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E. J. MAHER  
LAWYER  
DALLAS, TEXAS



B. J. BAKER  
LAWYER  
DALLAS, TEXAS





s ē  
sē

s ā  
sā

s ō  
sō

.....



ALFONSO M. DE VINO  
SILVANA SOLTA  
PARISI

TUTTLE JAN 2 '43 LIBRARY SETS



m  
mē mā  
mō  
ām sām  
sēm

448521





t

tē tā tō

tām tēm stēm

ēt mēt māt

mōst tōst tāst

sēt sēs stāt







n

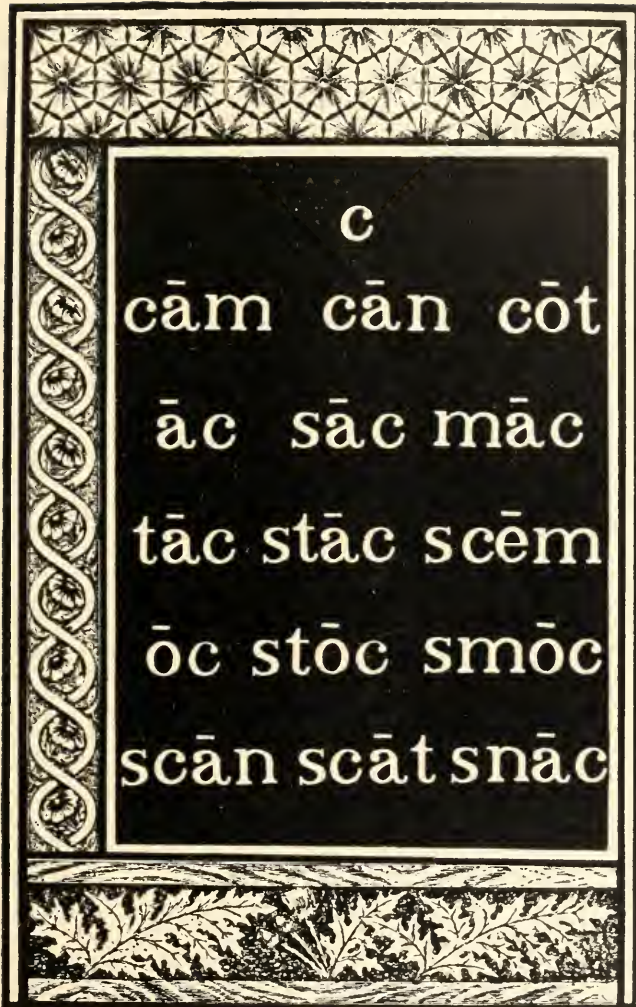
nō nōt nēt

tōn nōn mōn

snō stōn stān

nām sām tānt





c

cām cān cōt

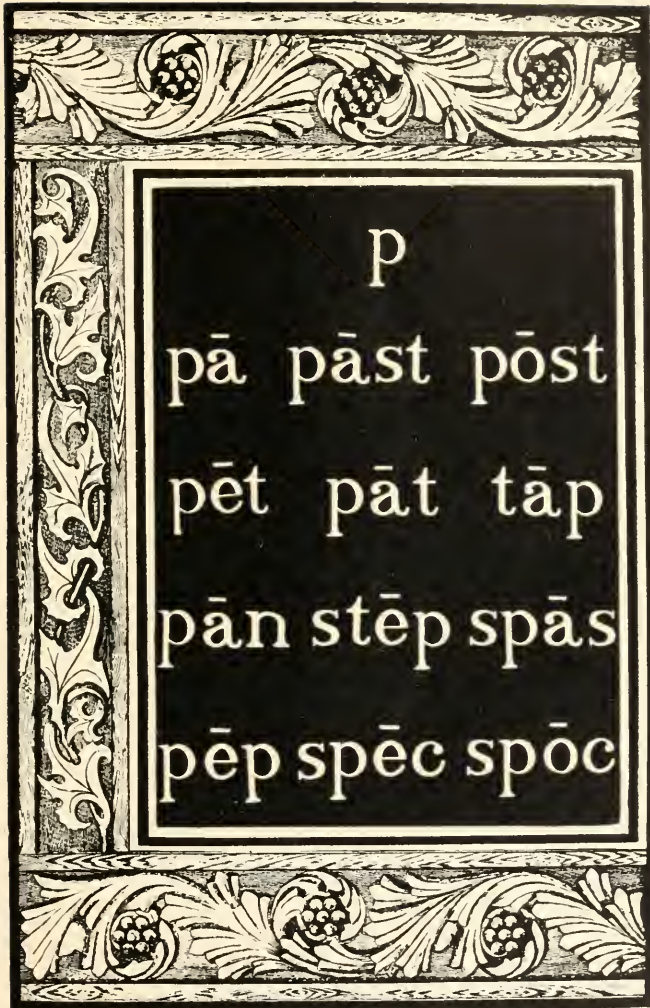
āc sāc māc

tāc stāc scēm

ōc stōc smōc

scān scāt snāc





p

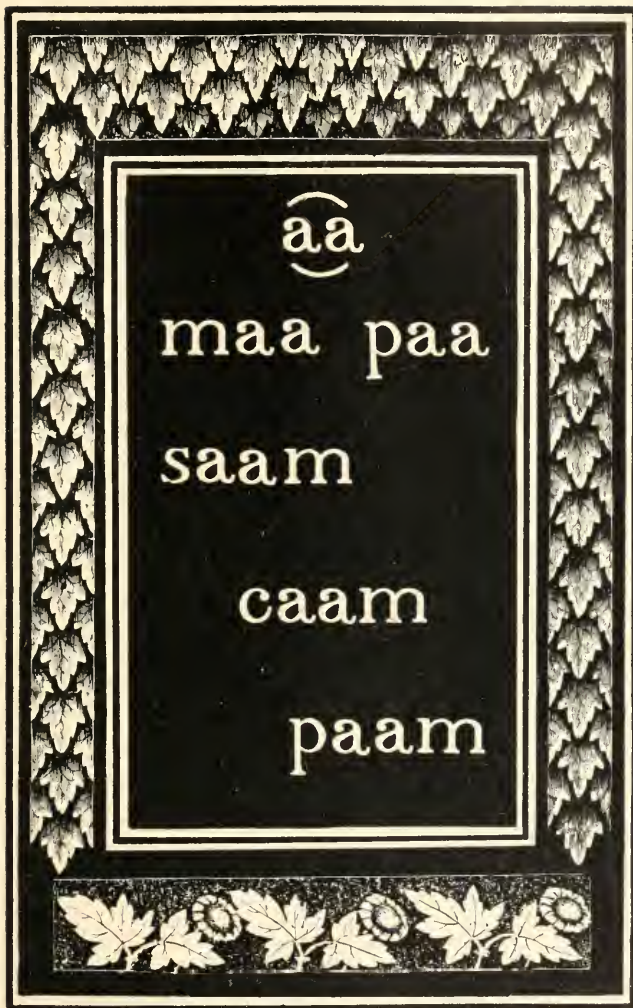
pā pāst pōst

pēt pāt tāp

pān stēp spās

pēp spēc spōc





aa

maa paa

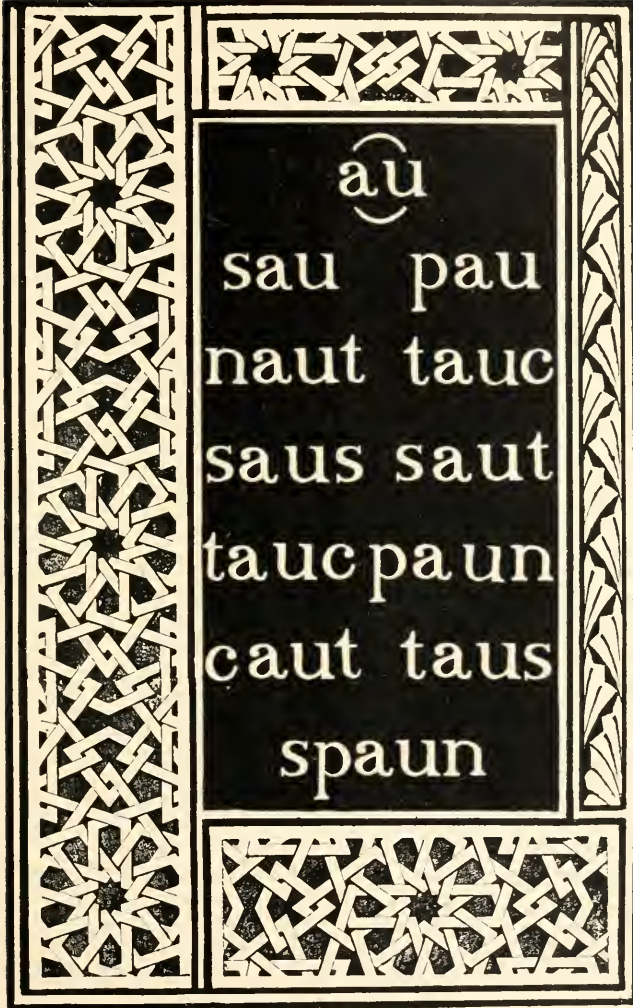
