

**LIPPINCOTT'S POPULAR
SERIES. THE THIRD READER
OF THE POPULAR SERIES**

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Lippincott's Popular Series. The Third Reader of the Popular Series by Marcius Willson

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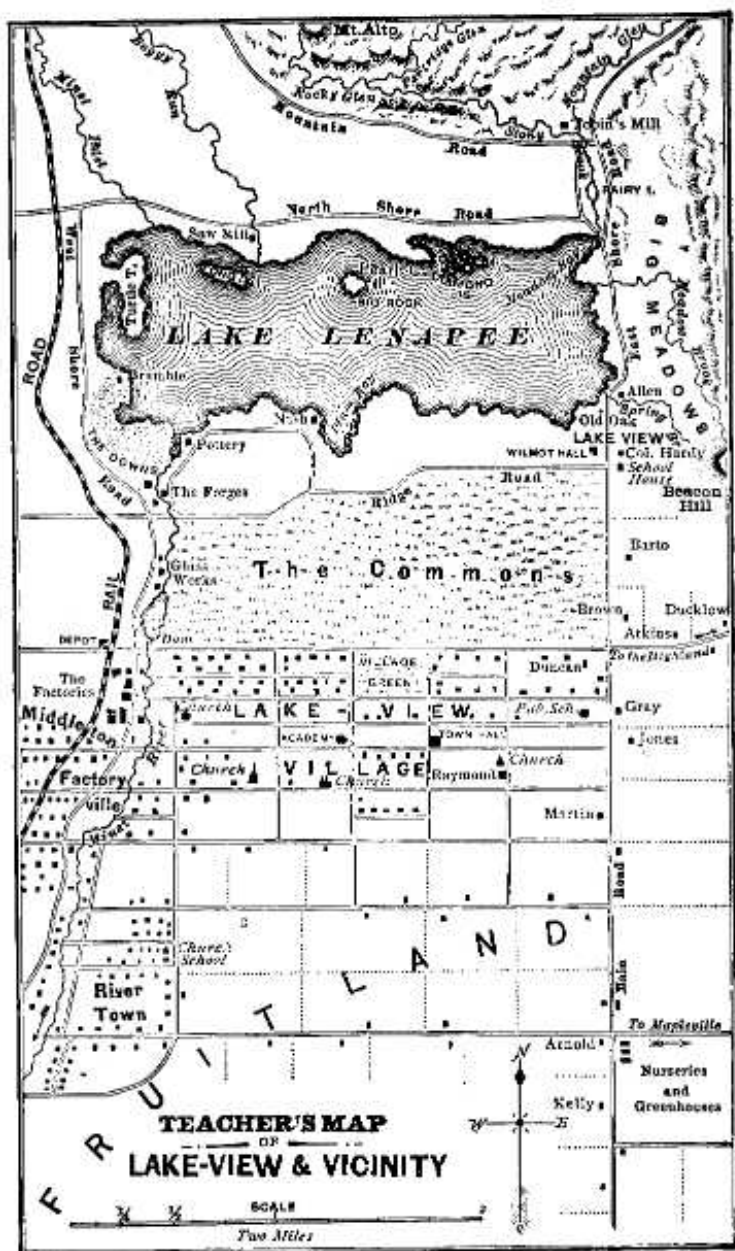
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MARCIUS WILLSON

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LIPPINCOTT'S POPULAR SERIES.

THE
THIRD READER
OF THE
POPULAR SERIES.

BY
MARCUS WILLSON.

WITH NUMEROUS ILLUSTRATIONS.



PHILADELPHIA:
J. B. LIPPINCOTT & CO.
1883.

KEY TO THE SOUNDS OF THE LETTERS, AND CHART FOR PHONIC DRILL.

The VOWELS are **a, e, i, o, u**; also **w** at the end of a syllable (except when silent, as in *tōw*), and **y** except at the beginning of a syllable. All the other letters of the Alphabet are CONSONANTS.

I. Regular Usage of the Vowel Sounds.

SILENT LETTERS ARE IN ITALICS.

