



LARNES'S

NEW \*  
\* NATIONAL  
\* READERS \*



AMERICAN BOOK COMPANY



PE1117

T4

C.1





1080074797

Monday Maria Treviño  
Tuesday

Junio 17 de 1903

San Antonio Tex

Monday - Lunes C. U.

Monday - Lunes

Tuesday - Martes

Wednesday - Miércoles

Thursday - Jueves

Friday - Viernes

Saturday - Sábado

Sunday - Domingo

Sunday - Domingo  
Will you love me?  
yes with all my heart and soul



$$24 : 6 = 4$$

$$48 : 12 = 4$$

$$12 : 6 = 2$$

Ms

Maria Luisa Lopez

Jamamiquel

Jamantipas 83,600

Muris Leon 67,340

Lucia L. Trevino <sup>4</sup> <sub>11 mo</sub>

Lucia L. Trevino

Sonora 198,500

Will you marry me?



*Maria Treviño*

*Junio 17 de 1903*

*San Antonio Texas*

BARNES'S

NEW NATIONAL THIRD READER

*1910*

*Lucia Treviño*



FONDO

A. B. PUBLICA DEL ESTADO

74797

45890





High and low  
The winter winds blow!  
They fill the hollows with drifts of snow,  
And sweep on the hills a pathway clear;  
They hurry the children along to school,  
And whistle a song for the happy  
New Year.

See "How the Wind Blows!" p. 59.

SP2ae2  
BARNES'S NEW NATIONAL READERS

NEW  
NATIONAL  
THIRD READER

BY  
S. PROCTOR THAYER  
HARLAN H. BALLARD  
CHARLES J. BARNES



NEW YORK ·· CINCINNATI ·· CHICAGO  
AMERICAN BOOK COMPANY



REVISED  
T 4

# REFACE

Teachers and School Officers are requested to examine the following features of this book, viz.:-

*The conversational character* of a large portion of the reading matter, which serves to cultivate an easy and natural style of reading.

*The subject matter of the reading lessons*, containing, as they do, the largest possible amount of information consistent with maintaining a proper degree of interest. Even fairy tales have been used to "point a moral."

*The careful gradation* secured by introducing only an average of fourteen "new words" in each lesson, and those of a kind well suited to the pupils' immature age and imperfect understanding.

*The illustrations*—the productions of some of the best American artists and engravers—the finest and most artistic ever used in a schoolbook.

*The beautiful script*, never before equaled in any schoolbook, of a size suited to correspondence and general school work.

*The new type*, made expressly for this book, furnishing a clear, open page—a most important element in preserving the eyesight of young children.

Copyright, 1884, by A. S. BARNES & CO.

W. P. 23

*The Language Lessons*, at once numerous and comprehensive. They serve—

1. To develop the perceptive faculties of pupils by stimulating investigation—the prelude to all accurate knowledge.
2. To cultivate oral expression in giving the result of such investigation.
3. To cultivate the habit of giving written, as well as oral, expression to thought.
4. To secure complete and connected statements, instead of the rambling modes of expression so common among young pupils.
5. To show the pupil that certain word forms are necessary before he uses them.
6. To lead the pupil, step by step, through the intricate changes of English word forms, without attempting to teach him the technical terms of grammar.
7. To enable the pupil to give the substance of a lesson without entering into tedious and unimportant details.
8. To cultivate ease in writing, either with pen or pencil, and incidentally to teach the use of capital letters, punctuation marks, etc.

*Articulation Exercises*, distributed throughout the book, where they will be used, and not at the beginning, where they are less convenient.

*Maxims for Memorizing* are included in the text, that clear-cut, well-defined expressions of homely truths may be learned at an early age, and aid in the formation of character.

*Words defined*, at end of book.