saam

caam

paam



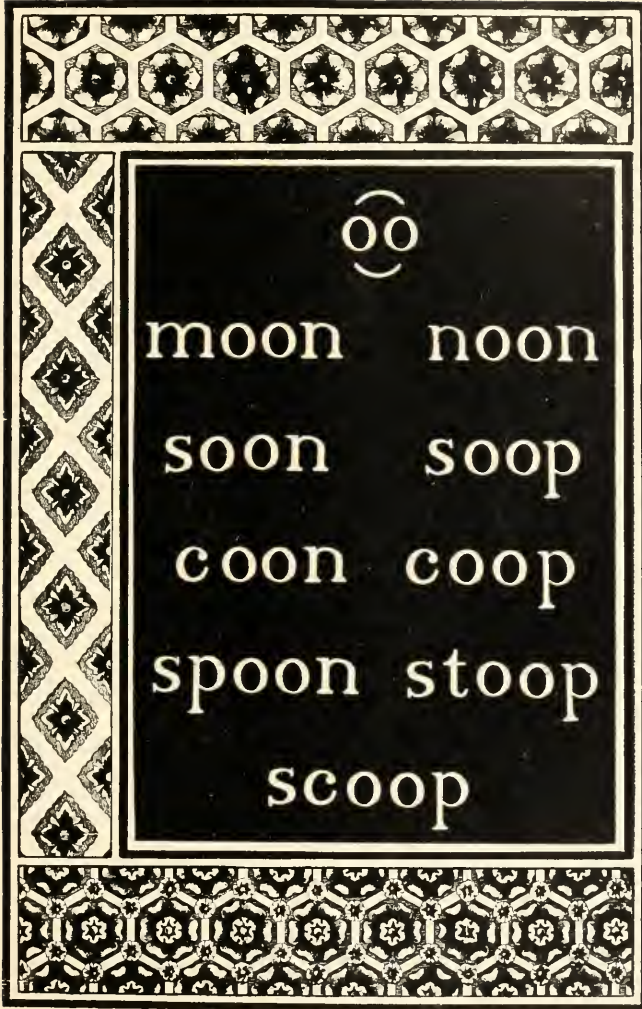




au

sau pau  
naut tauc  
saus saut  
tauc paun  
caut taus  
spaun





moon noon

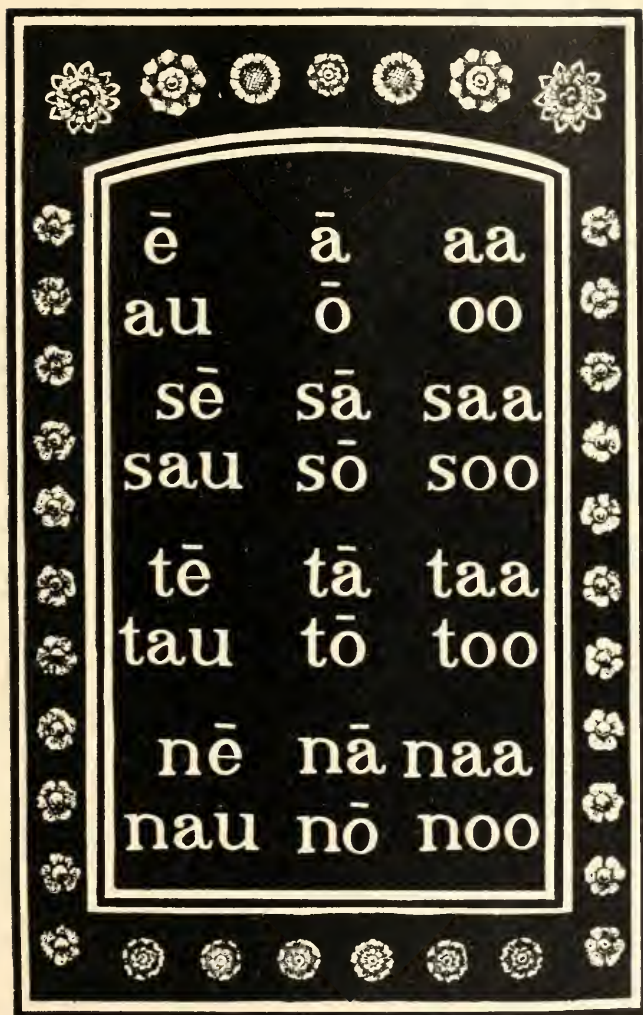
soon soop

coon coop

spoon stoop

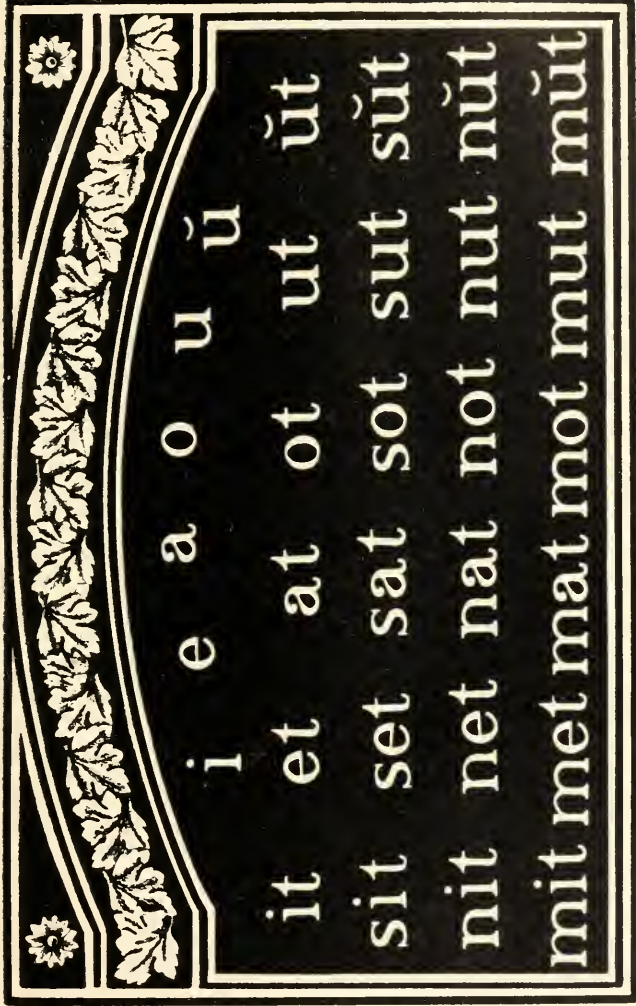
scoop





ē	ā	aa
au	ō	oo
sē	sā	saa
sau	sō	soo
tē	tā	taa
tau	tō	too
nē	nā	naa
nau	nō	noo





i e a o u ũ

it et at ot ut ũt  
sit set sat sot sut sŭt  
nit net nat not nut nŭt  
mit met mat mot mut mŭt







th

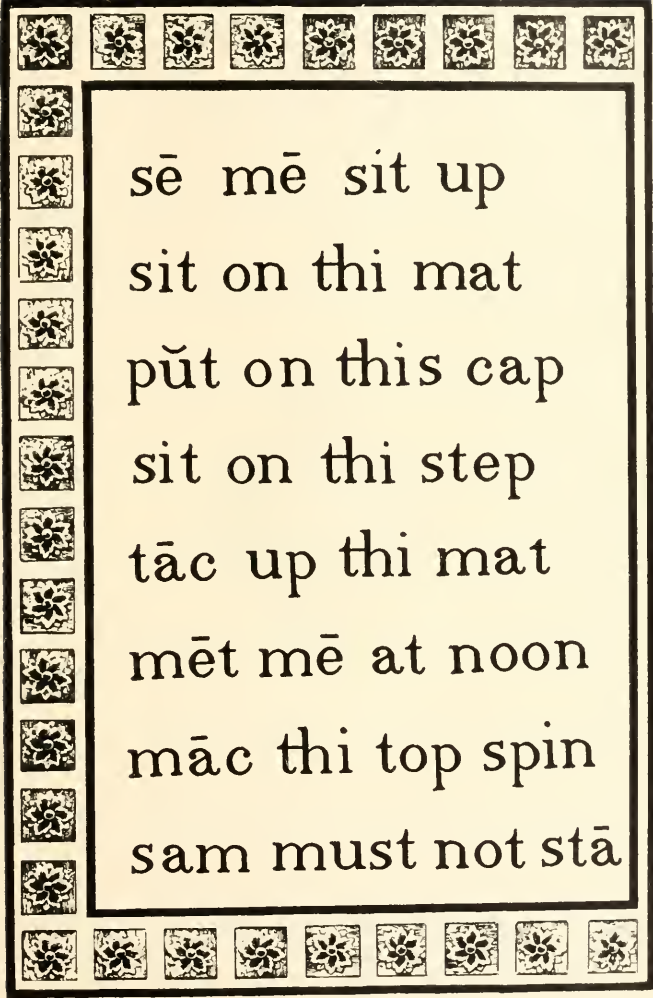
thē thā

thō them

that then

this thi





sē mē sit up  
sit on thi mat  
pūt on this cap  
sit on thi step  
tāc up thi mat  
mēt mē at noon  
māc thi top spin  
sam must not stā







