JESUS CHRIST
OF LATTER-DAY SAINTS

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THE

PHONOGRAPHIC READER:

A COMPLETE COURSE OF

INDUCTIVE READING LESSONS

IN

PHONOGRAPHY.

BY

S. P. ANDREWS

AND

AUGUSTUS F. BOYLE.

TENTH EDITION.

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THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

Entered according to Act of Congress, in the year 1848,
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G. A. Kenyon.
Hartford Conn

PREFACE

TO THE SECOND EDITION.

The rapid sale of the first edition of the Phonographic Reader has induced the Authors to send out a second edition, which, being stereotyped from wood-cuts, is superior in mechanical execution to any Phonographic work now before the public.

The plan of the work remains unchanged,—the inductive system being strictly adhered to;—but it has been thought advisable to shorten most of the sections containing only words, and add more connected reading-matter. The size of the characters has also been increased, which affords greater facility to beginners; and the work itself augmented from thirty-six to sixty pages. In a few cases the best forms for words have not been used, an inferior form being taken to illustrate a principle. The better forms will suggest themselves as the student progresses.

The authors wish it to be distinctly understood, that this work, although inductive, is intended for persons from nine or ten years of age and upwards, who are able to read fluently

the old printed and script characters. It should be used in connection with the "Complete Phonographic Class-Book," the two together forming a complete guide to the easy acquisition of the art of reading and writing Phonography.

Teachers of Phonography should furnish themselves with a series of charts, four in number, published and sold by the authors of this book, and arranged so as to correspond with the Class-Book and Reader.

SUN BUILDINGS,
Corner of Fulton and Nassau Sts., New York.

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INTRODUCTION.

WHETHER it is that persons are disinclined to gratify the vanity of authors, or that they deem themselves competent to form a true estimate of a work, without such aid as is usually contained in introductory remarks, we will not now pretend to determine; but that prefaces and introductions are seldom read, and that by neglecting to read them,—*attentively*, too,—the progress of the student is often seriously impeded, is a fact too notorious to require repetition. In this case, more than in most others, such an omission might lead to erroneous impressions.

We flatter ourselves, however, that, from the fact that our Introduction is nearly the only part of the book intelligible to the uninitiated, it will receive more attention than many superior productions.

As Phonography is a new art, based upon a new science, (Phonetics,) or, if not a *new* science, one, at least, which has been but lately applied to practical purposes; as it is rapidly gaining ground in public estimation, firmly maintaining every inch of ground it has gained, and bidding fair to obtain a permanent footing in all the public schools of the United States, as a regular branch of education, the student will be pleased, at this early period of the reform, to get all the light he can on the subject; and those who intend to instruct others, will not, we are sure, be displeased with the suggestions headed 'Hints to Teachers,' page 17.

To the ART OF WRITING, more than to any other art, or than to all others, does the race of man owe its present

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advancement. Every effort made by the philanthropic, the enlightened, and the inspired, to lead man onwards towards that state of perfection which is to be his final destiny on earth, without the aid of the simple but mighty instrumentality of the pen, would be comparatively valueless.

Will you not, reader, whoever you may be, do all in your power to render the acquisition and application of this noble art of writing, a matter of ease, and pleasure, and unerring certainty, rather than one of difficulty, tediousness, and useless waste of time? 'Certainly,' you answer, 'if it can be done.' Phonographers say it can be done, and that *right easily*, too; and we think you will coincide with us, after having read the Introduction to this little work and to the Complete Phonographic Class-Book. Nay, more; we are certain that, delighted with the truthful principles upon which Phonography is based, you will not content yourself with admiring the theory, but will devote one hour, every day, for ten days, to the practice of the art, which will enable you to read and write with tolerable facility, so that a letter, sent by you to a Phonographer, in any part of the globe, could be read by him with as much ease as you now read the common method of writing.*

Has it not often been your lot to hear two persons arguing, when it was evident to you, the impartial listener, that neither party understood precisely what position the other wished to establish; and that the longer they continued their dispute, the less satisfactory was likely to be its termination? Such discussions, unfortunately not of very rare occurrence, are often held on Phonography, between its advocates and its opponents.

* In many cases this has been done by persons the *day after* they commenced the study of Phonography!! Three months' moderate practice will enable any person to write *much more rapidly* than in the long hand. From six to twelve months' practice is necessary to make an accomplished verbatim reporter.

