

23. This *act* more than all other *acts* of Congress, laid the *ax* at the root of the *ev'l*.

24. Thou *beck'ndst* to him, and *black'ndst* a name more worthy than thou *reck'ndst* of.

## SECTION II.—SYLLABLES.

1. A SYLLABLE is a word, or part of a word, uttered by a single impulse of the voice.

2. A MONOSYLLABLE is a word of *one* syllable; as, *home*.

3. A DISSYLLABLE is a word of *two* syllables; as, *home-less*.

4. A TRISYLLABLE is a word of *three* syllables; as, *con-fine-ment*.

5. A POLYSYLLABLE is a word of *four* or *more* syllables; as, *in-no-cen-cy*, *un-in-tel-li-gi-bil-i-ty*.

6. THE ULTIMATE is the *last* syllable of a word; as *ful*, in *peace-ful*.

7. THE PENULT, or penultimate, is the last syllable but *one* of a word; as *māk*, in *peace-mak-er*.

8. THE ANTEPENULT, or antepenultimate, is the last syllable but *two* of a word; as *peace*, in *peace-mak-er*.

In the following lesson, let the pupils give the number and names of the syllables, in each word.

### NIGHT.

1. NIGHT is calm and fair: blue, starry, settled is night. The winds, with the clouds, are gone. They sink behind the hill.

2. The moon is upon the mountains. Trees glisten: streams shine on the rock. Bright rolls the settled lake: bright the stream of the vale.

3. I see the trees overturned, and the shocks of corn. The wakeful boy rebuilds the shocks, and whistles on the distant field.

4. The dark waves tumble on the lake, and lash its rocky shores. The boat is brimful in the bay; the oars are on the rocking tide.

5. The breezes drive the blue mist slowly over the narrow vale. Night is settled, calm, blue, starry, bright with the moon. The youth are rejoicing, for lovely is the night.

## SECTION III.—ACCENT.

1. ACCENT is the peculiar force given to one or more syllables of a word.

2. A mark like this ' is often used to show which syllable is accented; as, *read'ing*, *eat'ing*, *re ward'*, *com pel'*, *mis'chievous*, *vi o lin'*, *fire'-eat' er*.

In the following lesson, let the pupils tell which syllable is accented, in words of more than one syllable.

### NIGHT.

1. NIGHT is calm and dreary. The clouds rest on the hills. No star with green trembling beam, no moon, looks from the sky.

2. The stream of the valley murmurs; but its murmur is sullen and sad. The distant ocean is heard. The waves thunder on the rocky beach.

3. The cock is heard from the barn. The hunter starts from sleep, in his lonely hut. Thinking that the day approaches, he calls his bounding dogs. He ascends the hill, and whistles on his way.

4. Hark! the whirlwind is in the forest. Aged trees are overturned.

5. The hail rattles around. The flaky snow descends. The tops of the mountains are white.

6. The stormy winds abate. The pale moon emerges from behind the clouds. Various is the night, and cold: receive me, my friends.

## SECTION IV. — EMPHASIS.

1. EMPHASIS is the peculiar force given to one or more words of a sentence.
2. To give a word emphasis, means to pronounce it in a loud or forcible manner.
3. Emphatic words are often printed in *Italics*; those more emphatic, in small CAPITALS; and those that receive the greatest force, in large CAPITALS.

## EXAMPLES.

1. Do you wish to *study* this morning, or to be *idle*?
2. You were taught to *love* your brother, not to *hate* him.
3. It is the *sun* that shines; it is not the *moon*.
4. *He* may run; *I* will not.
5. Let boys that *fear*, run; words and *blows* for me.
6. Alonzo was the better *writer*; Lucy, the better *reader*.
7. I did not *strike* him: WHY? because a dog may not only *bark*, but BITE.
8. I *dislike*, I FEAR, I HATE him.

## SECTION V. — MARKS AND PAUSES.

## THE PERIOD.

1. THE PERIOD is a round dot or mark like this .
2. The period is generally placed after the last word in a sentence.
3. When you come to a period, you must stop, as if you had nothing more to read.
4. You must pronounce the word which is immediately before a period, with the falling inflection of the voice.