ā long	as in	<i>fāte</i>	<i>bāit</i>	<i>āid</i>
ă short	"	<i>făt</i>	<i>băt</i>	<i>lăd</i>
a long before <i>r</i>	"	<i>fare</i>	<i>bear</i>	<i>care</i>
a Italian	"	<i>far</i>	<i>bar</i>	<i>calm</i>
a intermediate	"	<i>fast</i>	<i>task</i>	<i>grass</i>
a broad	"	<i>fall</i>	<i>ball</i>	<i>walk</i>
ē long	"	<i>ēve</i>	<i>hēre</i>	<i>pēace</i>
ĕ short	"	<i>ĕnd</i>	<i>hĕn</i>	<i>sĕll</i>
e obtuse	"	<i>err</i>	<i>her</i>	<i>fern</i>
ī long	"	<i>fine</i>	<i>find</i>	<i>mild</i>
ĭ short	"	<i>fin</i>	<i>fill</i>	<i>miss</i>
ō long	"	<i>nōte</i>	<i>fōam</i>	<i>tōw</i>
ŏ short	"	<i>nŏt</i>	<i>fŏnd</i>	<i>ŏdd</i>
ū long	"	<i>pūre</i>	<i>fūme</i>	<i>sūit</i>
ŭ short	"	<i>pŭn</i>	<i>fŭn</i>	<i>hŭnt</i>
u (long oo)	"	<i>rūle</i>	<i>rūde</i>	<i>brute</i>
ȳ long	"	<i>tȳpe</i>	<i>flȳ</i>	<i>skȳ</i>
ÿ short	"	<i>sȳmbol</i>	<i>nȳmph</i>	<i>hȳmn</i>
w like long ū	"	<i>new</i>	<i>blew</i>	<i>stew</i>
oo long	"	<i>food</i>	<i>moon</i>	<i>stoop</i>
oo short	"	<i>book</i>	<i>cook</i>	<i>foot</i>

Also, a, e, i, o, u, and y, obscure; as in liar, fuel, ruin, felon, sulphur, envy.

Diphthongs, oi and oÿ, as in boill, boÿ; ou and ow, as in out, owl.

II. Equivalents. Irregular Usage of the Vowel Sounds.

a, like o in nôt;	as in what	was	wan
e, like a in fare;	" heir	there	where
e, like a in fâte;	" feint	deign	eight
e, like i in pin;	" England	pretty	
i, like e in err;	" sir	bird	girl
i, like é in mè;	" polics	marine	machine
o, like ū in pūn;	" son	ton	done
o, like a in fall;	" nor	form	ought
o, like long oo;	" to	move	prove
o, like short oo;	" wolf	woman	bosom
o, like e in err;	" work	word	world
u, like short oo;	" full	bull	bush
u, like e in err;	" fur	burn	hurt
u, like i in pin;	" busy		
u, like e in end;	" bury		

III. Consonants.

1. **ASPIRATES.**—F, as in fife, life; H, in him, hit; K, in kite, book; P, in pipe, pin; S, in sum, hiss; T, in rat, tool; SH, in rush, shun; CH, in chat, such; TH sharp, in thick, smith; WH, in why, when.

2. **SUBVOCALS.**—B, as in bib, ban; D, in did, bad; G, in gig, nag; J, in jump, jug; L, in limp, lull; M, in man, main; N, in nine, run; R, in car, rare; V, in velvet, valve; W, in we, win; Y, in yet, yelp; Z, in zest, haze (like soft s); Z, in azure (like zh); TH, in this, then.

IV. Equivalents among Consonants.

C, like k;	as in cane	can	care	call
C, like s;	" cede	cent	cite	city
CH, like k;	" chord	chasm	chorus	epoch
CH, like sh;	" chaise	machine	pacha	
CH, like tsh;	" charm	church	child	much
G, like j;	" gem	giant	gender	elegy
G, like zh;	" menagerie	rouge		
S, like z;	" has	muse	choose	prism
S, like zh;	" measure	osier	leisure	
X, like gz;	" exist	example	exalt	exert
S, like sh;	" sure	surely	surety	
GH, like f;	" laugh	tough	enough	
PH, like f;	" phase	phlox	phantom	phial
QU, like k;	" pique	antique	oblique	coquette
QU, like kw;	" quite	quilt	queen	conquest
N, like ng;	" ankle	anchor	blanket	concord
Z, like zh;	" vizier	brazier		
X, like ks;	" box	luxury	exit	exude
X, like z;	" Xerxes	zebec	xanthic	

P R E F A C E

IN presenting to the public this THIRD READER of our new series, we wish it to be viewed in connection with the preceding numbers, as it is intimately connected with them in its plan and principles.

