

ECLECTIC EDUCATION SERIES

McGuffey's 3rd Reader

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ECLECTIC EDUCATIONAL SERIES.

MC GUFFEY'S
THIRD
ECLECTIC READER.

REVISED EDITION.



NEW YORK ❖ CINCINNATI ❖ CHICAGO
VAN NOSTRAND REINHOLD COMPANY

PREFACE.

THE long-continued popularity of MCGUFFEY'S READERS is sufficient evidence of the positive merits of the books. The aim of this revision has been to preserve unimpaired the distinctive features of the series, and at the same time to present the matter in a new dress, with new type, new illustrations, and with a considerable amount of new matter.

Spelling exercises are continued through the first half of the THIRD READER. These exercises, with those furnished in the two lower books, are exhaustive of the words employed in the reading lessons. Words are not repeated in the vocabularies.

In the latter half of the book, definitions are introduced. It is hoped that the teacher will extend this defining exercise to all the words of the lesson liable to be misunderstood. The child should define the word in his own language sufficiently to show that he has a mastery of the word in its use.

Drills in articulation and emphasis should be given with every lesson. The essentials of good reading are not to be taught by one or two lessons. Constant drill on good exercises, with frequent exhibitions of the correct method from the teacher, will be found more effectual than any form prescribed in type.

If the pupils are not familiar with the diacritical marks, they should be carefully taught; such instruction constitutes an excellent drill on articulation, and enables the pupils to use the dictionary with intelligence.

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INTRODUCTION.

ARTICULATION.

A distinct articulation can only be gained by constant and careful practice of the elementary sounds.

Whenever a word is imperfectly enunciated, the teacher should call attention to the *sounds* composing the spoken word.

If the pupil fails to sound any element correctly, as in the case of lisping, the fault can be overcome by calling attention to the correct position of the organs of speech, and insisting upon exact execution. Except in case of malformation of these organs, every pupil should sound each element correctly before such drill should cease.

TABLE OF VOCALS.

LONG SOUNDS.

ā, as in āte.	ē, as in ērr.
â, “ eâre.	î, “ îçe.
ä, “ ärm.	ô, “ ôde.
â, “ lâst.	û, “ tûne.
ä, “ äll.	û, “ bûrn.
ē, “ ēve.	ōō, “ fōōl.

SHORT SOUNDS.

ǎ, as in ǎm.		ǒ, as in ǒdd.
ě, “ ělm.		ŭ, “ ŭp.
ĩ, “ ĩn.		ōō, “ lōōk.

DIPHTHONGS.

oi, as in oil.		ou, as in out.
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TABLE OF SUBVOCALS.

b, as in bīb.		v, as in vǎlve.
d, “ dīd.		th, “ thīs.
g, “ gīḡ.		z, “ zīne.
j, “ jūḡ.		z, “ ǎzure.
n, “ nīne.		r, “ rāre.
m, “ māim.		w, “ wē.
ng, “ hǎng.		y, “ yēt.

l, as in lūll.

TABLE OF ASPIRATES.

f, as in fīfe.		t, as in tārt.
h, “ hīm.		sh, “ shē.
k, “ eāke.		ch, “ chăt.
p, “ pīpe.		th, “ thīck.
s, “ sāme.		wh, “ whȳ.

NOTE.—The above forty-five sounds are those most employed in the English language. Some of these sounds are represented by other letters, as shown in the following table.