LESSON	ILLUSTRATED BY	PAGE
I.—UNCLE GEORGE'S TIGER STORY . . .	<i>F. S. Church.</i>	15
II.—IT'S VERY HARD . . . . .	<i>Sol Eytinge.</i>	19
III.—THE SHINING WEB . . . . .		21
IV.—HOUSE MOUSE AND WOOD MOUSE .	<i>G. G. White.</i>	23
V.—TOMMY AND THE CROWS (Part I)	<i>W. H. Lippincott.</i>	27
VI.—TOMMY AND THE CROWS (Part II)		32
VII.—THE LITTLE KITTENS . . . . .	<i>C. Mente.</i>	36
VIII.—JACK AND THE LOOKING-GLASS .	<i>P. Frenzeney.</i>	38
IX.—ANDY AND THE WORM . . . . .	<i>John. S. Davis.</i>	43
X.—THIS IS THE WAY . . . . .		47
XI.—THE BOY DOG AND THE DOG BOY (Part I)		49
	<i>W. H. Lippincott.</i>	
XII.—THE BOY DOG AND THE DOG BOY (Part II)		53
XIII.—HOW THE WIND BLOWS . . . . .	<i>W. H. Lippincott.</i>	59
XIV.—THE BOY AND THE CHIPMUNK . . .	“ “	61
XV.—THE ROBIN REDBREAST . . . . .	<i>W. M. Cary.</i>	66
XVI.—SUPPOSE . . . . .		71
XVII.—OLD SOUP, THE ELEPHANT . . . .	<i>P. Frenzeney.</i>	73

LESSON	ILLUSTRATED BY	PAGE
XVIII.—HAVING SOME FUN . . . . .		79
XIX.—MAUD AND THE CRICKET . . . . .		82
XX.—THE WOODPECKER . . . . .	<i>W. M. Cary.</i>	85
XXI.—A KING AND THREE KINGDOMS	<i>A. Fredericks.</i>	91
XXII.—WHO WAS SHE? . . . . .		94
XXIII.—A REINDEER DRIVE . . . . .	<i>W. M. Cary.</i>	96
XXIV.—CATCHING WILD ELEPHANTS . . . .		101
XXV.—MERRY RAIN . . . . .		105
XXVI.—TOO RICH TO AFFORD IT (Part I)		107
XXVII.—TOO RICH TO AFFORD IT (Part II)	<i>Sol Eytinge.</i>	111
XXVIII.—THE LITTLE DOVES . . . . .		116
XXIX.—FRITZ AND THE WOLF . . . . .	<i>W. M. Cary.</i>	119
XXX.—THE WHALE . . . . .	<i>P. Frenzeney.</i>	124
XXXI.—THE ROBIN AND THE BUTTERCUP . . . .		129
XXXII.—COTTON . . . . .	<i>P. Frenzeney.</i>	131
XXXIII.—A BUFFALO HUNT . . . . .	<i>W. M. Cary.</i>	136
XXXIV.—GOOD NIGHT AND GOOD MORNING . . . .		140
XXXV.—THE BEAVER . . . . .	<i>P. Frenzeney.</i>	142
XXXVI.—NELLIE'S LETTER (Script) . . . . .		146
XXXVII.—MARY'S ANSWER (Script) . . . . .		148
XXXVIII.—THE CAMEL . . . . .	<i>P. Frenzeney.</i>	150
XXXIX.—NOVEMBER . . . . .		155
XL.—SPONGE FISHING . . . . .	<i>P. Frenzeney.</i>	157
XLI.—TABLE MANNERS . . . . .		161
XLII.—WILL AND THE BEE . . . . .	<i>C. D. Weldon.</i>	167
XLIII.—THE LITTLE MATCH GIRL . . . . .		169