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A short time since, a gentleman, whose peculiar occupation debarred him from paying much attention to literary pursuits, was seated at table beside another, whose services in the writing and printing reformation are as valuable as they are highly appreciated. The conversation happening to turn on Phonography, as one of the great movements of the age, the two gentlemen, to whom we have referred, argued, for more than an hour, with more warmth than judgment; the one contending that it was impracticable, and even undesirable, to introduce it into general use; the other, that it was not only practicable, but just the thing wanted, and, indeed, quite indispensable to the progress of the arts and sciences. These gentlemen had started from no given point, nor kept near one in the course of their argument, if such it can be called; and it appeared probable that they would *never* either understand or convince each other, when an opportune remark from a young lady opposite at once put an end to the war of words. 'La,' said she, 'how I should like to go into a room and hear them all talking Phonography.' 'Madam,' said the Phonographer, smiling, 'we do not mean to change spoken language.' 'Not change spoken language!' interrupted his opponent. 'We do not intend, my good friends,' replied the Phonographer, 'to change directly the pronunciation of a single word, although, doubtless, the ultimate tendency of a purely phonetic system of representing language will be to bring about a desirable uniformity of pronunciation; but that change is altogether immaterial to the success of the writing and printing reformation, which must necessarily precede any successful attempt to settle English pronunciation at all.' 'What *do* you intend to change, then?' inquired the other. 'Simply the method of representing to the eye spoken language, however it may be pronounced.' The Phonographer explained to them the principles upon which the art is based; and going into a few details, illustrating his

remarks by familiar examples, he so charmed his hearers with the simplicity, beauty, and brevity of Phonography, the universality of its bearings upon, and its positive connection with, the other great reforms of the age, that, at their earliest opportunity, they both began to study it, and are now to be found among its most enthusiastic admirers.

It is well, reader, that you and we should understand each other, or rather that you should fully comprehend what the reformers of our written and printed language intend to accomplish, and how they intend to accomplish it.

PRINTED LANGUAGE.

There are in the English language thirty-seven simple sounds and five compound sounds, *ch, dj, i, oi, ou,*—the constituent elements of each of which are so closely combined, as to make it more convenient, for all practical purposes, to consider them simple,—making, in all, forty-two.

We propose, then, to adopt forty-two letters or primitive signs to represent these sounds, assigning to each letter but one sound, which shall never be represented by any other sign.* By such a change in our printed alphabet, the forty-two sounds in our language once learned, and the forty-two signs representing them, (the work of a few weeks,) the child or foreigner can at once read and spell correctly any word in the English language. And, what is equally important, those who have learned to read Heterotypy, or the old method of

*Note to the Tenth Edition.—Every person already interested in a truthful method of spelling, or wishing to investigate the subject, should at once subscribe for "The Anglo Saxon," a Phonotypic newspaper, printed and published by the authors of this work. Price two dollars per annum, and so to accommodate mere inquirers—at the same rate for a half, a quarter, or an eighth of a year. This novel publication is now thoroughly established, with an extensive circulation. Address Andrews & Boyle, New-York.

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printing, can in ten minutes, *without the aid of a teacher,* learn to read Phonotypy fluently; *their* interest, as well as that of the rising generation, having been consulted in the selection of characters. In fact, we have retained nearly the whole of the letters of the old alphabet, to which we have added others to express sounds that occur in our language, but which, in the old alphabet, have no representatives; e. g., the first sound in the word *all;* the first sound in the word *oose,* &c. This is what is termed Phonotypy, or printing by sound.*

We have not room here to dwell on the difficulties against which the child has to contend, while learning to read, upon

* As some grown-up persons are greatly afraid that we are going to flood the country with books and newspapers which they are unable to read, we insert in this note the Lord's Prayer in Phonotypy, to show them that their fears are groundless. There is not so much difference between the appearance of this and the printing in common use, as between this latter and that used in the fifteenth and sixteenth centuries; and yet the works of the celebrated men who flourished in those ages have come down to us, and none of the ideas contained in them have been lost on account of the language they are clothed in. There is no reason, when Phonotypy comes into general use, why a single book printed in Heterotypy should be destroyed, as some persons fear, or pretend to fear.

Our Father which art in Heaven, hallowed be thy name. Thy kingdom come. Thy will be done in earth as it is in Heaven. Give us this day our daily bread, and forgive us our debts as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever. Amen.

ðr Faður hwiç art in Hevn, haləd bi ðij nam. ðij cindum cum. ðij wil bi dun in urt, az it iz in Hevn. Giv us ðis ðe sr dəli bred, and fergiv us sr dets, qz wi fergiv sr deturz. And lid us not intu temtsʃun, but dilivur us from ivl. Fer ðin iz ði cindum, and ði pʒur, and ði gləri, fer evur. Emen.

Indeed, we are fully satisfied, that if the object were solely to teach children and foreigners to read the old style of printing, more than a year's painful labor would be spared them by teaching them Phonotypy first, and then leading them to a knowledge of the other, by means of the general resemblance of the two, in the same manner as we are now enabled to read Chaucer and other old English authors.

the old system, which, for the sake of distinction, we call Heterotypy. A few facts, upon which you may comment at leisure, will give you some idea of the obstacles to be surmounted.