TABLE OF SUBSTITUTES.

a, for ǒ, as in whaṭ.	ǚ, for ĩ, as in mÿth.
ê, “ â, “ thêre.	ε, “ k, “ eän.
e, “ ā, “ feint.	ç, “ s, “ çîte.
ï, “ ē, “ poliçe.	çh, “ sh, “ çhâiße.
ī, “ ē, “ sīr.	eh, “ k, “ ehāos.
ò, “ ũ, “ sòn.	ğ, “ j, “ ğem.
o, “ oō, “ to.	n, “ ng, “ ĩnk.
o, “ ǒo, “ wɔlf.	s, “ z, “ ăş.
ô, “ a, “ fôrk.	s, “ sh, “ sÿre.
õ, “ û, “ wôrk.	x, “ ġz, “ ẽxăet.
u, “ ǒo, “ fÿll.	gh, “ f, “ lâugh.
u, “ oō, “ rÿde.	ph, “ f, “ phlōx.
ÿ, “ ĩ, “ flÿ.	qu, “ k, “ pique.

qu, for kw, as in quīt.

EXERCISES IN ARTICULATION.

The following exercises may be used for drill after the tables are fully understood. Pronounce the word first; then, the sound indicated.

ECLECTIC SERIES.

EXERCISE I.

ā — āte, fāte.	ē — mē, shē.
ǎ — ǎt, hǎt.	ě — mět, wěll.
â — çâre, snâre.	ē — hēr, jēr̄k.
ä — ärm, bärn.	ī — īçe, kīte.
â — âsk, pâst.	ĩ — ĩn, bīt.
Ḃ — Ḃll, quḂrt.	ī — sīr, fīrm.

EXERCISE II.

ō — gō, ōde.	ô — nôr, môrn.
ö — höt, plöt.	ū — ūse, tūne.
ȯ — dȯ, mȯve.	ũ — ũs, tũb.
ó — sòn, dône.	u̇ — pu̇t, pu̇ll.
ȯ — wȯlf, wȯman.	û — bûrn, ûr̄ge.

EXERCISE III.

ōō — fōōl, mōōn.	b — bābe, Bīble.
öö — gōöd, fōöt.	d — dīd, dāndy.
oi — oil, boil.	f — īf, fīfe.
oy — toy, joy.	ġ — ġăġ, ġīġ.
ou — out, loud.	h — hīt, how.
ow — now, owl.	j — jāy, lār̄ge.

EXERCISE IV.

k — kīte,	eăn.		s — sauce.	rīce.
l — lād,	pīll.		t — tāt,	tōtal.
m — mǎ'am,	mūm.		v — vǎn,	lōve.
n — ĩn,	nīne.		w — wīn,	wīde.
p — āpple,	pīpe.		y — yēs,	yōu.
r — rāre,	rōar.		z — sīze,	wīse.

EXERCISE V.

Bl — blāde,	blēd.		Dw — dwēll,	dwārf.
Br — brād,	brīde.		Fl — flāt,	flee.
Bs — rōbș,	fībș.		Fr — frāme,	frȳ.
Ch — chāt,	rīch.		Fs — mŭffs,	lāughs.
Dl — lādle,	sāddle.		Gl — gład,	glīde.
Dr — drāb,	drōne.		Gr — greāt,	grōw.
Ds — rīdș,	bŭdș.		Kn — knee,	knōw.

EXERCISE VI.

Pl — plāte,	plōt.		Sq — squāt,	squīrm.
Pr — prāy,	prōne.		St — stānd,	stōne.
Sh — shāll,	çhāișe.		Sw — swārm,	swīm.
Sl — slāp,	slōw.		Th — thīck,	thīn.
Sm — smārt,	smīte.		Th — thīne,	wīth.
Sn — snāre,	snōw.		Tw — twīce,	twēnty
Sp — spīn,	spoil.		Wh — whēn,	whīch

EMPHASIS.

NOTE.--If the pupil has received proper oral instruction, he has been taught to *understand* what he has read, and has already acquired the *habit* of emphasizing words. He is now prepared for a more formal introduction to the SUBJECT of emphasis, and for more particular attention to its first PRINCIPLES. This lesson, and the examples given, should be repeatedly practiced.

In reading and in talking, we always speak some words with more force than others. We do this, because the meaning of what we say depends most upon these words.