sam can ēt a nut  
sēt mē on thi step  
tāc that cāc tū sam  
tom tūc a pēs tū ēt  
pūt nuts in thi pan  
thi cat tūc thi mēt  
nan-si sau us scāt  
min-i sau mē scip








tom can spin thi top  
pūs mā ēt sum mēt  
too cats on thi mat  
tāc sum nuts tũ sam  
pūt sum mēt tũ cūc  
maa mā set thi tē  
thi cat tūc thi mēt  
tāc too nuts tũ sam  
thā sau thi sun set







ī	oi	ow	ū
mi	toi	now	nū
mīt	coi	cow	pū
nīs	coin	sow	cūt
smīt		town	sū
tīm		nown	sūt
pīn		owt	mūt
spīn		powt	tun
spīt		stowt	stū
thī		scowt	pūs
thīn		cownt	scū



w	y	h
wē	yē	hē
wā	yā	hāt
wāc	yon	haa
wēn	yet	hauc
wet	yot	hōm
west	yes	hoo
wauc	yam	hī
win	yōc	hoist
wīn	yaun	how
swīn		hwot
swim	hū	hwen





p	b
pet	bet
pop	bob
pēp	bub
pit	bit
pūt	būc
pōp	bōn
spēc	bēc
spot	bat
spat	best
pāst	bāst



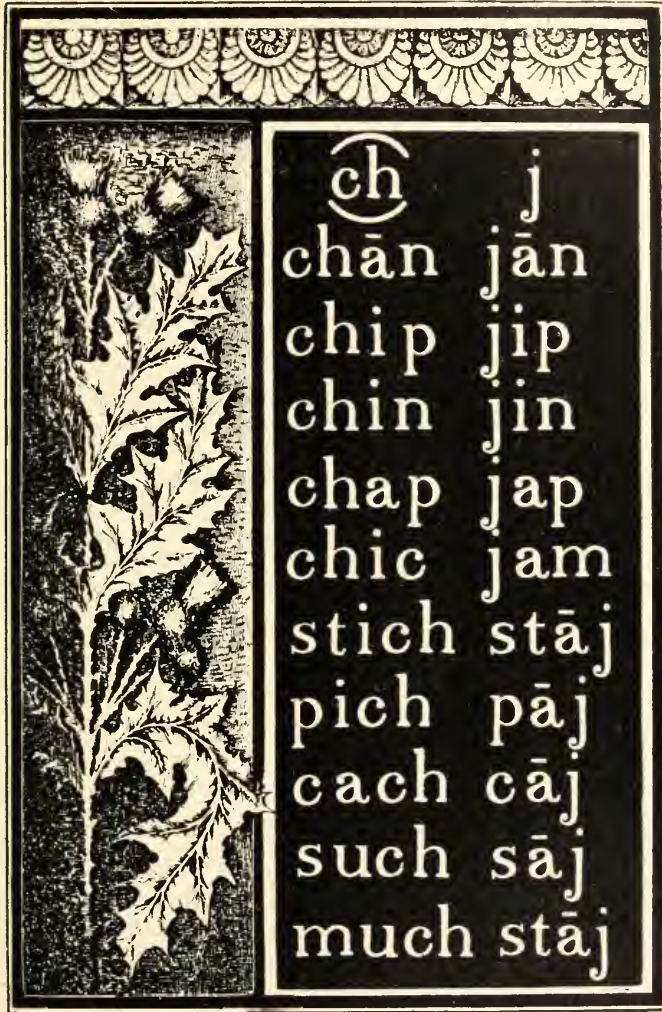


t	d
tan	dan
tām	dām
tip	dip
tūc	duc
tēm	dēm
set	sed
sēt	sēd
bet	bed
nēt	nēd
stop	stūd









ch

j

chān

jān

chip

jip

chin

jin

chap

jap

chic

jam

stich

stāj

pich

pāj

cach

cāj

such

sāj

much

stāj





c	g
cām	gām
sac	sag
pic	pig
cap	gap
cot	got
pec	peg
stac	stag
cum	gum
cow	gown
caut	gāj







f

fan

fat

fīn

fin

sāf

sift

cuf

stuf

staf

muf

v

van

vat

vīn

vim

sāv

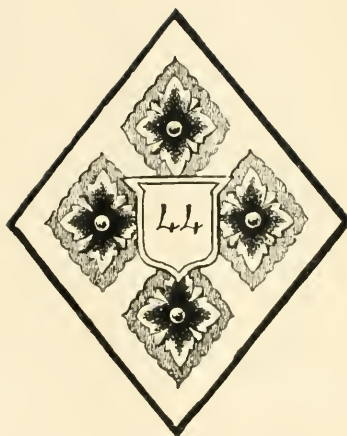
siv

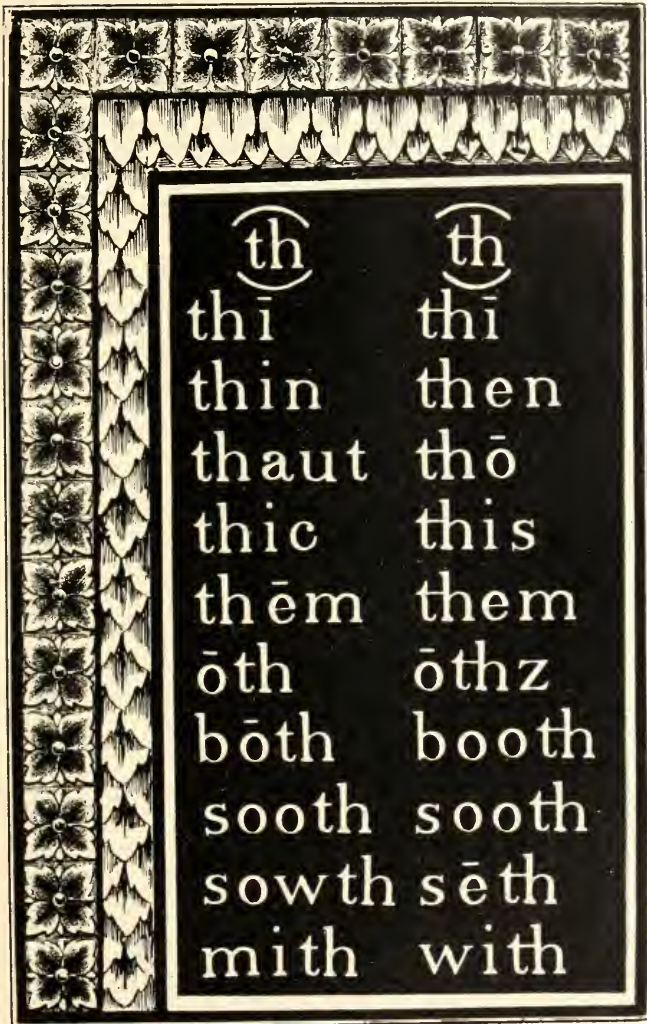
cōv

stōv

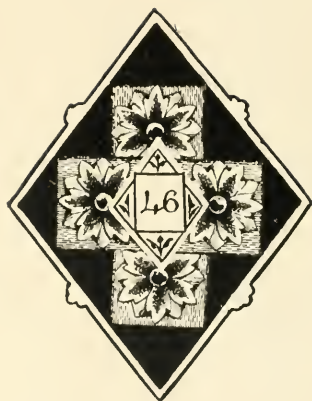
stāv

moov





(th)	(th)
thī	thī
thin	then
thaut	thō
thic	this
thēm	them
ōth	ōthz
bōth	booth
sooth	sooth
sowth	sēth
mith	with