To represent the forty-two sounds referred to in a preceding paragraph there are only twenty-six letters, and most of them have different values; e. g., the letter *a*, the first in the alphabet, has eight different sounds, as in the following words: *ma*ting, m*a*ny, p*a*ring, f*a*ther, f*a*t, f*a*ll, w*a*n, doll*a*r. The letter *o* has nine, as in the words w*o*man, w*o*men, n*o*r, h*o*p, w*o*rk, s*o*n, g*o*, d*o*, c*o*mpter. The combination *eo* has nine, as in p*eo*ple, l*eo*pard, dung*eo*n, y*eo*man, gall*eo*n, f*eo*d, McL*eo*d, aur*eo*la, th*eo*logy. In short, the present English letters and combinations of letters, used to represent simple sounds, have, collectively, no less than the enormous number of *five hundred and fifty-three different values!* Nor is there even method in this madness. For, on the other hand, the simple sounds of our language may be represented in many different ways,—the sound of *e*, in the word *he*, for example, is represented in twenty-one different ways. The sound of *a*, in the word *mate*, in twenty different ways, &c. Thus, the few simple sounds of our language are represented by upwards of *three hundred and fifty different signs and combinations of signs*. A foreigner, who had never seen the word *scissors*, might write it in any one of *one million seven hundred and forty-five thousand two hundred and twenty-two* different modes, and in every case find authority, in other words of the language, to justify him for his use of each letter or combination!*

* There are certain recondite laws, (which would be unnecessary in a perfect system of printing,) that reduce the number down to thirty-four thousand five hundred and sixty. Some of these combinations are amazingly extravagant; e. g., *schiesourrhce*,—justified by *sch*ism, *sie*ve, *as*, hon*our*, m*y*rrh, sacri*fice*.

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So much has been said about such extravagant anomalies as *plough, tough, cough, hough, though, through*, &c., that many persons believe them, with perhaps a very few others, to include the whole of the orthographical absurdities of our language;—*put, but, love, rove, prove, her, here, there, of, off, been, seen*, &c., they are so accustomed to, that they forget the years of toil, passed in thumbing over their spelling-books to learn them.

There are, indeed, few who will not be startled at learning that THERE ARE NOT SIXTY WORDS IN THE ENGLISH LANGUAGE PRONOUNCED AS THEY ARE SPELLED! that is to say, the *alphabetical name* of each letter in the word furnishes no clue to its sound in a combination, or to the pronunciation of the words as a whole; so that the child or foreigner has to see and learn by a sheer effort of memory, and as a distinct lesson, every word and syllable in the language. Hence the consumption of four or five years' valuable time in learning to read, and hence it is that *nobody* ever learns to spell with uniform correctness. Yet these whimsical combinations of letters are denominated 'orthography, or the just method of spelling words.' Is not this *somewhat* like a caricature of printed language?

We cannot leave this subject without quoting an extract from the admirable little work called 'A Plea for Phonotypy and Phonography,' by Alexander John Ellis, A. B., Fellow of the Cambridge Philosophical Society, Honorary Member of the English Phonographic Society, author of The Alphabet of Nature, &c. To this talented and very learned gentleman, more than to any other, if we except Mr. Isaac Pitman, does the writing and printing reformation owe its very rapid success and favorable reception. He says:

Let us shortly sum up the consequences of heterotypy and phonotypy being general.

'At present, heterotypy being in general use;

'1. It takes years for a child to learn to read with tolerable accuracy.

'2. It takes many more years before he is able to spell.

'3. No one ever knows with certainty how to spell a word which he has only heard, and has not yet seen written.

'4. No one ever knows with certainty how to pronounce a word which he has only seen, and never heard.

'5. Very few can or do, at all times, spell every word with which they are familiar, both in speaking and writing, correctly.

'6. Foreigners are continually committing the most ludicrous mistakes of pronunciation, from being misled by the spelling.

'7. The irregularities of spelling are the great cause of the difficulty experienced in learning our language.

'8. Missionaries to foreign countries find the greatest difficulty in reducing to writing the dialects of the barbarous tribes which they are endeavoring to civilize; and travellers and geographers seem quite at a loss for a means of conveying the names of places which they have visited or described, the strange medleys of letters which they furnish being in general ludicrously unintelligible.

'If phonotypy be generally used,

'1. Children of six or eight years old will be able to learn to read in a week.

'2. Those who can now read heterotypy, will learn to read in ten minutes.

'3. No difficulty will be experienced in spelling any word which can be pronounced with accuracy.

'4. No doubt will be experienced as to the proper pronunciation of any word which meets the eye.

'5. Every one will be able to spell as correctly as he pronounces.

'6. Foreigners will never be led into any errors of pronunciation by the orthography of words.

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'7. Our language, which is about the simpiest, in its grammatical construction, of any in the world, will be rendered accessible to the whole of mankind, and will be much more extensively read and spoken.

'8. Missionaries will be able to reduce the language of any tribe to an alphabetical form, and to print it off with ease; no language need be unwritten, no difficulty experienced in giving the names of places, &c. All the immense variety of existing alphabets may be merged into one, and thus one great stumbling-block to the student of languages, (especially of Oriental languages,) immediately removed.