If I wish to know whether it is George or his brother who is sick, I speak the words *George* and *brother* with more force than the other words. I say, Is it *George* or his *brother* who is sick?

This greater force with which we speak the words is called EMPHASIS.

The words upon which emphasis is put, are sometimes printed in slanting letters, called *Italics*,* and sometimes in CAPITALS.

The words printed in Italics in the following questions and answers, should be read with more force than the other words, that is, with emphasis.

Did *you* ride to town yesterday? No, my *brother* did.

Did you *ride* to town yesterday? No, I *walked*.

**Italics* are also used for other purposes, though most frequently for emphasis.

Did you ride to *town* yesterday? No, I went into the *country*.

Did you ride to *town yesterday*? No, I went *the day before*.

Have you seen *James* or *John* lately? I have seen *James*, but not *John*.

Did you say there were *four* eggs in the nest, or *three*? There were only *three* eggs, not *four*.

Were the eggs *white* or *blue*? The eggs were *white*, not *blue*.

Had the boy a *hat* on his head, or a *cap*? He had a *cap* on, not a *hat*.

PUNCTUATION.

 PUNCTUATION should be thoroughly studied by the pupil, in order that he may become perfectly familiar with the marks and pauses found in the reading lessons of this volume.

MARKS AND PAUSES.

These marks are used to point off written or printed matter into sentences and parts of sentences, and thus to assist the reader in obtaining the meaning of the writer. They seldom indicate the length of the pause to be made; this must be determined by the sense.

A Hyphen (-) is used between syllables in a word divided at the end of a line; as, "be-cause," "ques-tion," page 10, and between the parts of a compound word; as,

Rocking-chair, good-by.

The **Comma** (,), **Semicolon** (;), and **Colon** (:) mark grammatical divisions in a sentence; as,

God is good; for he gives us all things.

Be wise to-day, my child: 't is madness to defer.

A **Period** (.) is placed at the end of a sentence; as,

God is love. Life is short.

Or is used after an abbreviation; as,

Dr. Murphy. Jan. 10, 1879.

An **Interrogation Point** (?) denotes a question; as,

Has he come? Who are you?

An **Exclamation Point** (!) denotes strong feeling; as,

O Absalom! my son! my son!

The **Dash** (—) is used where there is a sudden break or pause in a sentence; as,

The truth has power--such is God's will—to make us better.

Quotation Marks (“ ”) denote the words of another; as,

God said, “Let there be light.”