5. But you do not know what I mean by the falling inflection of the voice.
6. I am now going to tell you.
7. Listen attentively to what I am going to say.
8. Charles has bought a new hat.
9. That sentence was read with the falling inflection of the voice.
10. I am going to tell you, in the next lesson, what I mean by the rising inflection of the voice.
11. Look in the next lesson, and find the first sentence, which you have just read.
12. Tell me whether you would read it in the same manner, in the next lesson.

## THE INTERROGATION POINT.

THE INTERROGATION POINT, or Question, is a mark like this ?

The Interrogation Point, or Question, shows that a question is asked, and is generally read with the rising inflection of the voice.

## EXAMPLES.

1. Has Charles bought a new hat?
2. Did you say that Charles has bought a new hat?
3. Did you read the first sentence in the same manner that you read the seventh?
4. Do you know what I mean by the rising inflection of the voice?
5. Do you know now how to read a sentence with the falling inflection of the voice?
6. Shall I tell you again? Will you listen attentively?
7. Are the little marks after the sentences in the first lesson, like those at the end of the sentences in this lesson?
8. Do you know that you have read all the sentences in this lesson with the rising inflection of the voice?

Questions that are asked with *who, whose, which, what, how, when, where*, usually require the falling inflection.

## EXAMPLES.

1. What o'clock is it?
2. How do you do to-day?
3. What have you in your hand?
4. Where have you been?
5. When did your father return home?
6. How did you hear that story?
7. How much did he give for his book?
8. Whose hat is that in the entry?
9. What did you see in the street?
10. How high is the steeple of St. Paul's Church?

Usually, when questions are connected by *or*, the first must be read with the rising inflection of the voice, and the second with the falling inflection. The parts of the sentence are separated by a mark like this, called a comma. At the comma the rising inflection must be used, and at the interrogation point the falling inflection.

## EXAMPLES.

1. Shall I give you a peach, or an apple?
2. Would you rather have a kite, or a football?
3. Is that John, or Charles?
4. Are you going home, or into the school-house?
5. Will you go now, or will you stay a little longer?
6. Is that a Grammar, or a Geography?
7. Do you expect to ride, or to walk?
8. Does your father intend to build his new house in the city, or in the country?
9. Shall we now attend to our reading lessons, or to our lessons in spelling?
10. Did you go to church on the last Sabbath, or did you stay at home?
11. Will you ride into the country to-day, or will you remain here until to-morrow?

When a question that cannot be answered by *yes* or *no*, is immediately followed by one that can thus be answered, usually the first question requires the falling inflection of the voice, and the second the rising inflection.

## EXAMPLES.

1. Where have you been to-day? At home?
2. Whose books are those on the floor? Do they belong to John?
3. Whither shall I go? Shall I return home?
4. What is that on the top of the house? Is it a bird?
5. What are you doing with your book? Are you tearing out the leaves?
6. Whom shall I send? Will John go willingly?
7. When shall I bring you those books? Would you like to have them to-day?
8. Who told you to return? Did your father?
9. How much did you pay for that book? More than three shillings?
10. How old shall you be on your next birthday? Eleven?

In this lesson some of the sentences are questions requiring the rising, and some the falling inflection of the voice. A few sentences also ending with a period are inserted. It may be observed that questions which can be answered by *yes*, or *no*, generally require the rising inflection of the voice; and that questions which cannot be answered by *yes*, or *no*, generally require the falling inflection.

## EXAMPLES.

1. John, where have you been this morning?
2. Have you seen my father to-day?
3. That is a beautiful top.
4. Where did you get it?
5. I bought it at the toy-shop.
6. What did you give for it?
7. I gave twenty-five cents for it.
8. What excuse have you for coming late this morning? Did you not know that it is past the school hour?

9. If you are so inattentive to your lessons; do you think that you shall make much improvement?
10. Will you go, or stay? Will you ride, or walk?
11. Will you go to-day, or to-morrow?
12. Did he resemble his father, or his mother?
13. Is this book yours, or mine?
14. Do you hold the watch to-night? We do, sir.
15. Where are our chiefs of old? Where our kings of mighty name? The fields of their battles are silent. Scarce their mossy tombs remain.
16. We shall also be forgot. This lofty house shall fall. Our sons shall not behold the ruins in grass. They shall ask of the aged, "Where stood the walls of our fathers?"

#### THE EXCLAMATION POINT.

THE EXCLAMATION POINT is a mark like this !