'9. Reading and writing will no longer be thought feats, their attainment being the end and aim which the parents of most poor children have in sending them to school; they will take their proper place as subsidiary arts, *without* which we can learn nothing, but which contain no learning in themselves;—they will be universally esteemed the *beginnings*, and not the *ends* of education.

'To conclude. Suppose we had not this "monkish orthography," but a better system, and some one were to propose the former, and show its beauties by the tables just given; would he not be scouted at for daring to propose what is so self-evidently absurd? And, are generations yet unborn to undergo the labor of wading through this mass of blunders, merely because we *now have* a bad system of spelling? Is this one argument, *It is so, and must therefore remain so*, to supersede all reason? Forbid it, common sense!'

WRITTEN LANGUAGE.

After having mastered most of the absurdities of English orthography, and acquired the art of writing, do you not find that there is still something wanting; that your hand, do what you will, cannot keep pace with your ideas, nor even with

the spoken language of a very slow speaker? Why is this? We answer:—

1. You very often make from five to twenty movements of the hand in writing a single word, to represent actually no sound at all; the characters you form being called *silent* or *mute*.

2. Two or three characters are often used to represent a single simple sound.

3. Every character in the English script alphabet is complex in its form;—we mean, that more than one motion of the hand is required to make each of them; e. g., *o, n, t, d, g, h, y, q, p, m,* &c.; so that, if but *one* of these is used to represent a sound, a great many more motions of the hand are made to form it than are philosophically necessary. Let us take the word *though* as an illustration. To represent this word, which contains but two simple sounds, six complex characters are used, *t h o u g h*, requiring, in all, twenty-three motions of the hand to make them. While people persist in countenancing such absurdities, not only disguising instead of representing sounds, but wasting five-sixths of their time, and two-thirds of their paper, and performing six times more physical labor than the circumstances of the case require, the drudgery of writing will be felt and bitterly complained of.

A few moments' reflection will suffice to convince any person, that characters adapted to a printing alphabet will not do for a script alphabet. Moveable types being used in printing, the letters stand on the page necessarily independent of each other; that is, there is a space between them;—they do not touch one another. The printing alphabet has, therefore, been constructed, first, with reference to the practicability of using it according to our present mode of printing; secondly, with reference to its similarity to that now in use, which will render the transition more easy, as any one who can read *heterotypy* will be also able to read *phonotypy*, and *vice versa*.

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In constructing a perfect system of *written* language, we should first ascertain what ought to be its essential characteristics, and then proceed to the formation of an alphabet with reference to the *whole* of these characteristics. You will, we are confident, agree with us, that the following are the essential qualities of a perfect system of written language;—that it should be,—

1. Easy of acquisition.
2. Easy of application.
3. Legible.
4. Capable of being written with as much rapidity as is possible without destroying its legibility.

Now as all these are desirable characteristics, no system not possessing them all, will ever be received by the people into general use. If Phonography is not found to possess all these requisites, let the fact be established, and Phonography be either rejected or amended. Its supporters say that it is true to all these conditions of science. It is so simple, that all classes of persons can easily acquire it; it is perfectly legible; and is capable of being written by a practised hand even much *faster* than persons generally speak in public.

In order to comply with these conditions, a perfect alphabet of written language must possess, among others, the following properties.

1. Every single simple sound must be represented by the simplest possible sign.
2. No sound must be represented by more than one sign.
3. No sign must represent more than one sound.
4. Sounds within a determined degree of likeness should be represented by signs within a determined degree of likeness, and sounds beyond a certain degree of similarity must be represented by signs beyond that similarity; so that if in writing a slight mistake is made, the misformed word will suggest the true one.

5. The consonant-sounds, being the significant meaning elements of speech, forming the frame of the words, should be represented by characters which can be easily joined together by the writer, without taking the pen from the paper before the form of the word is completed.

6. The vowel-sounds, being merely the euphonious* elements of speech, should be represented by characters placed near, but not joined to, the consonant-signs; so that when a word can be perfectly well recognized by its form, without the necessity of using the vowel-signs, these latter may be dispensed with, without destroying the legibility, impairing the beauty, or materially changing the appearance of the writing.

By examining the phonographic alphabet, you will perceive that it possesses the above characteristics. In Phonographic characters the word *though*, for example, which has been already mentioned, is written (ᵺ, thus saving ten-elevenths of the time and labor used in writing it the old way. Hence the astonishing rapidity with which Phonography may be written. Some Phonographers have written more than two hundred words in a minute; while public speakers do not generally exceed one hundred and twenty words in a minute.