An **Apostrophe** (') denotes that a letter or letters are left out; as,

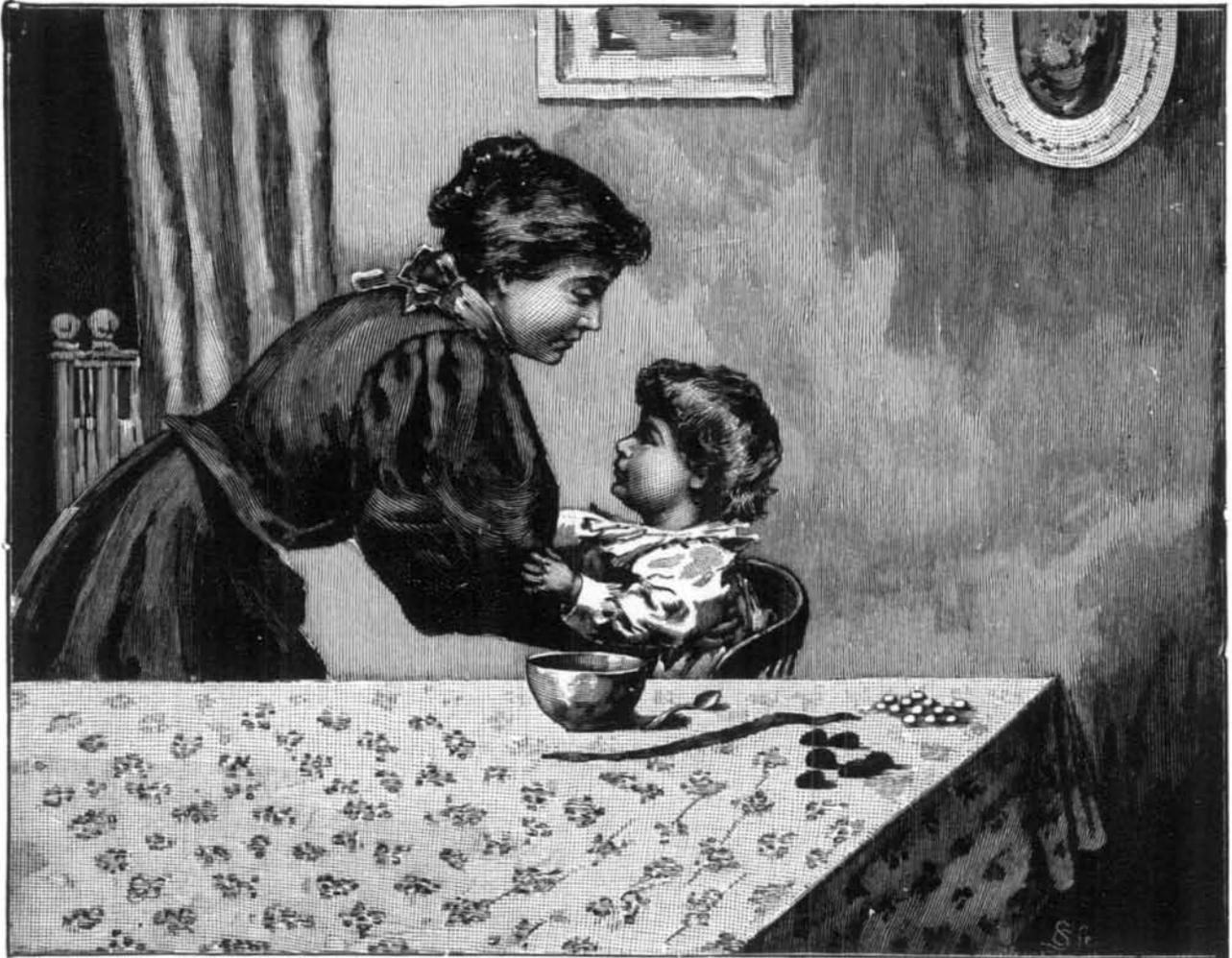
O'er, for over; 't is, for it is.

And is also used to show ownership; as,

The man's hat. Helen's book.

McGUFFEY'S
THIRD READER.

LESSON I.



ēi'ther trīe'kle fān'çied mûr'mur re flēet'ed
g̃löss'y ěn'tered shĕp'herd chĕst'nuts eom mānd'

THE SHEPHERD BOY.

1. Little Roy led his sheep down to pasture,
And his cows, by the side of the brook ;
(18)

- But his cows never drank any water,
And his sheep never needed a crook.
2. For the pasture was gay as a garden,
And it glowed with a flowery red;
But the meadows had never a grass blade,
And the brooklet—it slept in its bed:
3. And it lay without sparkle or murmur,
Nor reflected the blue of the skies;
But the music was made by the shepherd,
And the sparkle was all in his eyes.
4. Oh, he sang like a bird in the summer!
And, if sometimes you fancied a bleat,
That, too, was the voice of the shepherd,
And not of the lambs at his feet.
5. And the glossy brown cows were so gentle
That they moved at the touch of his hand
O'er the wonderful, rosy-red meadow,
And they stood at the word of command.
6. So he led all his sheep to the pasture,
And his cows, by the side of the brook;
Though it rained, yet the rain never pattered
O'er the beautiful way that they took.
7. And it was n't in Fairyland either,
But a house in the midst of the town,
Where Roy, as he looked from the window,
Saw the silvery drops trickle down.