The Exclamation Point is placed at the end of sentences which express surprise, astonishment, wonder, or admiration, and other strong feelings; and such sentences are generally read with the falling inflection of the voice.

#### EXAMPLES.

1. How cold it is to-day!
2. How noisy those boys are in the street!
3. What a simple fellow he is to spend his money so uselessly!
4. Poor fellow, he does not know what to do with himself!
5. What a fine morning it is! How brightly the sun shines! How verdant is the landscape! How sweetly the birds sing!
6. Oh, disgrace upon manhood! It is strange! It is dreadful!
7. Alas, poor country, almost afraid to know itself!
8. Why, here comes my father! How quickly he has returned! Oh, how glad I am to see him!

9. Lovely art thou, O Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys!

#### THE PERIOD, INTERROGATION, AND EXCLAMATION.

The pupil has been taught that, when he comes to a Period, he must stop as if he had nothing more to read. He is informed, in this lesson, how long to stop. A general rule is, to stop until he has had time to count six. The Interrogation and Exclamation are generally pauses of the same length with the period.

#### EXAMPLES.

1. George is a good boy. He gets his lesson well. He is attentive to the instructions of his teacher. He is orderly and quiet at home.
2. A good scholar is known by his obedience to the rules of the school. He obeys the directions of his teacher. His attendance at the proper time of school is always punctual. He is remarkable for his diligence and attention. He reads no other book than that which he is desired to read by his master. He studies no lessons but those which are appointed for the day. He takes no toys from his pocket to amuse himself or others. He pays no regard to those who attempt to divert his attention from his book.
3. Do you know who is a good scholar? Can you point out many in this room? How negligent some of our fellow-pupils are! Ah! I am afraid that many will regret that they have not improved their time!
4. Why, here comes Charles! Did you think that he would return so soon? I suspect that he has not been pleased with his visit. Have you, Charles? And were your friends glad to see you? When is cousin Jane to be married? Will she make us a visit before she is married, or will she wait until she has changed her name?
5. My dear Edward, how happy I am to see you! I heard of your approaching happiness with the highest

pleasure. How does Rose do? And how is our old whimsical friend, the baron? You must be patient, and answer all my questions. I have many inquiries to make.

6. Do you expect to be as high in your class as your brother? Did you recite your lessons as well as he did? Lazy boy! Careless child! You have been playing these two hours. You have paid no attention to your lessons. You cannot say a word of them. How foolish you have been! What a waste of time and talents you have made!

#### THE COMMA.

THE COMMA is a mark like this ,

When you come to a Comma in reading, you must generally make a short pause. Sometimes you must use the falling inflection of the voice, when you come to a Comma; and sometimes you must keep your voice suspended, as if some one had stopped you before you had read all that you intended. The general rule is, to stop at a Comma just long enough to count one. In this lesson you must keep your voice suspended when you come to a Comma.

#### EXAMPLES.

1. It is generally the case with children, both boys and girls, when they are young, that if they can get any sort of consent, however reluctant, from their parents, to any of their requests, they are satisfied.
2. With gentlemen and ladies, however, this is different. They will scarcely ever, in any case, when they do ask, if they perceive the slightest doubt on the part of their friends, accept of any favor.
3. James, though still a small boy, when he perceived that his mother hesitated a little about granting his request, decided not to go and ride.
4. "I do not suppose, however, after all," said his mother, "that you would be much trouble to us."

5. "But," said he, "if I should stay, I can get ahead one more day in my geography."

6. When his mother and sister had gone, and he could no longer hear the horses' hoofs, he seated himself at his table and began his work.

Sometimes a Comma must be read like a question.

#### EXAMPLES.

1. Do you pretend to sit as high in school as William? Did you read as correctly, speak as loudly, or behave as well as he?
2. Are you the boy, of whose good conduct I have heard so much?
3. Who is that standing up in his place, with his hat on, and his books under his arm?
4. Did he recite his lesson correctly, read audibly, and appear to understand what he read?
5. Was his copy written neatly, his letters made handsomely, and did no blot appear on his book?
6. Is that a map which you have before you, with the leaves blotted with ink?
7. Is this a dagger, which I see before me, the handle toward my hand?
8. Will you say that your time is your own, and that you have a right to employ it in the manner you please?

