correctly thus: *Peter* was walking in the *highroad* on the *further* side of the *river*—the *great highroad* that leads from *Bergamo* to *Milan*.

**Inflection** is the upward or downward slide of the voice. It is of two kinds, rising and falling. These may be illustrated by

carrying the hand through the air as the words are spoken, or by writing sentences on the blackboard in a form that will indicate the inflection, as follows: *Did you see a boy pass this*

*way? Yes, he went down this street.* If insufficient attention is

given to the matter of inflection, the voice becomes monotonous and oral reading exceedingly tiresome. An exaggerated inflection, on the other hand, tends to artificiality and affectation. Great pains should be taken to secure natural expression.

**Accent** means the special stress given to a certain syllable of a word, as *pres'ent*, *pre'sent'*, *pres en ta'tion*.

**Quality** has to do with the kind of tone used in speaking or reading. The three principal tones used are *pure*, *orotund*, and *aspirated*. Others sometimes mentioned are the **guttural**, a deep throat tone, and the **tremor**, a tremulous quality of the voice. **Pure tone** is used in ordinary conversation and is clear and smooth. The **orotund** is a magnified or intensified pure tone. It is used to bring out some special oratorical effect, or in reading verse of great dignity and majesty. The **aspirated** is a forcible whisper expressing fear, horror, or wonder.

**Force** is the degree of loudness used in reading; the voice is *loud*, *moderate*, or *gentle*, according to the requirements of the selection to be read.

**Pitch** means the general tone of the voice in reading; it is *medium*, *high*, or *low* as the selection may demand. (Distinguish between *pitch* and *tone*.)

**Rate** refers to the rapidity of speech in oral reading, and is *moderate*, *rapid*, or *slow* as the selection may demand.

## CONTENTS

	PAGE
ON THE ROAD TO TURIN. <i>Henry Hartland</i> . . . . .	1
THE NIGHT PIECE. <i>Robert Herrick</i> . . . . .	11
WHAT DO WE PLANT? <i>Henry Abbey</i> . . . . .	12
THE BABE IN THE WOODS— I. <i>Stanley Waterloo</i> . . . . .	13
THE BABE IN THE WOODS— II . . . . .	17
THE POET'S SONG. <i>Alfred Tennyson</i> . . . . .	23
THE CHILDREN WHO SAVED HAMBURG. ( <i>Selected</i> ) . . . . .	24
HOW THE NAUTILUS LEFT HER SHIP. <i>Mary E. Bakerell</i> . . . . .	26
THE SHELL. <i>Alfred Tennyson</i> . . . . .	33
THE MAN WHO NEVER WAS SCOLDED— I. <i>Hans Christian Andersen</i> . . . . .	34
THE MAN WHO NEVER WAS SCOLDED— II . . . . .	39
WHAT THE FAWNS MUST KNOW. <i>William J. Long</i> . . . . .	43
THE SECRET OF THE WOODS. <i>William J. Long</i> . . . . .	50
ALL THINGS WAIT UPON THEE. <i>Christina G. Rossetti</i> . . . . .	51
WILD FLOWERS. <i>John B. Tabb</i> . . . . .	52
ORPHEUS AND EURYDICE. <i>Lilian S. Hyle</i> . . . . .	53
ORPHEUS WITH HIS LUTE. <i>William Shakespeare</i> . . . . .	58
A CHRISTMAS FANTASY— I. <i>Thomas Bailey Aldrich</i> . . . . .	59
A CHRISTMAS FANTASY— II . . . . .	64
DAVID AND GOLIATH . . . . .	69
THE TWENTY-THIRD PSALM. <i>Bible</i> . . . . .	75
THE WONDERFUL LAMP— I. <i>The Arabian Nights</i> . . . . .	76
THE WONDERFUL LAMP— II . . . . .	80
THE WONDERFUL LAMP— III . . . . .	84
ALADDIN. <i>James Russell Lowell</i> . . . . .	87
THE GIRL OF THE VIRGINIA FORESTS— I. <i>E. S. Brooks</i> . . . . .	88
THE GIRL OF THE VIRGINIA FORESTS— II . . . . .	92
SCYTHE SONG. <i>Andrew Lang</i> . . . . .	97
THE ESCAPE FROM EDINBURGH CASTLE— I. <i>Robert Louis Stevenson</i> . . . . .	98