8. For his pasture was only a table,
 With its cover so flowery fair,
 And his brooklet was just a green ribbon,
 That his sister had lost from her hair.
9. And his cows were but glossy horse-chestnuts,
 That had grown on his grandfather's tree;
 And his sheep only snowy-white pebbles,
 He had brought from the shore of the sea.
10. And at length when the shepherd was weary,
 And had taken his milk and his bread,
 And his mother had kissed him and tucked him,
 And had bid him "good night" in his bed;
11. Then there entered his big brother Walter,
 While the shepherd was soundly asleep,
 And he cut up the cows into baskets,
 And to jackstones turned all of the sheep.

Emily S. Oakey.

LESSON II.

eoŭn'try grōves loŝ'ing suġ'ar freez'eŝ

JOHNNY'S FIRST SNOWSTORM.

1. Johnny Reed was a little boy who never had seen a snowstorm till he was six years old. Before this, he had lived in a warm country, where the sun shines down on beautiful

orange groves, and fields always sweet with flowers.

2. But now he had come to visit his grandmother, who lived where the snow falls in winter. Johnny was standing at the window when the snow came down.



3. "O mamma!" he cried, joyfully, "do come quick, and see these little white birds flying down from heaven."

4. "They are not birds, Johnny," said mamma, smiling.

5. "Then maybe the little angels are losing their feathers! Oh! do tell me what it is; is it sugar? Let me taste it," said

Johnny. But when he tasted it, he gave a little jump—it was so cold.

6. “That is only snow, Johnny,” said his mother.

7. “What is snow, mother?”

8. “The snowflakes, Johnny, are little drops of water that fall from the clouds. But the air through which they pass is so cold it freezes them, and they come down turned into snow.”

9. As she said this, she brought out an old black hat from the closet. “See, Johnny! I have caught a snowflake on this hat. Look quick through this glass, and you will see how beautiful it is.”

10. Johnny looked through the glass. There lay the pure, feathery snowflake like a lovely little star.

11. “Twinkle, twinkle, little star!” he cried in delight. “Oh! please show me more snowflakes, mother.”

12. So his mother caught several more, and they were all beautiful.

13. The next day Johnny had a fine play in the snow, and when he came in, he said, “I love snow; and I think snowballs are a great deal prettier than oranges.”

LESSON III.

daugh'ter quēnch wrēathſ bŭt'ter thīrst'y

LET IT RAIN.

Rose. See how it rains! Oh dear, dear, dear! how dull it is! Must I stay in doors all day?

Father. Why, Rose, are you sorry that you had any bread and butter for breakfast, this morning?

Rose. Why, father, what a question! I should be sorry, indeed, if I could not get any.

Father. Are you sorry, my daughter, when you see the flowers and the trees growing in the garden?

Rose. Sorry? No, indeed. Just now, I wished very much to go out and see them, —they look so pretty.

Father. Well, are you sorry when you see the horses, cows, or sheep drinking at the brook to quench their thirst?

Rose. Why, father, you must think I am a cruel girl, to wish that the poor horses that work so hard, the beautiful cows that

give so much nice milk, and the pretty lambs should always be thirsty.

Father. Do you not think they would die, if they had no water to drink?

Rose. Yes, sir, I am sure they would. How shocking to think of such a thing!

Father. I thought little Rose was sorry it rained. Do you think the trees and flowers would grow, if they never had any water on them?

Rose. No, indeed, father, they would be dried up by the sun. Then we should not have any pretty flowers to look at, and to make wreaths of for mother.

Father. I thought you were sorry it rained. Rose, what is our bread made of?

Rose. It is made of flour, and the flour is made from wheat, which is ground in the mill.

Father. Yes, Rose, and it was rain that helped to make the wheat grow, and it was water that turned the mill to grind the wheat. I thought little Rose was sorry it rained.

Rose. I did not think of all these things, father. I am truly very glad to see the rain falling.