Sometimes the Comma is to be read like a period, with the falling inflection of the voice.

#### EXAMPLES.

1. Charles has brought his pen instead of his pencil, his paper instead of his slate, his grammar instead of his arithmetic.
2. The teacher directed him to take his seat, to study his lesson, and to pass no more time in idleness.
3. James threw his book on the floor, his hat on the table, and his pencil on the bed.
4. And so you have a garden of your own, and you plant and transplant, and are dirty and amused.

5. William has left his book instead of his ball, his pencil instead of his bat, his ink instead of an orange, his pen instead of his knife.

6. Dear! how charming it must be to walk out in one's own garden, and sit on a bench in the open air, with a fountain and a tin cup, and a rolling stone and an arbor!

Sometimes the Comma is to be read like an Exclamation.

#### EXAMPLES.

1. Oh, how can you destroy those beautiful things which your father procured for you! that beautiful top, those polished marbles, that excellent ball, and that beautifully painted kite—oh, how can you destroy them and expect that he will buy you new ones!

2. Lovely art thou, O Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys!

3. Oh, how canst thou renounce the boundless store of charms that Nature to her votary yields! the warbling woodland, the resounding shore, the pomp of groves, the garniture of fields, all that the genial ray of morning gilds, and all that echoes to the song of even, all that the mountain's sheltering bosom shields, and all the dread magnificence of heaven—oh, how canst thou renounce and hope to be forgiven!

4. O Winter! ruler of the inverted year! thy scattered hair with sleetlike ashes filled, thy breath congealed upon thy lips, thy cheeks fringed with a beard made white with other snows than those of age, thy forehead wrapped in clouds, a leafless branch thy scepter, and thy throne a sliding-car, indebted to no wheels, but urged by storms along its slippery way, I love thee, all unlovely as thou seemest, and dreaded as thou art!

#### THE SEMICOLON.

THE SEMICOLON is made by a comma placed under a period, thus ;

When you come to a Semicolon, you must generally make a pause twice as long as you would make at a comma.

Sometimes you must use the falling inflection of the voice when you come to a Semicolon, and sometimes you must keep your voice suspended. When you come to a Semicolon in this lesson, you must keep your voice suspended.

The general rule when you come to a Semicolon is, to stop just long enough to count two.

#### EXAMPLES.

1. That God whom you see me daily worship; whom I daily call upon to bless both you and me, and all mankind; whose wondrous acts are recorded in those Scriptures which you constantly read; that God, who created the heaven and the earth, is your Father and Friend.

2. My son, as you have been used to look to me in all your actions, and have been afraid to do any thing unless you first knew my will; so let it now be a rule of your life to look up to God in all your actions.

3. If I have seen any perish for want of clothing, or any poor without covering; if his loins have not blessed me, and if he were not warmed with the fleece of my sheep; if I have lifted up my hand against the fatherless, when I saw my help in the gate; then let mine arm fall from my shoulder-blade, and mine arm be broken from the bone.

4. If my land cry against me, or the furrows thereof complain; if I have eaten the fruits thereof without money, or have caused the owners thereof to lose their life; let thistles grow instead of wheat, and cockles instead of barley.

Sometimes you must use the falling inflection of the voice when you come to a Semicolon, as in the following

#### EXAMPLES.

1. Let your dress be sober, clean, and modest; not to

set off the beauty of your person, but to declare the sobriety of your mind; that your outward garb may resemble the inward plainness and simplicity of your heart.

2. The prevailing color of the body of a tiger is a deep tawny, or orange yellow; the face, throat, and lower part of the belly are nearly white; and the whole is traversed by numerous long black stripes.

3. The horse, next to the Hottentot, is the favorite prey of the lion; and the elephant and camel are both highly relished; while the sheep, owing probably to its woolly fleece, is seldom molested.

4. The lion, with his strong teeth, breaks large bones with the greatest ease; and he often swallows their fragments along with the flesh.

5. The horse is quick-sighted; he can see things in the night which his rider cannot perceive; but when it is too dark for his sight, his sense of smelling is his guide.

6. In summer, horses in the country feed on grass, or on grass and oats; in winter, they eat oats, corn, and hay. When grazing in the pasture, they always choose the shortest grass, because it is the sweetest; and as they have cutting teeth in both their jaws, they can eat very near the ground.

