

**SARGENT'S STANDAND SERIES. -  
NO. 3, PART II. THE STANDARD  
THIRD READER. PART TWO. WITH  
SPELLING AND DEFINING  
LESSONS**

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Sargent's Standand Series. - No. 3, Part II. The Standard Third Reader. Part Two. With Spelling and Defining Lessons by Epes Sargent

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THE  
STANDARD  
THIRD READER  
PART TWO.

WITH SPELLING AND DEFINING LESSONS.

BY  
EPES SARGENT.

WITH NUMEROUS ILLUSTRATIONS.



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## PREFACE.

It will be found that the lessons in this volume have been very carefully graduated ; the ascent in the style and language of the pieces being so easy and progressive that few difficulties will be encountered, which the pupil has not been prepared to overcome.

In order to meet the requirements of many schools, exercises in Spelling and Defining have been introduced. Questions have not been added, for the simple reason that they are regarded as superfluous by most teachers, who can themselves more aptly apply the interrogative system as far as they think it profitable.

In defining words, the author has aimed at simplicity, as far as he could without the sacrifice of accuracy and precision. In this part of his task he has been largely indebted to the lexicography of Webster, whose definitions are always as simple as they can well be, consistently with their logical exactness.

In the earlier Readers of this series, Spelling lessons have been given without definitions, for a reason which every experienced teacher will admit as sound. Many simple words, such as shoe, table, door, house, clothes, knife, stick, &c., proper as making part of the spelling lesson in the earlier books, do not need defining ; and many common words, such as cause, effect, fire, body, brain, freedom, art, church, color, each, every, excuse, fortune, &c., could not be defined except by the aid of abstract or unfamiliar terms, much more puzzling to the child than the words

themselves. It is not till the child has made more progress in the exercise of thought than he is supposed to have attained before he is qualified to enter upon this Reader, that lessons in Defining will be found a profitable study.

The contents of the present volume, with the exception of some fifteen or twenty pages, are new, and such as have appeared in no other reading-book. The illustrations are by the first artists, and of a character to impart fresh interest to the text. In order to read well, the pupil must comprehend and sympathize with what he reads. Not only has regard been had by the author to this essential point, but he has given a variety of pieces, especially fitted to exercise and develop the elocutionary and declamatory powers of the young. These occasional departures from the level style of ordinary delivery will be found highly useful in vocal practice.

It has been the author's study, while making the reading lessons easy and simple, at the same time to avoid that derogatory style of addressing the young, which many writers seem to regard as one of the conditions of their intelligibility. Their notions of simplicity resemble those of the good lady described by Dickens, who thought she must speak in broken English in order to make herself understood by the poor Italian.

The author would not omit this opportunity to express his reiterated acknowledgments to the many teachers in the United States, who have so generously and practically shown their approbation of his labors in the cause of school literature.



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## PART I.

### PAUSES AND MARKS IN READING.

1. The **COMMA** indicates the shortest pause in reading ; as, When the wine is in, the wit is out.

2. The **SEMICOLON** indicates a pause somewhat longer than the Comma ; as, Be courteous ; and remember that bad manners make bad morals.

3. The **COLON** indicates a pause longer than the Semicolon ; as, Understanding without wealth is like feet without shoes : wealth without understanding is like shoes without feet.

4. The **PERIOD** indicates the longest pause ; as, The wages of sin is death.

5. The **INTERROGATION** mark indicates a question ; as, Will no one speak ?

6. The **EXCLAMATION** mark indicates emotion, surprise, admiration, grief ; as, Would that I had better improved my time !

7. The **DASH** is used where a sentence breaks off abruptly ; as, He is a — but I will not say what he is.

8. The **PARENTHESIS** is used to include words which could be left out without injuring the sense of a sentence ; as, He said (and his voice faltered) " Let me go." The Comma or the Dash is often used in place of the Parenthesis.

9. The **A-POS'TRO-PHE** indicates the possessive case ; as, John's hat. It is also used to mark the omission of one letter or more ; as, e'er for ever, 'gan for began.

10. The **HYPHEN** is used to separate syllables ; also to connect compound words ; as, re-pub-lic, wood-shed.

11. Marks of **QUOTATION** include passages taken from other authors ; as, " The proper study of mankind," says Pope, " is man."

12. The mark of **ACCENT** denotes that the stress of the voice should be put on a certain syllable ; as, in'stant, in-sist'.

13. The **MARK'RON**, which is merely a hyphen placed