

A THIRD READER

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A Third Reader by J. H. Stickney

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J. H. STICKNEY

A THIRD READER

CLASSICS FOR CHILDREN.

A
THIRD READER.

STICKNEY.



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ANNOUNCEMENT.

THE THIRD READER in this series is marked by the same singleness of aim which characterized the two earlier numbers.

To secure with the least outlay of time and effort the fluent, intelligent reading of this *and other books* is the purpose which has controlled the choice and use of all the material employed.

Attention is called to the lessons, singly and in the aggregate, for their abundant vocabulary of words and idioms, the variety and sprightliness of expression, and the facilities for training the voice and holding the attention.

It is an unquestioned principle that we read best what we best like. We have therefore endeavored to include no lesson that would not for its own sake hold a child's voluntary attention and bear reading again and again; to make the volume consist of living pictures, rendered in the language which we would wish pupils to acquire; to brighten the mind and refine the taste, and make progress pleasant and rapid in all that reading can accomplish.

Stories continued through several lessons are occasionally introduced to prepare for the reading of books; classic tales occur at frequent intervals, both for their own sake and the simplicity and purity of their diction; the poetry is chosen in large part for such memory exercise as will make it a permanent possession; love of nature, and later interest in natural history, are encouraged, and lessons of life and conduct taught insensibly by healthful example.

Teachers will recognize the omission of descriptive selections, which are generally found to be more difficult than lessons in narrative and conversational style.

Indebtedness is gratefully acknowledged to Mr. L. W. Mason for songs from the "National Music Readers," to Harper Brothers for copyrighted material ("Medio Pollito," translated from the French of Jean Mace), and to many authors whose names appear with their writings.

The sources chiefly laid under contribution for short stories are publications of Cassell & Co. and the Russell Publishing Co., selections from which, with their illustrations, have been secured by purchase.

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GENERAL LESSONS.

VOWEL SCALES AND MARKINGS.

Long Vowels :

ē in me; ā in ache; â in dare; ä in arm; ü i in turn, firm; ą in all; ȃ in old; ȃȃ ȃ in tool, do.

Short Vowels :

Y in it; ę in end; ă in and; ą in ask; ȳ ȃ in cup, none; ȳ in hot; ȃȃ ȃ in foot, pull.

Diphthongs :

i in dine; oi in coil; ou in out; u in rule.

Class Questions :

Sound *a* with the macron above; *a* with the circumflex; two dots above; two dots below; the breve; one dot.

Give examples in words of the long sound of *a*; of *e*; of *o*; the broad sound of *a*; the Italian *a*.

Tell how *o* should be marked in hot, cold, tool, tooth, wool; how *u* should be marked in purr, put.

CONSONANTS.

baby, bay, bib, Bob; paper, papa, pope, pipe; fay, fife, fee, fifty; vail, vane, vine, five; thin, thick, thank, thrill; that, these, those, with; why, whoa, when, which; ho! how, hope, here; did, do, dead, died; to, tell, time, top; ooze, zinc, freeze, sneeze; say, so, see, cent; pleasure (zh), treas-

ure, azure ; ash, crash, shell, shop ; June, jean, jay, jig ;
chin, chick, choose, chime ; give, go, gay, good ; kind, call,
keep, cook ; run, roll, rain, red ; you, yet, year, ye.

DOUBLE AND TREBLE CONSONANTS.

block, blame, bleed, blue ; brick, bray, bring, brew ; clock,
cling, clear, clam ; creep, crop, cry, cream ; dream, dread,
dry, draw ; dwell, dwindle ; frame, fry, free, frock ; glow,
glad, glee, glide ; gray, grow, groom, grub ; play, ply, please,
plum ; pray, praise, pry, prop ; quill, quell, squeeze, squad ;
scold, skate, school, schrod ; smile, smell, snow, snip ; spell,
spill, spry, swell ; swerve, stress, stream ; tree, trip, twit,
tweed ; Tsar, wry, wring, rhyme.

casks, helps, judge, curb, gulf, depth, breadth, facts, casts,
bursts, inked, wronged.

ACCENTED SYLLABLES.

In Single Words :

bree'zes, ven'ture, ov'en, rib'bon, diz'zy, a fraid', e nough',
per haps', for got', re peat', suf'fer ing, beau'ti ful, gath'er ing,
om'ni bus, who ev'er, for got'ten, neg lect'ed, be com'ing,
o ver turn', un der neath', com pre hend', o ver joyed'.

In Lines of Poetry :

Up' the air'y moun'tain, down' the rush'y glen.

Wilt' thou fight' a bat'tle with' the cas'tle cat?

For fra'grant air' and cool'ing breeze,

For beau'ty of' the bloom'ing trees. —

I count'ed ten crows' in the corn'field to-day'.

In days' that are sun'ny he's get'ting his hon'ey.

Do you ask' what the birds' say?

Un'der the green'wood tree, who' loves to lie' with me.

EMPHASIS.

Do you ask what the *birds* say?

The *ostrich* is the *bird of the desert*. Its *wings* cannot raise it into the air, but they help it along, like the *sails* of a boat. It is not an *easy* thing to overtake it.

Medio Pollito, a bantam pullet, by labor and frugality, once saved a hundred crowns. The king, who is always in want of money, had no sooner heard of it than he sent to borrow them.

INFLECTION.

Rising :

Did you have a pussy(/) like my little Kate(/) ?

Did you go to bed when the clock struck eight(/) ?

Falling :

There's not the least doubt of it(\), answered myself(\).

A million little jewels sparkled on the trees(\).

And all the little maidens said, "A jewel, if you please(\).

The Voice carried steadily, without Inflection (the passages are enclosed within parentheses) :

Medio Pollito (a bantam pullet), by labor and frugality, once saved a hundred crowns. The king (who is always in want of money) sent to borrow them.

The magpie was one day building her nest so neatly and whispering to herself (while she laid each straw in its place), "This upon that, this upon that" (as was her wont), when the wood pigeon came by.

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