7. Between Nose and Eyes a strange contest arose; the spectacles set them unhappily wrong; the point in dispute was, as all the world knows, to which the said spectacles ought to belong.

8. That deeper shade shall break away; that deeper sleep shall leave mine eyes: thy light shall give eternal day; thy love, the rapture of the skies.

The Semicolon is sometimes used for a question, and sometimes as an exclamation.

#### EXAMPLES.

1. And shall not the schoolboy blush thus to idle away his time; the schoolboy, who is awake to the importance of improving his mind; to whom the eyes of

teacher and parents are turned with so great interest and anxiety?

2. Do roses grow upon nettles; cherries upon vines; figs in the sea?

3. But let us go away; it is a dreadful sight!

4. Oh, it was impious; it was unmanly; it was poor and pitiful!

5. By such excuses shall the truant insult his teacher; and shall he hope to receive a reward for his idleness and folly?

6. Is this the man that made the earth to tremble; that shook the kingdoms; that made the world like a desert; that destroyed the cities?

7. Farewell! May the smile of Him who resides in the heaven of heavens be upon thee; and against thy name, in the volume of his will, may happiness be written!

8. Who that bears a human bosom, hath not often felt, how dear are all those ties which bind our race in gentleness together; and how sweet their force, let fortune's wayward hand the while be kind or cruel?

#### THE COLON.

THE COLON consists of two periods placed one above the other, thus :

Sometimes the passage ending with a Colon is to be read with the voice suspended; but it should generally be read with the falling inflection of the voice. In this lesson the falling inflection is required.

The general rule, when you come to a Colon, is to stop just long enough to count four: or twice as long as you are directed to pause at a Semicolon.

#### EXAMPLES.

1. The smile of gayety is often assumed while the heart aches within: though folly may laugh, guilt will sting.

2. Night is calm and fair: blue, starry, and settled is night. Trees glisten: streams shine on the rock.

3. Bright rolls the settled lake: bright the stream of the vale.

4. My dear children, I give you these trees: you see that they are in good condition. They will thrive as much by your care as they will decline by your negligence: their fruits will reward you in proportion to your labor.

5. Bare trees and shrubs but ill, you know, could shelter them from rain or snow: stepping into their nests they paddled: themselves were chilled, their eggs were addled: soon every father bird and mother grew quarrelsome and pecked each other.

6. The temples are profaned: the soldier's curse resounds in the house of God: the marble pavement is trampled by iron hoofs: horses neigh beside the altar.

7. Blue wreaths of smoke ascend through the trees, and betray the half-hidden cottage: the eye contemplates well-thatched ricks, and barns bursting with plenty: the peasant laughs at the approach of winter.

In this lesson the passages ending with a Colon are to be read with the voice suspended.

#### EXAMPLES

1. He was often heard to say: I have done with the world; and I am willing to leave it.

2. I never heard a word about it before, said George, yesterday: who told you about it, Charles?

3. I never heard one word of it before, said my uncle Toby, hastily: how came he there, Trim?

4. Thou shalt pronounce this parable upon the king of Babylon; and shalt say: How hath the oppressor ceased!

5. That day he wore a riding coat, but not a whit the warmer he: another was on Thursday brought, and ere the Sabbath he had three.

6. George, you must not laugh at me; I will not bear

it. You forget what you are about when you ridicule me: I know more than you do about the lessons.

7. It is not only in the school-room that attention should be given to your books: there is a place, one not like a school-room, I mean your own chamber, where you can find many opportunities of acquiring knowledge.

8. It is not only in the sacred fane that homage should be paid to the Most High: there is a temple, one not made with hands, the vaulted firmament, far in the woods, almost beyond the sound of city chime, at intervals heard through the breezeless air.

#### THE PARENTHESIS, CROTCHETS, AND BRACKETS.

A PARENTHESIS is a sentence, or part of a sentence, inclosed between two curved lines like these ( )

The curved lines in which the parenthesis is inclosed are called *Crotchets*.

Sometimes a sentence is inclosed in marks like these [ ], which are called *Brackets*.

Sentences which are included within Crotchets or Brackets, should generally be read in a quicker and lower tone of voice.