LESSON	ILLUSTRATED BY	PAGE
XLIV.—THE GORILLA . . . . .	<i>P. Frenzeney.</i>	175
XLV.—FIFTEEN FAIRIES . . . . .		180
XLVI.—A SONG OF THE SLEIGH . . . . .	<i>W. H. Lippincott.</i>	183
XLVII.—MAY'S ADVENTURE . . . . .		186
XLVIII.—PICTURE LESSON . . . . .	<i>W. Bobbett.</i>	191
XLIX.—HOW TOM GOT THE PRIZE . . . . .		192
L.—MORNA BY THE SEA . . . . .	<i>W. St. J. Harper.</i>	196
LI.—WHY DOES IT SNOW? . . . . .		198
LII.—SAVED FROM THE SEA . . . . .	—————	202
LIII.—WORK . . . . .		207
LIV.—HOW TOM GOT INTO TROUBLE . . . . .		209
LV.—ANNA AND THE FAIRIES (Part I) . . . . .		213
LVI.—ANNA AND THE FAIRIES (Part II) . . . . .	<i>J. S. Davis.</i>	217
LVII.—LITTLE BY LITTLE . . . . .		222
LVIII.—THE BOY WITHOUT A GENIUS . . . . .		224
LIX.—SUGAR . . . . .	<i>P. Frenzeney.</i>	229

#### ACKNOWLEDGMENTS.

The publishers desire to thank Messrs. Houghton, Mifflin & Co., the Century Co., "Our Little Ones," and D. Lothrop & Co., for permission to use and adapt some of their valuable copyright matter.



#### GENERAL DIRECTIONS.

As the pupil's success in nearly all other branches depends upon the ease and rapidity with which he is able to gather thought from the printed page, it follows that reading is the most important school exercise.

To enable young teachers to secure good results in this branch of school work, the following suggestions are offered.

In conducting reading classes, never permit a pupil to lounge. Insist upon his standing erect, in an easy and graceful position.

Never be satisfied with anything short of a clear, distinct articulation.

Do not expect a pupil to read a piece understandingly till he has mastered the meaning of the new words.

Never allow a pupil to read words, the meaning of which he does not comprehend.

Do not permit a pupil to read in a listless, dreary monotone, but with the same variety of expression as in conversation.

Do not omit the poetry. It is no more difficult to read than prose, and far more beautiful.



Show pupils what sounds the diacritical marks represent, that they may be able to pronounce new words without assistance.

Have pupils write out, syllabify, and accent all new words at the heads of lessons.

Remember that example and practice are better than precept and rule.

### LANGUAGE LESSONS.

#### SPECIAL DIRECTIONS.

Do not omit the exercises at the end of each lesson. They will amply repay you for the time and labor spent upon them.

They contain the development of all the important parts of speech. The necessity for their use is shown, and likewise the changes in their declension and comparison.

Remember that pupils can not apply word forms understandingly until they see the necessity for their use.

Call attention to the terminational changes—such as dropping the final *e*, doubling the final consonant, etc. They aid the pupil greatly in learning to spell accurately.

Have the exercises written in a neat and legible handwriting. Refuse to accept or look over any hasty or ill-written work. Your task will be easier in the end.

See that pupils use capital letters and punctuation marks properly in every exercise.

In correcting these exercises in the class room, let pupils exchange papers or slates, so that they

may compare their work with that of others. It serves to encourage those who have done well and to stimulate the others to do better.

Finally, go over the exercises yourself on the blackboard, performing the work indicated, and permit pupils to compare and correct their work by examining yours.

Practice pupils in changing the forms of sentences to secure variety of expression (see p. 42).

Procure simple pictures, like that on page 191, for pupils to examine and write stories about. This stimulates them to draw on their imagination in giving reasons for what they see.

In this way, composition becomes less difficult, and soon the child will begin to originate mind pictures of its own.

Read short, interesting stories to pupils, and have them reproduce the important features from memory. It is an admirable exercise.

Take some simple subjects and make analyses, like those given in this book, on the blackboard.

Ask questions about each part, securing answers from pupils.

Unite these answers and combine them into paragraphs.

Arrange the paragraphs in logical order.

Stimulate pupils to investigate for themselves, and then to write the results.

Remember that

“True ease in writing comes from art, not chance.”





## DEFINITIONS

**Punctuation Marks** are points used in writing or printing, to make the meaning of what we read plain to us.

The **Marks of Punctuation** are the **Comma** (,), **Semicolon** (;), **Colon** (:), **Period** (.), **Interrogation Point** (?), **Exclamation Point** (!), and **Dash** (—).