There is a fact which, were it not well attested by all practical Phonographers, we could scarcely hope to be credited,

* It would be out of place for us to enter into any detailed explanations of what we mean by terming the consonant-sounds the essential significant, and the vowels the unmeaning euphonious, elements of speech, or to enlarge upon the immense importance, in a scientific point of view, of indicating this distinction by our method of writing these two sorts of sounds. This relates to the higher departments of philology, and must be referred to a distinct treatise. It must suffice here to assure those timid persons, who apprehend that our knowledge of the derivation of words will be impaired, that it is just in that field that phonography is destined to achieve its highest triumphs. *A new science yet lies beyond, on this subject, and remains to be developed hereafter, of which Phonography must be the medium.*

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which is, that the shorter and more contracted the writing, the more easily is it read by the person who has studied Phonography systematically, and rendered himself perfectly familiar with it. We cannot, therefore, leave the subject without strenuously urging on the reader the necessity of studying well the elements of Phonography. Do not use too many abbreviations at first, but aim rather at correctness than rapidity, which will come of itself. This book and the Class-Book contain all that is necessary to give you a thorough knowledge of the art, as used in correspondence, book-keeping, &c., and which can be written about three times as rapidly as the common long-hand. When you have well mastered it, a very short practice will suffice to make you familiar with the reporting style of Phonography. You must not imagine that a new set of *principles* are to be learned, in order to report. It is simply a more extensive *application* of the principles which are contained in the Class-Book, and illustrated in this Reader.

HINTS TO TEACHERS.

The French say, 'Avant d'apprendre, il faut apprendre à apprendre.' We agree with them, adding, 'Avant d'enseigner, il faut apprendre à enseigner.' As Phonography is a new art, and we have had more experience in teaching it than any other persons in the United States, we think that a few remarks on the method we pursue in instructing our classes will be received as kindly as they are intended.

We instruct classes under such circumstances that we cannot give rules applicable to each particular case. We have sometimes large popular classes of several hundred persons; occasionally, smaller classes of scientific men; at other times, we instruct a class composed exclusively of young persons under sixteen years of age, &c.; according to the time and money which the persons receiving instruction are willing to

devote to the study. We give six, eight, twelve, eighteen, and often twenty-four lessons. The lessons are given daily, semi-weekly, or weekly, in the morning, afternoon, or evening. We are necessarily guided by the above and many other considerations in conducting our classes, and so must every other teacher be.

There are, however, a few general principles, applicable to each case; and you will have no difficulty in teaching Phonography under *any* circumstances, that is, as much of the theory and practice as the nature of the case will admit of, if you read attentively the following paragraphs, in which we will point out, as well as we can on paper, the course we pursue with a class about to receive twenty-four lessons.

From fifty to five hundred—the more the better—are before us to receive the first lesson. They have already heard an introductory lecture, and have some idea of the objections which Phonographers make to stenography, and the superiority which is claimed for Phonography by the advocates of the phonetic principle. It is impossible for us to say on paper what introductory remarks would be *most appropriate* to each lesson; this depends upon the man, the occasion, the audience, the time to be spared, &c. We would, however, impress upon the minds of teachers, that until Phonography is *universally* acknowledged to be true,—the *only* true system of representing language to the eye,—until people feel themselves *compelled* to learn it, from the fact of its coming more and more into daily use, for business purposes, so that not to understand it would render them liable to be charged with ignorance, every practical lesson should be intermingled with occasional remarks, which will serve to keep constantly before the mind of the pupil the importance of the great phonetic principle,—the immense revolution its universal adoption will create in the republic of letters; its connection with the general advancement of science; the facility with which, by

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its aid, languages may be learned, &c. Appropriate remarks upon these subjects will of course suggest themselves to teachers. We will therefore confine ourselves to practical instruction.

FIRST LESSON.—We teach the pupils to enunciate distinctly after us, and in concert, the first fourteen consonant-*sounds*, (not the *names* of the *letters*, or *signs*,) pointing at the same time to the signs representing them.* These fourteen sounds are the labials and dentals. We then teach them to enunciate the first three vowel-sounds, and explain to them that the heavy dot, according to its position near a consonant-sign, represents some one of these three sounds;—that, as the local value of the vowel-sign begins where the consonant-sign commences, it is necessary to have a uniform method of making the consonant-signs,—that the horizontal consonant-signs are all made from left to right, and the others from above downwards,—that a vowel-sign placed above a horizontal consonant-sign is read first, under it, last,—that a vowel-sign placed on the left of any other consonant-sign is read first; on its right, last

We then analyze a few words composed of such sounds as we have taught them, and containing only one consonant-sound and one vowel-sound, after which, we write one on the black-board, showing them that the consonant-sign must be first written, and the vowel-sign afterwards placed near it. We also tell them that in reading, before they become familiar with Phonography, so as to be able to recognize a word by its *general appearance*, they must first ascertain what the consonant-sounds in the word are, and after them the vowel-sounds. After a little practice on the black-board, we give them the

* Teachers should have four large Charts, prepared by the authors of this work, for the purpose of illustrating to a large public class or a school the first principles of Phonotypy and Phonography; after which, the Class-Book and Reader, with a good black-board, will be sufficient. Price of the Charts, 50 cents each.

following words to write; *pea, pay, ape, fee, eve, me, may, aim, tea, eat, eight, the, they, see, say, ace, ease, air, knee, nay,* &c. Observe, that we do not give any word containing sounds which they have not yet learned, neither do we give any containing the sound represented by the *l*-sign, because this sign, when standing alone, is struck up, forming an exception to the general rule, of which it is better to say nothing until the class is somewhat advanced. The scholars then write the above word in their copy-books in the long-hand, and at home write them in Phonography, for the next lesson.