#### EXAMPLES.

1. I asked my eldest son (a boy who never was guilty of a falsehood) to give me a correct account of the matter.

2. The master told me that the lesson (which was a very difficult one) was recited correctly by every pupil in the class.

3. Starting up (in his dream, for he had already fallen asleep), Edward ran down stairs.

4. The fear of his father's displeasure and contempt (this last word is rather too strong, but it best expresses my meaning) became more active than his fear of the horse.

5. Ingenious boys, who are idle, think, with the hare in the fable, that, running with snails (so they count the rest of their schoolfellows), they shall come soon enough



to the post; though sleeping a good while before their starting

6. The stomach (cramm'd from every dish, a tomb of boiled and roast, and flesh and fish, where bile, and wind, and phlegm, and acid, jar, and all the man is one intestine war) remembers oft the schoolboy's simple fare, the temperate sleep, and spirits light as air.

7. My father and my uncle Toby (clever soul) were sitting by the fire with Dr. Slop; and Corporal Trim (a brave and honest fellow) was reading a sermon to them.

8. I know the banker I deal with, or the physician I usually call in, [There is no need, cried Dr. Slop (waking) to call in any physician in this case,] to be neither of them men of much religion.

#### THE DASH.

THE DASH is a straight mark like this —

The Dash is sometimes used to express a sudden stop, or change in the subject.

The Dash is frequently used instead of Crotchets or Brackets, and a parenthesis is thus placed between two Brackets.

Sometimes the Dash requires a pause no longer than a Comma, and sometimes a longer pause than a Period.

In the following sentences the Dash expresses a sudden stop, or change of the subject.

#### EXAMPLES.

1. If you will give me your attention, I will show you—but stop, I do not know that you wish to see.

2. I stood to hear—I love it well—the rain's continuous sound; small drops, but thick and fast they fell, down straight into the ground.

3. The wild horse thee approaches in his turn. His mane stands up erect—his nostrils burn—he snorts—he pricks his ears—and starts aside.

4. There was silence—not a word was said—their meal was before them—God had been thanked, and they began to eat.

5. They hear not—see not—know not—for their eyes are covered with thick mists—they will not see.

6. And thus, in silent waiting, stood the piles of stone and piles of wood; till Death, who, in his vast affairs, never puts things off—as men in theirs—and thus, if I the truth must tell, does his work *finally* and *well*—winked at our hero as he passed,—Your house is finished, sir, at last; a narrow house—a house of clay—your palace for *another* day.

The Dash is sometimes to be read as a Period, with the falling inflection of the voice.

#### EXAMPLES.

1. You speak like a boy—like a boy who thinks the old gnarled oak can be twisted as easily as the young sapling.

2. He hears a noise—he is all awake—again he hears a noise—on tiptoe down the hill he softly creeps—'Tis Goody Blake! She is at the hedge of Harry Gill.

3. Now launch the boat upon the wave—the wind is blowing off the shore—I will not live a cowering slave, in these polluted islands more.

4. I am vexed for the boys—I am vexed when I think of William and James living their father's life—But let us say no more of this.

The Dash is sometimes to be read like a Comma, with the voice suspended.

#### EXAMPLES.

1. Your joy—deny it not—is to pinch the poor dog's ears, and pull his tail.

2. This room—your playhouse and your prison—you leave not for twelve hours.

3. He was too weak, however, to talk—he could only look his thanks.

4. I had always thought that I could meet death

without a murmur; but I did not know, she said, with a faint voice, her lips quivering—I did not know, till now, how hard a thing it would be to leave my child.

5. Fear not the dog—timid child, come here!

6. Our land—the first garden of liberty's tree—it has been, and shall yet be, the land of the free.

The Dash sometimes precedes something unexpected; as when a sentence beginning seriously ends humorously.

EXAMPLES.

1. Good people all, with one accord, lament for Madam Blaize; who never wanted a good word—from those who spoke her praise.

2. The needy seldom passed her door, and always found her kind; she freely lent to all the poor—who left a pledge behind.

3. She strove the neighborhood to please, with manner wondrous winning; and never followed wicked ways—except when she was sinning.

4. At church, in silks and satin new, with hoop of monstrous size, she never slumbered in her pew—but when she shut her eyes.

The Dash is sometimes to be read as a question, and sometimes as an exclamation.

EXAMPLES.