The **Comma**, **Semicolon**, and **Colon** are used to divide long statements into smaller parts, so that they may be read more easily.

*Example.*—Some things we can do, and others we can not: we can walk, indeed; but we can not fly.

The **Period** is used at the end of a statement, a command, or an abbreviation.

*Examples.*—Mr. Smith has a fine house.  
Go directly home.

The **Interrogation Point** is used at the end of a question.

*Example.*—Where did you go?

The **Exclamation Point** is used at the end of an exclamation.

*Example.*—Oh! How fast he runs!

The **Dash** is used to show a sudden change in the thought.

*Example.*—He did not know—how could he know?—that his father was dead.

**Other Marks** used in writing and printing are the **Apostrophe** ('), **Hyphen** (-), **Quotation Marks** (" "), and **Parenthesis** (()).

The **Apostrophe** shows that one letter or more is omitted from a word. It also indicates ownership.

*Examples.*—O'er for over. 'Twas for it was.  
The man's hat.

The **Hyphen** is used to unite two words in one.

*Examples.*—Text-book. Golden-rod.

The **Quotation Marks** are used to show another's words.

*Example.*—John said, "Let us play hide and seek."

The **Parenthesis** is used to inclose words intended for explanation or reference.

*Examples.*—Roy (that was the boy's name) said he would go.  
In the Third Reader (p. 49) you will find a pretty story.

**Accent** is the pronouncing of one syllable of a word more forcibly than the rest.

**Emphasis** is the pronouncing of one or more words in a sentence more forcibly than the others.

**Articulation** consists in giving to every letter its correct sound.



# PHONIC CHART.

## VOWELS.

ā as in lake	ē as in bē	ō as in bōx
ă " "ăt	ĕ " "lēt	ū " "ūse
ä " "fär	ĕ " "hēr	ü " "üp
ǣ " "ǣll	ī " "īce	û " "fûr
â " "câre	ī " "īn	ōō " "tōō
à " "âsk	ō " "sō	ōō " "lōōk

## DIPHTHONGS.

oi, oy (unmarked), as in oil, boy  
ou, ow " " " " out, now

## CONSONANTS.

b as in bād	m as in mē	y as in yēs
d " "dɔ	n " "nō	z " "frōze
f " "fɔx	p " "pʊt	ng " "sīng
g " "gō	r " "răt	ch " "chĭek
h " "hē	s " "sō	sh " "shē
j " "jŭst	t " "tōō	th " "thĭnk
k " "kĭte	v " "vērŷ	th " "thē
l " "lēt	w " "wē	wh (hw), " whət

## EQUIVALENTS.

### VOWELS.

ǣ like ō as in what	ó like ũ as in eóme
ê " â " "whêre	ô " ă " "fôr
e " ā " "they	ō " ũ " "wôrck
ī " ĕ " "gĭrl	ų, ɔ " ōō " "pʊt, eɔld
ī " ē " "pollĭce	ÿ " ī " "bÿ
o, u, " ōō " "tɔ, rʊle	ÿ " ī " "kĭt'ÿ

### CONSONANTS.

ç like s as in rāçe	ğ like j as in eāge
e " k " "căt	ŋ " ng " "thĭnk
eh " k " "sehoöl	z " z " "hăg
çh " sh " "maçhine	x " ks " "bōx
ç like gz as in exĭst	



## LESSON I

lāin	rāised	lōnè'ly	sĕrv'ants
sleep	tĭ'gĕrs	lōad'ed	trāv'el'ing
mōon	Īn'dĭ a	mĭd'dle	gĕn'tle man

### UNCLE GEORGE'S TIGER STORY.

"Now, Uncle George," said Milly, "we are ready to hear the story you were to tell us."

"Well, children, sit down and I will tell you a story about a tiger."

"A lady and a gentleman, with their baby, a little boy, were traveling through a lonely part of India."

"One night they had to sleep near a thick wood, and the lady, after kissing her baby, put him into a swinging cot."

"In the middle of the night she started up and cried out—'O my baby! My baby! Where is my baby?'"