SECOND LESSON.—After rehearsing the sounds which they learned at the first lesson, we write on the black-board, in large and plain Phonographic characters, the words which were given them at the first lesson, so that those having mistakes may correct them. The black-board should be good, and the chalk better than is usually to be had,—a large piece, and so cut that a light or a heavy line can be made without any difficulty. We then give them the remainder of the consonant-sounds and signs, the first three stopped vowel-sounds and signs, and the aspirate represented by the small dot,—write a few words on the black-board, analyze a few, and give them, to prepare for their next lesson, the first five lines in the Reader. We also give them twelve or fifteen words to write, containing but one vowel and one consonant, and such sounds only as they have been taught.

THIRD LESSON.—We run over the sounds which they have learned; the scholars enunciating distinctly and in concert, while we point to them on the chart, and correct errors. We then write on the black-board the words given them at the preceding lesson, after which they proceed to read the lesson given them to prepare for reading. For the first five or six lessons we pursue the following course. *Teacher.* What is the consonant-sound in this word? Scholars enunciate the *sound* represented by the sign. *Teacher.* What place

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vowel-sign precedes it? *Scholars.* A first-place vowel-sign. *Teacher.* Full, or stopped? *Scholars.* Full. *Teacher.* What sound does it represent? The scholars enunciate together. *Teacher.* What is the word or combination represented by these two signs? *Scholars. Eat.* The reading-lesson completed, we give them the other seven simple vowel-sounds and signs, a few words containing them to write for the next lesson, and the remainder of the first section of the Reader.

FOURTH LESSON.—Review, as usual; write on the black-board the words given them at the preceding lesson, and recite reading-lesson in the manner pointed out in a preceding paragraph. We then tell the pupils that, where a word contains two or more consonant-signs, the whole should be made without taking off the pen, after which the frame thus formed should be vocalized. We also give them the rule for placing the first and third place vowel-signs, when coming between two consonant-signs in the same syllable. We teach them a few of the word-signs, and give them a few simple phrases to write for the next lesson, with the second and third sections of the Reader to prepare.

FIFTH LESSON.—We review the sounds, as usual, correct the phrases given to be written, and recite the lesson in the Reader. The second section is recited as follows by the class, in concert. *They first enunciate the consonants in the word separately, and then, glancing their eye at the vowel, enunciate the whole word distinctly.* We require them to do this, because, when writing, they must first think of the consonant-sounds in a word. We often, in the course of the lessons, ask them how many consonant-sounds there are in such a word, and as they enunciate them, require them to make the signs representing them on paper. The third section they read very slowly and in concert, after which we give them the compound vowel-signs for *i, oi,* and *ou,* and explain to them the use of the *circle.* We give them a few phrases to write

for the next lesson, with the fourth and fifth sections of the Reader to prepare.

SIXTH LESSON.—Review and recite as before. We then explain the up-stroke *r*, tell them that the *l* and *sh* signs may be made either up or down, and show them the second form of the aspirate, telling them under what circumstances it should be used. We give them the sixth and seventh sections of the Reader to prepare for the next lesson, with a few phrases to write.

SEVENTH LESSON.—After reviewing, &c., we give them the eighth and ninth sections; these contain no new principle; it gives the class a rest, therefore, before learning the next two series of compound vowels.

We think it unnecessary to continue the above detailed explanation, as it may be easily seen from what precedes how we continue through the course. At each lesson a few word-signs are given, phrases are written on the black-board for the scholars to read, and words are analyzed. The odd sections, commencing with the third, are also reviewed at each lesson, until the class becomes familiar with them. It will be perceived that each principle in the Class-Book is illustrated by two sections in the Reader, the first containing words, the second, reading matter; the two constituting a lesson. After the class has read through the thirteen sections, a very short note or letter should be given them at each lesson, which should be corrected by the teacher on the black-board at the next lesson, he being careful to use only such abbreviations in his corrections as he has taught the class. After the illustration of the halving principle, the reading-lessons are promiscuous, and the scholars should be requested to read over the Class-Book carefully, from No. 144 to the end.