s z

sun zōn

nest zest

pēs pēz

tōst tōz

nōts nōz

bēts bēz

māts māz

sacs sagz

focs fogz

bacs bagz



sh

shē ash

shō cash

shoo wish

shop bŭsh

shām fish

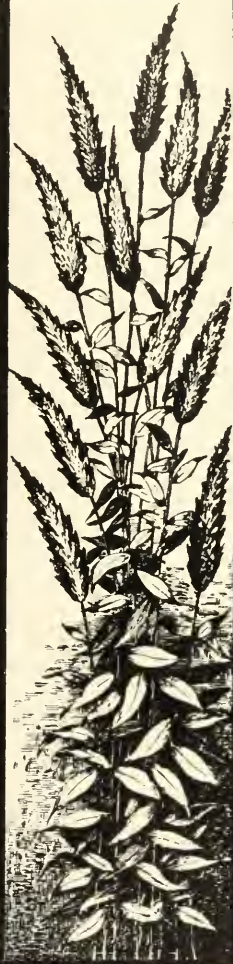
ship dash

shun pŭsh

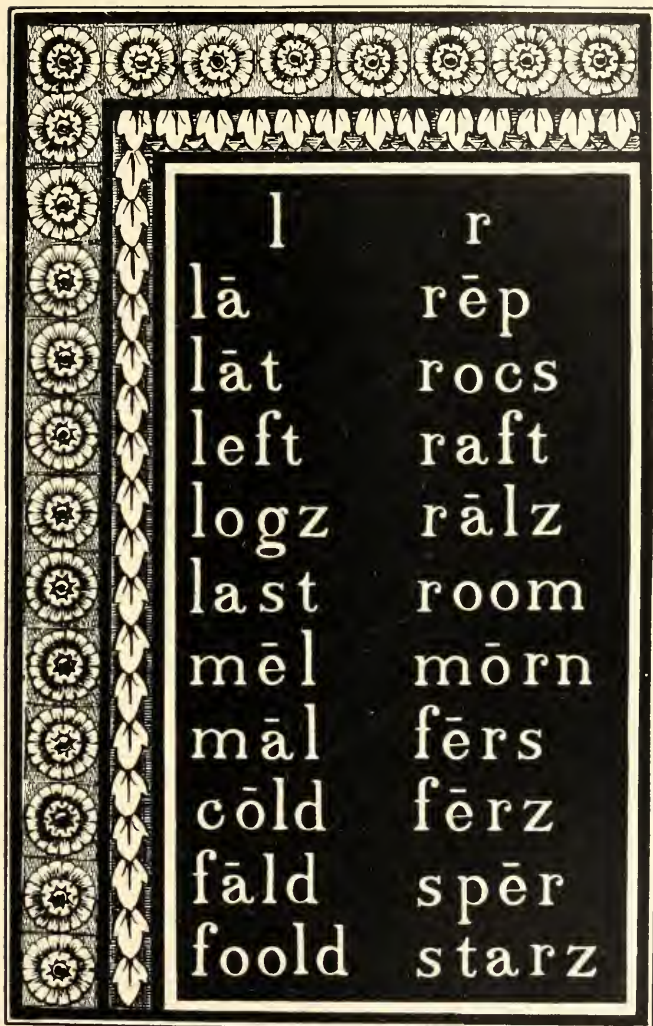
zh

vizh-on

o-cā-zhon







l	r
lā	rēp
lāt	rocs
left	raft
logz	rālz
last	room
mēl	mōrn
māl	fērs
cōld	fērz
fāld	spēr
foold	starz





m n

men nod

mīn nāl

mint num

mōld noon

morn nest

mics scān

(ng)

sing ingc

ring singc

bang thingc







âa az in aamz

âu " faul

ôo " food

ch " chēp

th " thin

th " thīn

sh " ship

zh " roozh

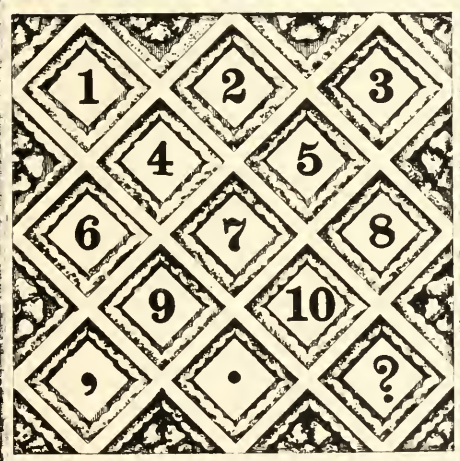
ng " sing





tē  
ēt  
nō  
ōn  
pā  
āp  
tō  
ōts  
mā  
ām

can ū rēd  
ten wurdz ?







fōr lit-l chics  
aul wauc-ing in a rō  
iz not that a priti wā  
for lit-l chics tǔ gō?

fīv lit-l duc-lingz  
aul wob ling in a rō  
iz not that a fun-i wā  
for lit-l ducs tǔ gō?





thi cat can jump  
az hī az thi pump  
thi dog can jump  
cwīt ō-vur thi pump

wun thing at a tīm  
and that dun wel  
iz a ver-i gŭd rool  
az men-i can tel



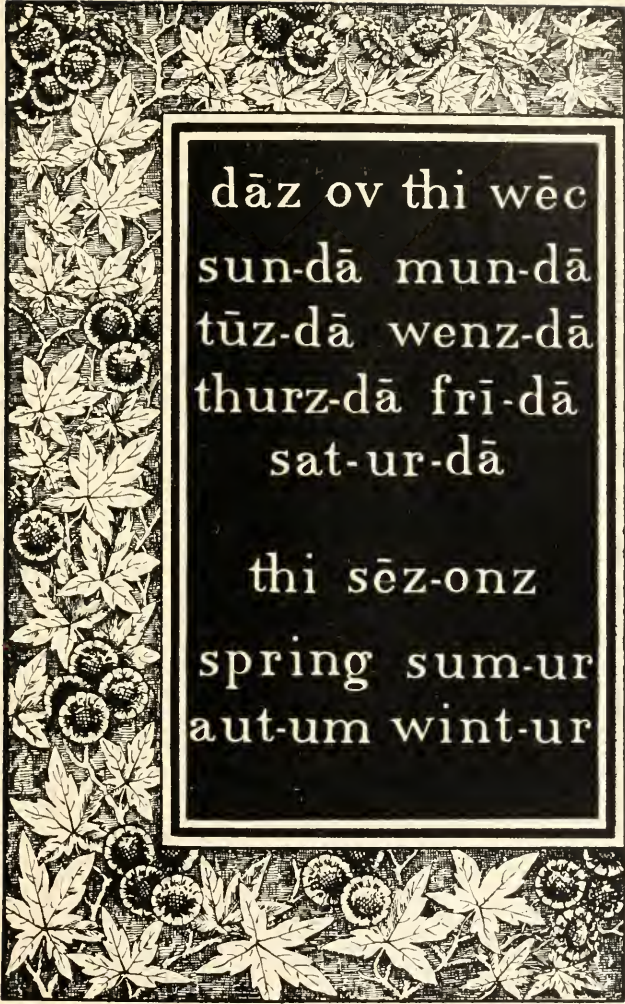


mī lit-l gurl  
with brush and pan  
haz mād thi hows  
lūc spic and span  
and hwen twoz clēn  
and aul woz throo  
shē lūct a-bowt  
for mor tū doo



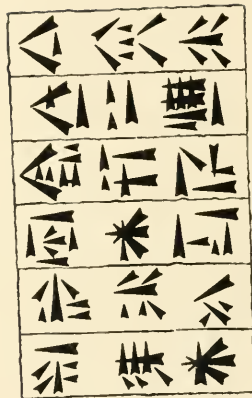


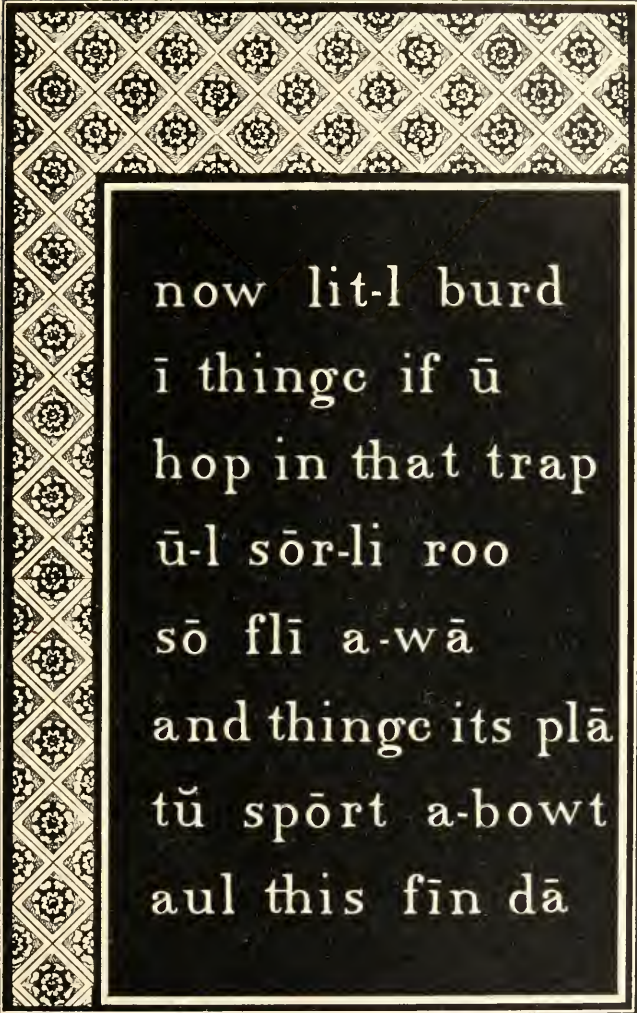
Gt

A decorative border surrounds the text, featuring a repeating pattern of stylized leaves and small, round flowers, possibly sunflowers or similar, in a black and white woodcut style.