We ask teachers—and all other educators who may take an interest in our work—to examine carefully into the further development of the plan of the Language Lesson Exercises, both oral and written, the small beginnings of which were seen in the First Reader. For examples illustrating the utility of this feature of the books, let them refer to the “Third Series,” beginning on page 49, for the novel and valuable exercises in spelling, and in the reconstruction of easy sentences, which are furnished by the required changes of nouns, pronouns, and verbs, from the singular to their plural forms. We again urge upon teachers the importance of requiring pupils to *write out* these exercises in full. Pupils should become habituated to the *almost constant* use of the pen. As a daily review in connection with each reading lesson, let pupils read aloud, from the book, several of the exercises which they have been over,—reading them as they should be written.

Gradually advancing in these exercises, we have introduced, in this number, a few very simple and brief Language Rules and Definitions; but we should not advise the teacher to require pupils to commit even these few to memory; but, rather, to make use of them merely for reference. Pupils will best learn all that is needful in them by seeing their frequent application.

But we would call special attention, in this number, to an important and leading feature of the series, which here begins to be brought prominently into notice. We allude to the attempt to give increased interest to the whole, by *localizing* events;—by keeping in view, to a considerable

extent, the same persons and characters, throughout the entire series; and by uniting them, through the medium of fictitious narrative, into one harmonious educational drama of real life. In other words, we have proceeded upon the well-known principle that fiction, where it can be made available, without giving it undue prominence, is the most inviting and pleasant avenue to knowledge.

It will be seen that we have employed geographical representation for our groundwork, with its adjuncts of mountain and valley, groves and fields and gardens,—brooks and rivers,—lakes, bays, capes, and islands,—mills and factories and forges,—a village, and schools; all of which are supposed to become, to the pupils, in the progress of the series, localities of pleasant and familiar regard; while it is believed that the many scenes and events of interest connected with them will be rendered all the more vivid and attractive by being made to cluster around a home centre. In this there is, also, the further advantage, that *particulars*, and *known* persons and things, are constantly in the mind of the reader; and it is a well-known principle that such engage the attention, and enlist the fancy, far more effectively than *things in general*, and characters *little known*. The variety of scenery presented in our "Home at Lake-View" is also made available to teach something incidentally—and pleasantly, it is believed—to the younger pupils, of the elements of geography and natural history; while the general plan of the work furnishes frequent opportunities to interweave, with the narrative, not only many fine selections, but, also, suggestions to teachers and pupils, and much practical instruction that we could not have infused with the same interest, in a merely miscellaneous collection, even if we could have found room for it.

And yet, though all the chapters and lessons, after reaching the Second Part of the Second Reader, have, to some extent, an interdependence, we have endeavored to make each one so complete in itself as a reading lesson, that pupils may profitably begin in any part of the series, without being incommoded by not knowing what has gone before.

For the *materials* that we have made available in many of the chapters in which no special credit is given, and which we have either "adapted" to the plan of the work, or have in some instances used with little change of phraseology, we have certainly no desire to claim originality, but

quite the contrary; well knowing that a large amount of wholly original matter from any one writer would be thought to preclude that variety which is deemed essential to a good Reading Book. We cheerfully acknowledge that, from *very numerous* sources, we have received suggestions, and made compilations, and adaptations, as well as selections, for this and the subsequent Readers, with special regard to as great a variety of interesting and useful reading as we could possibly obtain for the purpose in view. The *originality* that we have aimed at has been, to gather in, from a wide range of selection, threads of thought of many hues and colors, and, mingling them with materials of our own, to weave the whole into one harmonious but variegated pattern, that shall combine both fancy and utility. How far we have succeeded in moulding our abundant materials into proper shape for the educational purposes in view, the completed series will best show.

ELOCUTIONARY PRINCIPLES.

Instead of encumbering the book with elocutionary rules, which, as we have learned from long experience, are little heeded by either teacher or pupil, we have thought it better to illustrate the correct reading, in occasional passages, by a few indicative marks, or signs, which are well understood by teachers, and which can be made available precisely where needed. As these marks are not extensively used, it cannot be fairly urged against them that they stand in the way of the pupil's exercise of his own judgment, to any injurious extent; while, if they are correctly given, they will certainly be of aid to many a teacher:—and those teachers who think them unnecessary can easily dispense with them.

If the principles contained in the following rule can be fully impressed upon both teachers and pupils, they will be of more avail, in making good readers, than all the technical directions that can be given.

Rule.—1st. GET THE FULL MEANING OF WHAT YOU ARE TO READ. 2d. READ EVERY SENTENCE NATURALLY, JUST AS YOU WOULD TELL THE SUBSTANCE OF IT TO OTHERS.

This rule covers the whole subject of emphasis, inflection, tone, time, pitch, etc.