1. What shall we call them?—Idle boys—thoughtless boys—boys that do not obey their par'ents—boys that rob birds' nests—boys that ought to be punished?

2. Do you see that neat little cottage near the wood—a smooth grass-plot before it—a nice garden in the rear—its roof shaded by green elms?

3. Is it not sad enough to see our young friends die—our par'ents—our brothers and sisters—to think that we shall hear their dear voices no more—that they will never look on us again?

4. Now, now, the secret I demand; out with it—speak—discover—utter.

5. How has a smile changed to a frown—a soft word to a harsh oath—the gentle lamb to a greedy wolf—love to hatred!

6. Now for the fight—now for the cannon-peal—forward—through blood—toil—cloud—fire!

THE HYPHEN, APOSTROPHE, DIÆRESIS, AND QUOTATION.

THE HYPHEN is a little mark like this - It looks like a short dash.

The Hyphen is placed at the end of a line when a word is divided, and it is used to make one word of two or more; as, fire-shovel, sea-water, good-for-nothing.

AN APOSTROPHE is a comma placed above the line; thus '.

The Apostrophe shows that one or more letters are left out; as, 'tis for it is, tho' for though, lov'd for loved. It is also used to show who possesses or owns a thing; as, John's book.

A DIÆRESIS consists of two periods placed over a vowel; thus ä.

The Diæresis shows that the letter over which it is placed is to be pronounced separately; as, creätor, aërial.

A QUOTATION consists of four commas; two placed at the beginning, and two at the end of one or more words. The two at the beginning are placed upside down.

The Quotation shows that the word or words inclosed were spoken or written by some other person; as, "George," said his mother, "please to hand me my fan."

In this lesson the pupil is to name each of the above marks, and explain its use.

EXAMPLES.

1. A pail-ful of sea-water is heavier than a pail-ful of spring-water.

2. The good-for-nothing school-boy has löst his brother's slate-pencil, and broken his sister's slate-frame.

3. What shall we say of thee, fair-hair'd boy, who dar'st to catch thy father's untam'd colt, and ride him upon the sea-shore?

4. The short-sighted young man rejected a wise measure, because it would not add to his pleasure.

5. Poor Richard says, "Take care of the pence and farthings, and the pounds and shillings will take care of themselves."

6. Our teacher says, "Take care of the minutes, and the hours will take care of themselves."

7. A wise man once said, "Remember thy Creator in the days of thy youth."

#### THE GRAVE ACCENT.

THE GRAVE ACCENT is a mark like this ` . It shows that the single vowel over which it is placed is not silent, but forms a separate syllable; as, agèd, learnèd.

#### EXAMPLES.

1. That blessèd and belovèd child loves every wingèd thing.

2. Bòth the chickèn and the martèn, in the kitchèn, are stripèd or streakèd.

3. That agèd and learnèd man says that that modèl vessèl can weather the severèst storm.



## NATIONAL THIRD READER

### PART II.

#### EXERCISES IN READING.

##### 1. TRUE RICHES.

A LITTLE boy sät by his mother. He looked löng into the fire, and was silent. Then, as the deep thought passed<sup>1</sup> away, his eye brightened, and he spoke: "Mother, I will be rich."

2. "Why do you wish to be rich, my son?" And the child said, "Every one praises the rich. Every one asks<sup>2</sup> after<sup>3</sup> the rich. The stränger at our table yèster-day, asked who was the richest man in the village.

3. "At school there<sup>4</sup> is a boy who does not love to learn. He can not well say his lesson. Sometimes he speaks evil words. But the other children do not blame him, for they say he is a wealthy<sup>5</sup> boy."

4. Then the mother saw that her child was in dānger of thinking that wealth might stānd in the place of goodness, or be an excuse for indolence,<sup>6</sup> or cause them to be held in honor who lead evil lives.

5. So she said, "What is it to be rich?" And he answered,<sup>7</sup> "I do not know. Tell me what I must do to become rich, that all may ask after me and praise me."

<sup>1</sup> Passed (pást).—<sup>2</sup> Ask (âsk).—<sup>3</sup> After (âft'er).—<sup>4</sup> There (thâr).—<sup>5</sup> Wealth'y, rich.—<sup>6</sup> In' do lence, idleness.—<sup>7</sup> An swerd (ân'serd).