dāz ov thi wēc  
sun-dā mun-dā  
tūz-dā wenz-dā  
thurz-dā frī-dā  
sat-ur-dā

thi sēz-onz  
spring sum-ur  
aut-um wint-ur





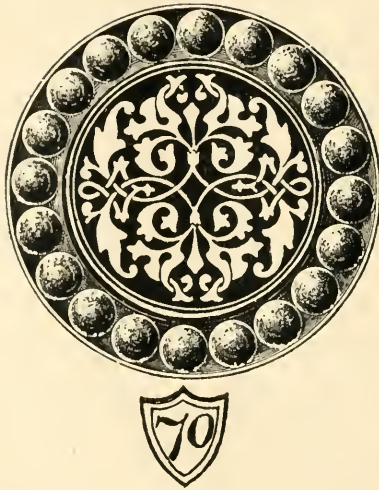
now lit-l burd  
ī thinge if ū  
hop in that trap  
ū-l sōr-li roo  
sō flī a-wā  
and thinge its plā  
tū spōrt a-bowt  
aul this fīn dā

荀堅實實記上篇


飯  
岱  
叢  
笠  
翁  
著

倭  
神  
稻  
水  
澆  
傳

ī līc lit-l pūs-i  
hur cōt iz sō worm  
and if ī dōnt hurt hur  
shē wil doo mē nō harm  
sō ī-l not pūl hur tāl  
nor drīv hur a-wā  
but pūs-i and ī  
ver-i jent-li wil plā  
shē shal sit bī mī sīd  
and ī-l giv hur sum food  
and shē-l luv mē bē-cauz  
ī am jent-l and gūd  
ī-l pat lit-l pūs-i  
and then shē wil pur  
and thus shō hur thanges  
for mī cīnd-nes tū hur







wurc hwīl ū wurc  
plā hwīl ū plā  
this iz thi wā  
tu bē hap-i ānd gā  
aul that ū doo  
doo with ūr mīt  
thingz dun bī haavz  
ar nev-ur dun rīt  
wun thing at a tīm  
and that dun wel  
iz a ver-i gud rool  
az men-i can tel  
mō-ments ar ūs-les  
trīf-ld a-wā  
sō wurc hwīl ū wurc  
and plā hwīl ū plā



## †hi Vī-ō-let

down in a grēn and shād-i bed  
a mod-est vī-ō-let groo  
its stauc woz bent it hung its hed  
az if tū hīd from vū  
and yet it woz a luv-li flow-ur  
its cul-or brīt and fār  
it mīt hav grāst a rōz-i bow-ur  
in-sted ov hīd-ing thār

and yet it woz con-tent tū bloom  
in mod-est tints a-rād  
and thār di-fūzd its swēt pur-fūm  
with-in its sī-lent shād  
then let mē tū thi val-i gō  
this prit-i flow-ur tū sē  
that ī mā aul-sō lurn tū grō  
in swēt hū-mil-i-ti





s s S S S

m m m m m

t t t t t

n n n n n

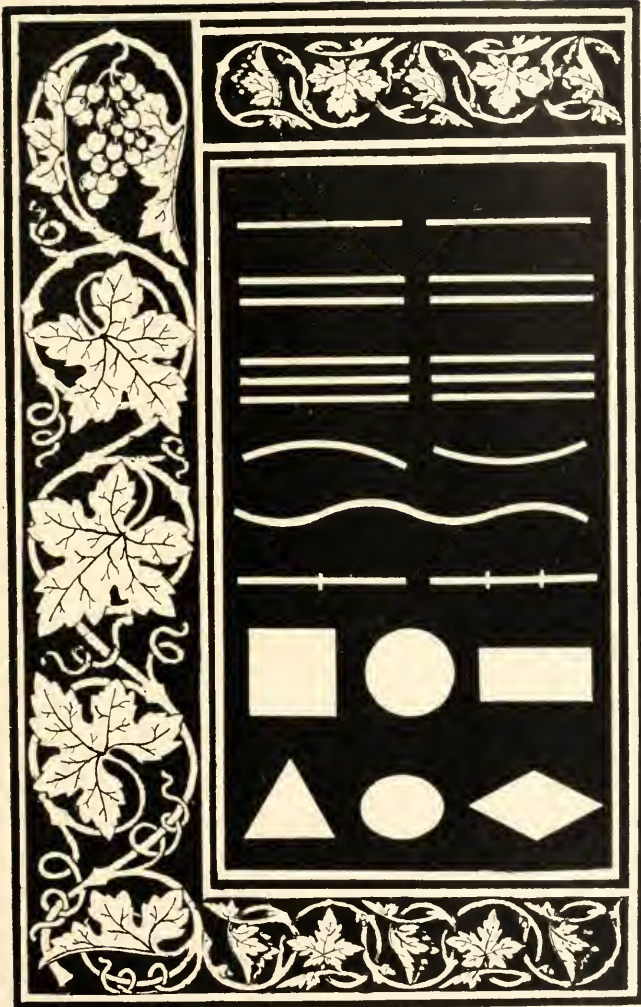
p p p p p

ē ē ē ē ē

ā ā ā ā ā

ō ō ō ō ō







A Far-mur Boi.

A lit-l far-mur boi I am,  
tũ lā-bur hard I fīnd I can,  
az much az if I wur a man.

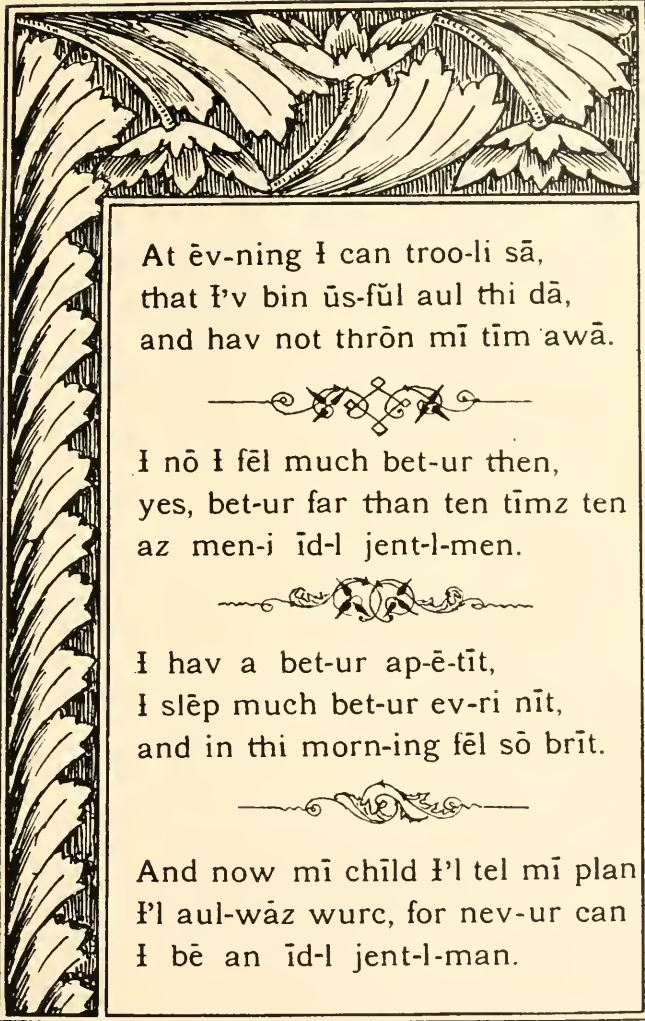


Mī wurc tũ mē iz fun and plā,  
o! I'm so hap-i ev-ri dā,  
hwen tũ mī wurc I'm on mī wā.



Az tũ mī wurc I gō a-long,  
I doo not stop tũ doo wun rong,  
but bōld-li sing mī morn-ing song.





At êv-ning I can troo-li sâ,  
that I'v bin ūs-fŭl aul thi dâ,  
and hav not thrôn mī tīm awā.