We have uniformly found that by going on, very slowly at first, according to the method we have pointed out, the class becomes much more interested in the study; but when

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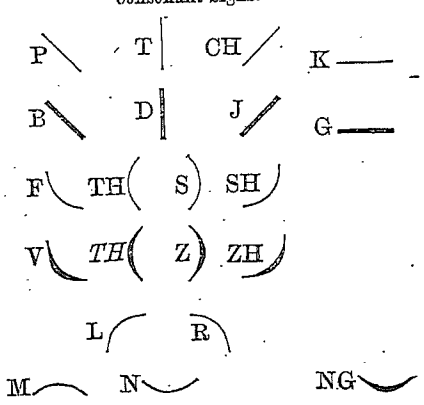
we get past the halving principle we give much longer lessons. Twenty-four lessons, of one hour each, will take a class through the Reader, so that any member who has paid attention to the instructions of the teacher will thoroughly understand the principle and practice of Phonography. Where grown-up persons can only take twelve lessons, teachers should take them no farther than the halving principle, referring them to the Class-Book for the remainder; and if only six lessons can be given or taken, except in extraordinary cases of diligence on the part of the student, the first thirteen sections only should be taught. *Every scholar ought to be furnished with a Class-Book and Reader.*

Among grown persons, we have invariably remarked that ladies make the most proficiency, as they have more time to devote to study than gentlemen; it will therefore be much to the interest of the cause and to the credit of the teacher to secure as many ladies as possible in his classes. We have generally adopted the plan of giving free tickets to female teachers, whose inadequate salaries often preclude them from studying those arts and sciences which they have both the taste and the aptitude to acquire.

Teachers in public schools, who desire to instruct their pupils in Phonography, would do much better to go half through the Reader, and review once or twice before going any farther. Three months spent by scholars over ten years of age in studying the Class-Book and Reader, enables them to read Phonography as readily as common print, and to write it with great facility.

THE ALPHABET.

Consonant-Signs.



Simple Vowel-Signs.

First Group.			*Second Group.*	
E •	Ĭ ·	AU =		Ŏ –
A •	Ĕ ·	UH =	OI	Ŭ –
AH •	Ă ·	OO =		ŎŎ –
As in *feel*,	*fit*,	*fall*,		*fop*,
" *fate*,	*fed*,	*fur*,	vote,	*fuss*,
" *far*,	*fat*,	*fool*,		*full*.*

Diphthong-Signs.

I ∨ as in *pine*. OI ∧ as in *boy*.

OW ∧ as in *bow*.

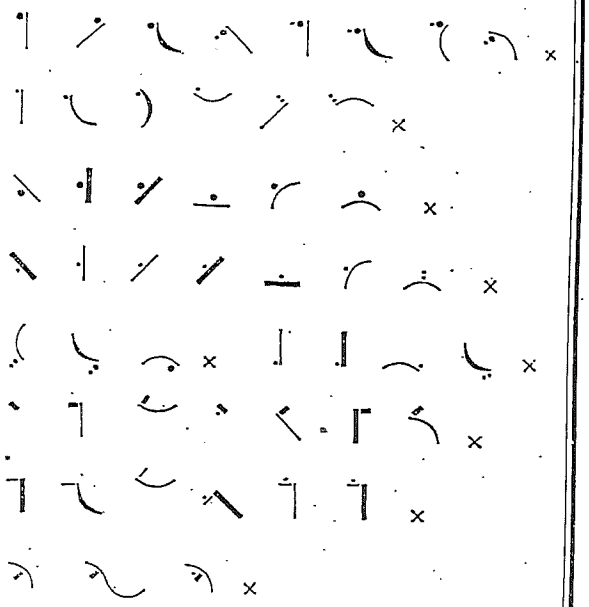
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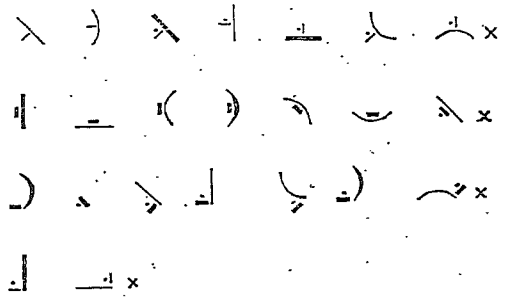
PHONOGRAPHIC READER.

SECTION 1.

See 'Complete Phonographic Class-Book,' Nos. 18 to 29, 34 to 41, and No. 52.