I nō I fêl much bet-ur then,  
yes, bet-ur far than ten tīmz ten  
az men-i id-l jent-l-men.



I hav a bet-ur ap-ē-tīt,  
I slêp much bet-ur ev-ri nīt,  
and in thi morn-ing fêl sō brīt.



And now mī child I'l tel mī plan  
I'l aul-wāz wurc, for nev-ur can  
I bē an id-l jent-l-man.



From  
Benjamin;  
Greeting.



Is it possible to make the acquirement of reading easy and pleasant?

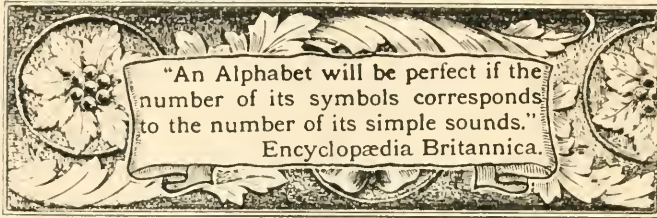
It is not, if the child *begins* its instruction with our lawless and perplexing orthography.

Is it possible to make instruction in reading so thorough and efficient, that it shall, while being easy and pleasant, include drill in correct pronunciation, clear enunciation, and proper modulation, resulting in that much-to-be-desired acquirement, distinct and pleasant speech?

It is not possible, so long as the present alphabet and existing spelling are employed, because the forty sounds of English speech cannot be represented by the twenty-six letters of the Roman alphabet, which have 642 different significations; as, for example, using *a* for different sounds, in *fade, fall, fat, father, any, want, Isaac*; while the forty sounds of the language are represented in not less than 615 different ways; as, for example, the sound of *o*, in *so, no*, etc., differently in *boat, doe, know, sword, towards, shew, beau, though, owe, hauteur, Bordeaux, oglio, yolk, depot, brooch, sewed, bone, Pharaoh, Soane, Knowles, Cockburn*, etc.

To help the child, or the foreign-born student, to master this confusion, lexicographers considerably offer their help. Note how! Finding that the letters, especially the vowels, have varied powers, they attempt to give reliability to the letters of the alphabet by the use of diacritic marks, so that a letter marked in a given way stands for a definite sound, just as a figure represents one and always the same power.

Five dictionary-makers take the following way to overcome the perplexities of English spelling, as far as the vowels are concerned:



ā a â ą ă a ǎ ǎ á à á ä å ä ä ä ä ä  
 ē ē ē ē ee e ě e ey ê ew ě ě ě ě e é ê  
 î î î î î î î î  
 ô o ô o o o o o o o o i oi oy ow oï oÿ oü oÿ o  
 û û û û û û û û û û ù  
 ȳ ȳ ȳ ȳ

Seeing there are but twelve simple vowels and four diphthongs in English speech, the learner may well be appalled at the task of mastering so complex a scheme as here presented, and assumed to be necessary to interpret the anomalies of our orthography. It clearly points to the remedy; *a full and efficient Alphabet*; a letter or a diagraph for each sound of the language, with an unvarying power. This is the plain and simple remedy for the confusion of the existing spelling. Without using any letters beyond those furnished by the Roman alphabet; by giving the vowel signs *a, e, i, o, u*, their most frequent powers, and by employing six diacritic marks to indicate their longer sounds, the difficulty, with respect to the vowels, is met. The only exception is in the employment of *u*, where a distinction must be made between the *u*, in *but*; the *u*, in *put*; and that in *tune*. The open vowel in *alms, father*, etc., is indicated, as in German, by *aa*; while that in *faun, talk*, etc., is uniformly represented by *au*. The diphthongal glides, *i, oi, ow*, as heard in *time, toil, town*, present no difficulty when represented as here indicated.

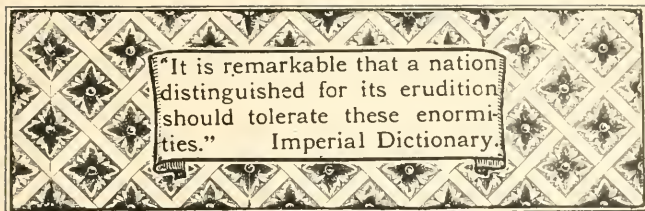
The following is an orderly arrangement of the vowels, or unobstructed Vocals of the English language:

LONG VOWELS.

ē	ā	aa	att	ō	oo
as in meet,	mate,	alms,	fall,	fold,	fool.

SHORT VOWELS.

i	e	a	o	u	ū
as in pit,	pet,	pat,	pot,	but,	put.



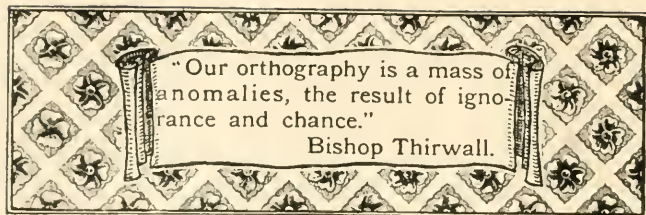
### DIPHTHONGAL GLIDES.

ī	oi	ow	ū
as in fine,	foil,	found,	feud.

Here are six diacritic markings and five diagraphs, as against 86 in the above suggestions, and they are all that are necessary to provide for a truthful representation of English vowels. Two diagraphs, as will be seen, must be used to complete the representation of the long vowels: *aa* for the vowel in, *alms*, *father*, etc., and *au*, to indicate the vowel in *all*, *talk*, etc. The former should never be called *double-a*, or the latter, *a-you*, but each diagraph must be pronounced as a simple vowel-sound, as heard in the words above given.

The two coalescents, *w*, *y*, are Explosive Vocals. These sounds are usually defined as "sometimes vowels and sometimes consonants," when in fact they are neither. They are unlike vowels, in that they are not wholly unobstructed sounds, and they cannot be prolonged, or sung, but are exploded like consonants; and they are unlike consonants in that they never occur in English, as final sounds in syllables or words. If the reader, instead of naming them *double-you* and *weye*, will pronounce their true powers, (roughly indicated by *wuh*, *yuh*.) each one, several times, he will have a correct appreciation of their relative values, namely that *w*, is an explosive vocal, pronounced with the organs in the *oo* position, and that *y* is a like explosive vocal, pronounced with the organs in the *e* position.

One aspirate, indicated by *h*, completes the scale of Unobstructed English sounds. In use the aspirate is an unobstructed, audible breathing, used before simple vowels, diphthongs, and coalescents, (in Welsh, preceding *l*, in Spanish and Arabic, preceding *r*.) and necessarily varies in sound as it is modified by the position of the organs and the quality of the vocal it *precedes*. The reader will readily understand the varied quality of sound represented by this one letter, if he will deliberately pro-



nounce the words *heel*, and *hall*, afterwards *haw*, then *hoo*, (who), then *wheel* (really *hweel*) and finally *hue*, and he will perceive that *h*, though used to indicate all these very unlike sounds, uniformly represents an audible breathing through the position of the organs necessary to produce any unobstructed, or only partially obstructed vocal sound, as *w*, *y*, *l*, or trilled *r*. The aspirate, (*h*) slightly vocalized, becomes a Sigh; fully vocalized it is a Groan, and in a higher pitch of tone it becomes a Scream or a Shriek. The aspirate (*h*) slightly vocalized, in the *m* or *n* position, becomes a Moan, through a vowel position, such as *a*, (fate) or *o*, (owe) it becomes a *Wail*.

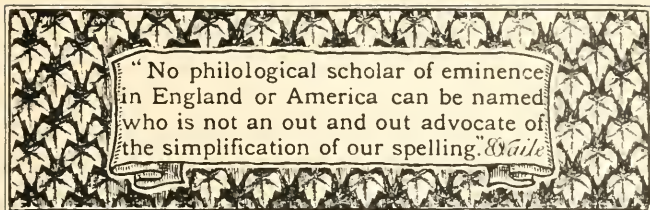
#### CONSONANTS.

While the Vowels are *unobstructed* sounds, the distinctive quality being due to the more or less *open* position of the vocal organs, the Consonants of the language are produced by an explosive breathing through a more or less *obstructed* passage, due mainly to the position of the tongue. The sounds thus produced may be defined as Noises, consisting of hisses, buzzes, puffs, sniffs, trills, and lingual, dental, and guttural explosions, either as audible *breath*, (i. e. whispered) or *voiced*, that is, with a vibration of the vocal chords. These are thoroughly unmusical sounds when uttered as elements, but when preceded or followed by unobstructed and comparatively musical *vowels*, they make up our wondrously complex, sonorous, and expressive language.

The Consonants of English speech are naturally arranged and classified as follows :

#### EXPLODENTS.

p as in pip	ch as in church
b " " bib	j " " judge
t " " tight	c " " cake
d " " died	g " " gag



CONTINUANTS.

f as in fife	s “ “ sops
v “ “ valve	z “ “ zones
th “ “ thigh	sh “ “ sure
th “ “ thy	zh “ “ vision

LIQUIDS.

l as in lull	r as in roar
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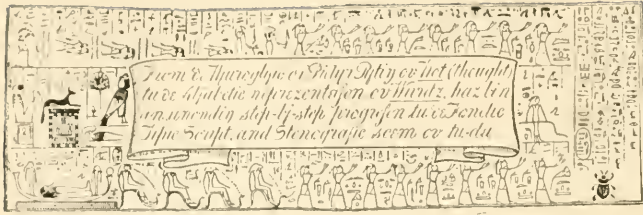
NASALS.

m, as in name	n, as in nine	ng, as in sing
---------------	---------------	----------------

For convenience of *naming* these elements, a vowel-sound is usually employed, preceding or following the consonantal element, as *pe, be, ef, ve, ess, ze, jay, kay*, etc., but as the vowel is no part of the consonant, that alone should reach the child's ear and be associated with the sign used for its representation. Good reading and speaking are not to be attained without the distinct and precise utterance of these explosive elements, first by the teacher, then by the pupil.

As there are no separate letters in the present alphabet to represent *ch*, as in *cheer*; *th*, as in *thigh*; *th*, as in *thy*; *sh*, as in *sure*; or *zh*, as in *vision*, or the final *ng*, as in *sing*, the customary digraphs may still be employed. The typic inconsistency of representing elementary sounds by double letters must be explained to the child by saying that there are, at present, no single letters to represent them (!).

Doubtless a more philosophic representation of the language would be obtained by providing a separate letter for each elementary sound; but numberless experiments during the past century have shown that the seventeen typic additions that would have to be made to the alphabet, would introduce hybrid and ugly forms, so that the eye, accustomed to the symmetrical and beautiful forms of the existing alphabet, would not accept them. A still greater barrier to an extended alphabet would be



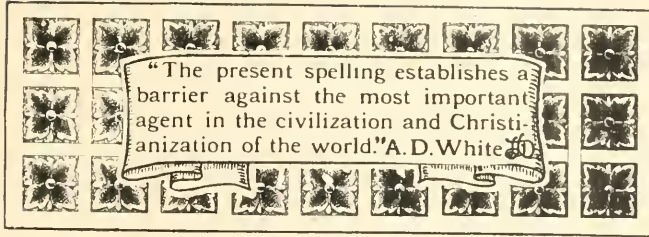
the fact that printing-offices have only the Roman letters, and would not, while there is no demand, be at the trouble and expense of obtaining new and untried forms.

### SOUNDS AND THEIR NAMES.

It is of prime importance, that the teacher should be master of the sounds for which the letters stand. Usually the child is not taught the *sounds* the letters stand for, but is mystified by being told their historic *names*, which, in many cases, have no relation whatever to their actual values, as heard in words. What, for example, has the sound of the word *double-owe* to do with the short vowel sound heard in *put*, *foot*, etc., or *double-yew* with the initial explodent-vocal in *wē*, *way*, etc., or what has *wey* to do with the final sound in *beauty*, *pity*, etc., or what could be further from suggesting the final lingual-dental explosive noise heard in *outh*, *myth*, etc., than by calling it *tee-aitch*? Many teachers fail to see, till special attention is called to the subject, that it is utterly absurd to expect a child to *say WE*, when the teacher says, "what does *double-you-e* spell?" Or for the child to *say GOOD*, after the teacher has said "gee-double-owe dee." A little reflection will convince the instructor that the customary naming of letters is nothing short of mystification, tending to distract the child's ear from the true sounds of letters, and its eye from their association with the sounds they are used to represent.

Spelling, phonetically considered, is but separating the elementary sounds, and, as it were, stretching out a word, just as a piece of rubber may be stretched, which, when released from the pull, resumes its natural length. Phonetic spelling should be regularly insisted on, as by this exercise alone can the teacher be assured that the pupil knows the correct sounds contained in a word.

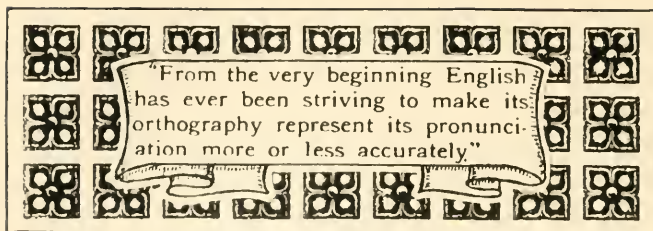




### DIPHTHONGAL GLIDES.

As set down in most phonetic works and modern dictionaries, *i*, in *time*, *eye*, is said to be a compound of *ah-e*; *ow*, as in *now*, *our*, is defined as a compound of *ah-oo*; while *u*, is said to be a compound of *e-oo* or *y-oo*. These sounds are vocal *glides*, whose initial and final elements are only approximately indicated by the above letters. *I*, and *u*, are, as yet, variously pronounced by the English-speaking race. The late Sir Isaac Pitman insisted on using *e-i*, for long *i*: thus he wrote *Eizac*, which probably indicates the customary English usage, but Americans, very generally would prefer *a-i* to indicate the glide of vocal position in the utterance of this diphthong. But experience has shown that typic and vocal difficulties are avoided by representing each of these diphthongs, at least for the present generation, by a single letter. *Ow*, as in *our*, *town*, is also variously pronounced; its initial element being, approximately, *ah-oo*, or *aw-oo*. It is therefore advisable to allow the digraph *ow*, its most customary representation, to stand for this glide.

Letters indicate definite sounds in quality, not quantity. We avail ourselves of this distinction to interest the child in pronouncing the elementary sounds with varying and increasing degrees of intensity, as shown on page 76. This exercise should embrace all the sounds of the language, till they can be given with clearness and precision. The teacher must be careful not to permit a preceding aspirate (*h*) to be heard before the *vowels*, instead of a clear and forcible enunciation of the pure voiced sounds. An excellent exercise in modulation is to pronounce the long vowels and diphthongs with varying degrees of intensity, first with a falling, then with a rising inflection, or better still with a circumflex. Vocal exercises of this kind will alone prevent the habitual monotony of tone so often, and so unpleasantly heard in American speech.



Among the new and important features of this presentation of a Scientific Alphabet, are the following :

It teaches the child the elementary Sounds of speech by an Alphabet in which there is no varying of the powers of letters, nor contradiction in their use, so that Reading and Spelling are made easy and pleasant of acquirement.

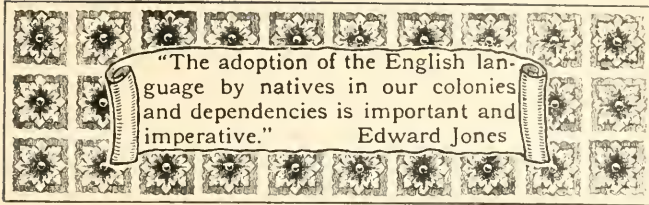
It wholly avoids the difficulties, time-wasting perplexities, and, what Lord Lytton calls, the "lying" of our lawless spelling ; and the teacher has the satisfaction of knowing that the child, when, from the first, it is taught the Truth, that is, an unvarying representation of the sounds of language, it will instinctively and easily interpret it on all occasions.

It gives no Pictures of Objects in this Child's First Reader, where the attention of the learner is now to be centered on a new kind of picture—distinct and important little pictures of *Sounds*, which when placed together, make Words, that are the Names of real objects, having nothing to do with the Pictorial representation of things.

It presents but a single page at each opening of the book for the eye and mind of the child. Interest and concentration are thus secured on the lesson for the day ; to this end each page of the book is made as distinct, attractive, and impressive as possible.

It affords the shortest and easiest way of learning to read, so that when the child can read English, thus presented, with some degree of ease, it is able, with a little guessing, to read a page of ordinary spelling ; it is best therefore, to *begin* with the Phonetic method.

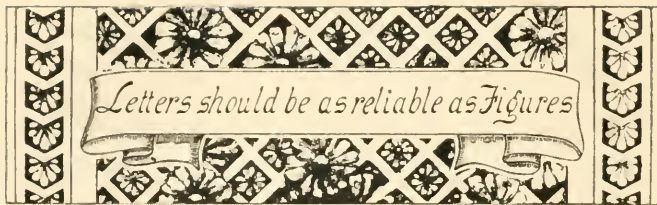
Rightly understood, the teaching of reading means something more than imparting a knowledge of letters and their powers. It should include drill in correct enunciation, and proper modulation of the voice. A suggestive hint in this direction is given on page 75.



The left hand page of each opening of the book is devoted to Numbers, and the Figures by which they are represented. The *pages*, as numbered, aided by the teacher's upturned fingers, may be used to teach Numeration and simple problems in all four of the rules of arithmetic, all of which should precede the memorizing of Tables of numbers.

When a child is old enough to learn to read, and to observe the forms of letters, it is time for it to begin to draw, that is, to trace outlines of letters, numerals, and such simple, geometrical forms as abound in this book. Page 77 is to be looked at, and explained, and then drawn. A child is benefited by having its mind, eye, and hand exercised in the endeavor to realize the undeviating truth of a right line, of parallel lines, of the arc of a circle; correctly to divide a given line into two or more parts, to draw a right angle, and to name and trace the outlines of such simple, geometrical figures as are here presented. These exercises should be continued and drawn in varied lengths and sizes till they can be executed with some degree of accuracy. Then, but not before, should the child be encouraged to draw the outlines of objects. This will be the only drawing-book required to develop an observing eye and an expert, possibly an artistic, hand.

The advance towards a satisfactory representation of English here presented, is the result of sixty-six years of continuous thought, teaching, and experiment,—experiments critically conducted, on a large scale, and embracing all ranks of English and American society. The special claim for this representation is, that while it is sufficiently scientific to satisfy the phonetician, it is free from the charge of novelty, and so little does it ignore the eye-trained habit of the reader of English as now presented, that it is more likely to be generally welcomed than any of the schemes of reform heretofore offered;—schemes that, as a rule, but mirror the idiosyncrasies of the authors.



A scientific alphabet, "a sign for a sound," was earnestly contended for by Sir Isaac Pitman, and Dr. Alexander J. Ellis, as the basis of their scheme. Experience has shown that this is too radical a change to be accepted by the present generation.

Schemes of "Amended Spelling," proposed by the English "Spelling Reform Association," and the "American Philological Association," have done good service in calling attention to the unphonetic character of modern spelling, these associations have advised specific changes in a phonetic direction, such as dropping useless letters, writing *hav* for *have*, *wisht* for *wished*, *thru* for *through*, etc.; but the present orthography cannot be reformed on these lines. The only possible remedy is to supply an efficient, working Alphabet. To continue to spell *by*, *yet*, *pity*, instead of *bī*, *yēt*, *pīti*, using *y* for three unlike sounds, would be a concession to present custom that would be a puzzle and an inconsistency to every child of the future, who might, with good reason, resent it as confusing and unnecessary.

A scheme such as Alexander M. Bell's "Visible Speech,"—phonetically the most accurate and philosophic ever devised, and deemed of sufficient importance to be used as a key to sounds in the Standard Dictionary—is so unsatisfactory to the eye, trained to the classic simplicity of Roman forms, that of all improved methods, it is probably the least likely ever to be generally accepted.

ILLUSTRATION.

ᵛᵏᵗᵛᵛ ᵗᵛᵛ ᵛ[ʏ ᵗᵛᵛ(ᵗᵛ)ᵛᵛ

SOUNDS AND THEIR RELATIONS

Any scheme that introduces even a few new letters of uncouth shape, whose place can be supplied more satisfactorily by forms at

present in use,—by a few vowels diacritically marked, and by the use of digraphs such as *ch*, *sh*, *th*, etc., to which are attached uniform sounds—, will never be likely to be generally accepted.

A scheme like that presented in these pages, to which the fewest objections can be urged on the score of change, but which successfully bridges the difficulty of our present unsatisfactory, time-wasting orthography, will prove a national blessing in the degree in which it is adopted.

#### EXPLANATORY NOTE.

In this First Reader the child is taught that each separate sound of its talk is represented by a Letter, and it will naturally suppose, by only one. In the last two pages the new fact is brought to the child's attention, that, for certain reasons, afterwards to be explained, each sound is also pictured by a larger sign, generally of a somewhat different and more stately shape, and that such letters are called CAPITALS. These letters will be introduced in the Second Reader and their uses shown.

Attached to the figures employed for paging this book, are certain designs, intended merely to give an idea of importance to the signs employed for Numbers, for it will probably seem to the child quite wonderful that the simple little picture, 1000, for example, stands for the idea of a thousand things! The following numbered illustrations may need explanation.

- |                          |                              |
|--------------------------|------------------------------|
| 2. Cipher B. P.          | 42. Saracenic design.        |
| 8. Roman Acanthus leaf.  | 50. Succory leaf and flower. |
| 10. Chinese plant.       | 60. Wild Parsley leaf.       |
| 12. Conventional design. | 62. Wild Parsnip leaf.       |
| 14. Narcissus flower.    | 64. Cleopatra's signature.   |
| 18. Japan Fern leaves.   | 66. Cuneiform writing.       |
| 20. Celery leaf.         | 68. Chinese writing.         |
| 22. Wild Parsnip flower. | 70. Persian design.          |
| 38. Rosette; Wild weed.  | 72. Acanthus design.         |





M. O. BAKER  
LAWYER  
DALLAS, TEXAS

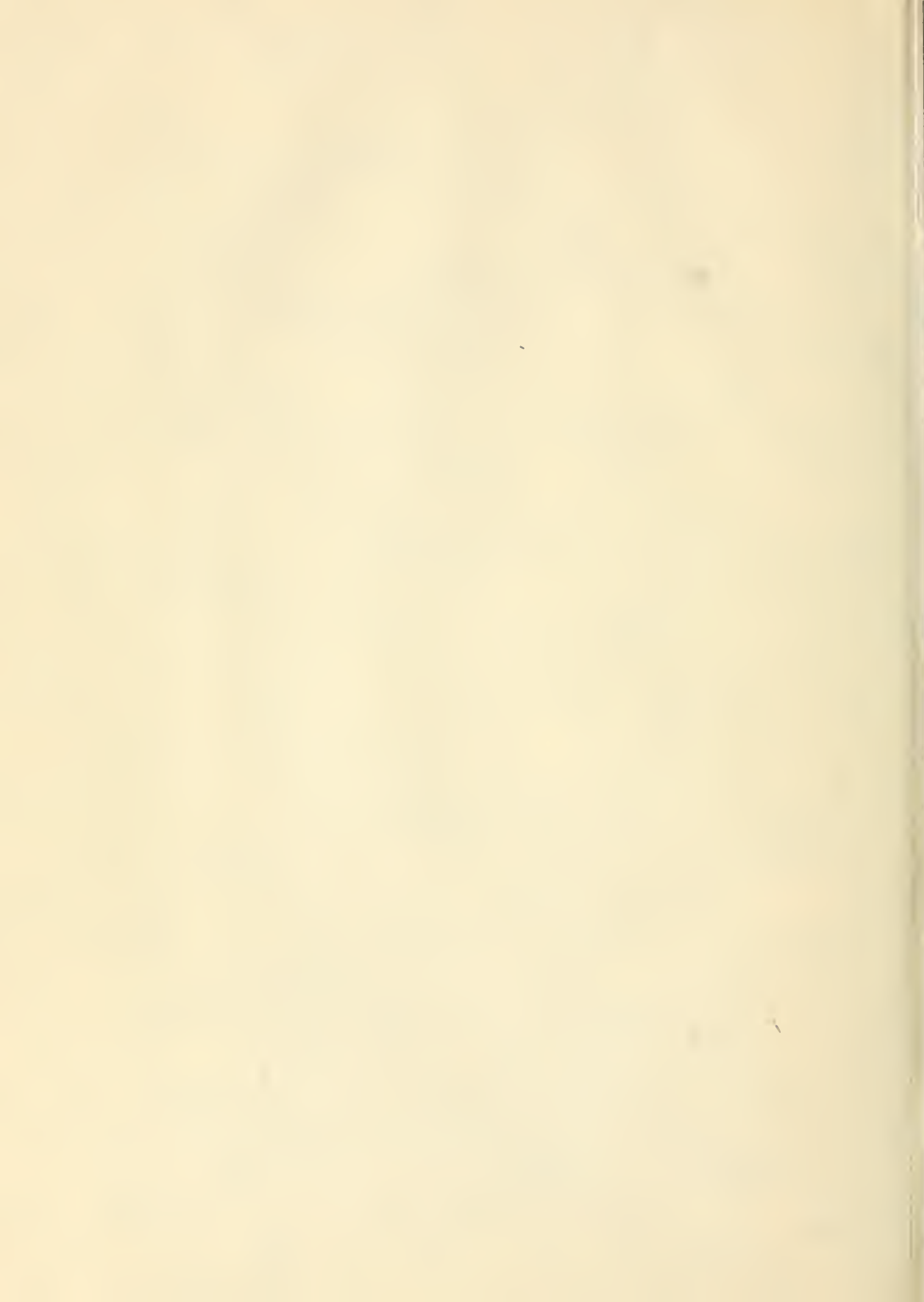
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