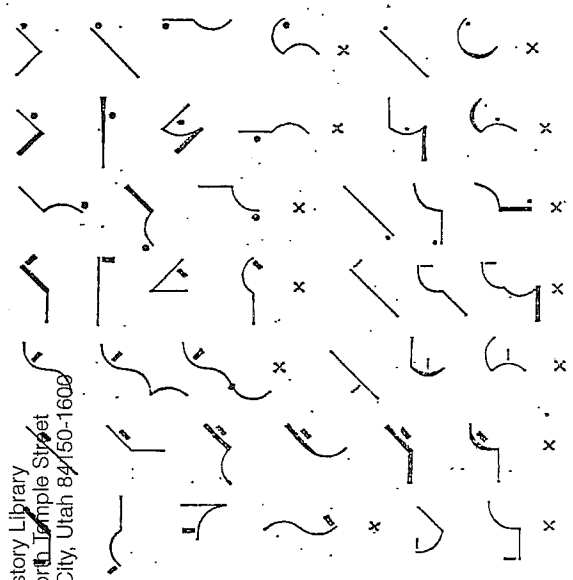


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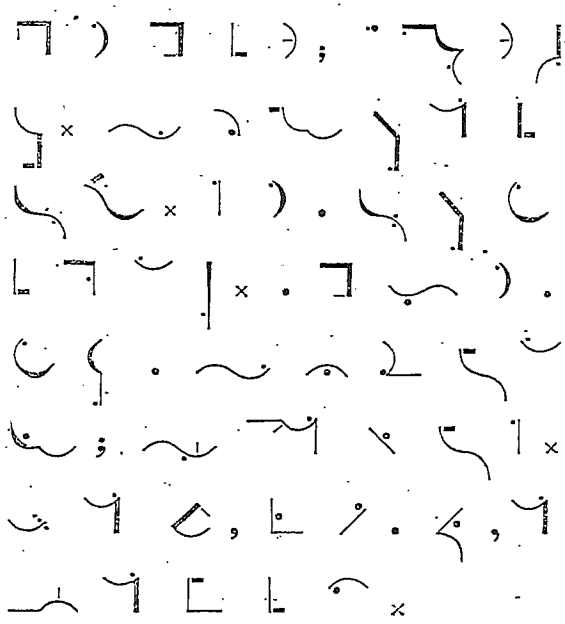
SECTION 2.

See 'Comp. Phon. Class-Book,' Nos. 57 *to* 64.



SECTION 3.

See 'Comp. Phon. Class-Book,' Nos. 66 *to* 71.



SECTION 4.

See 'Comp. Phon. Class-Book,' Nos. 72 *to* 79.



SECTION 5.

See 'Comp. Phon. Class-Book,' Nos. 66 *to* 71.

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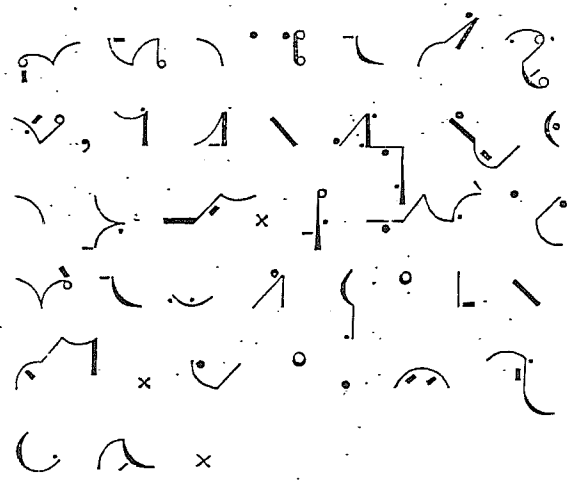
SECTION 6.

See 'Comp. Phon. Class-Book,' Nos. 81 *to* 87.

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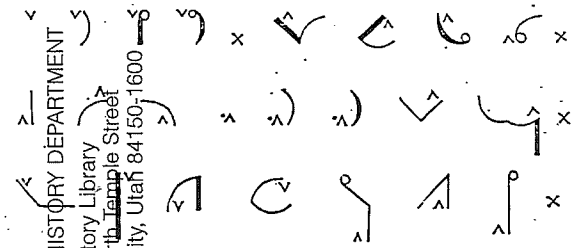
SECTION 7.

See 'Comp. Phon. Class-Book,' Nos. 78 and 81 to 87.



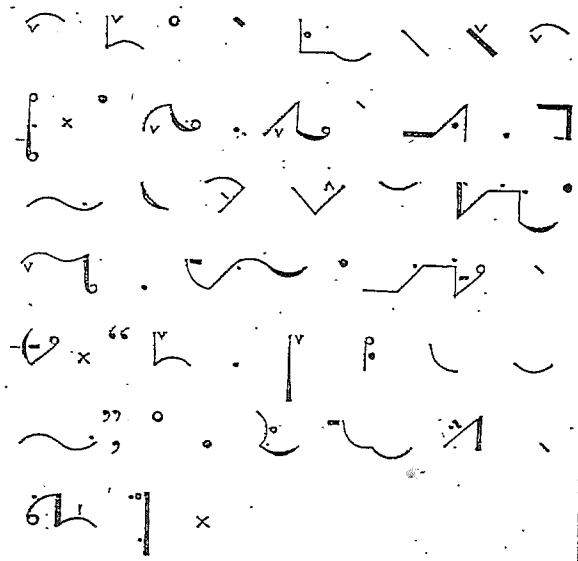
SECTION 8.

See 'Comp. Phon. Class-Book,' Nos. 53 to 55.



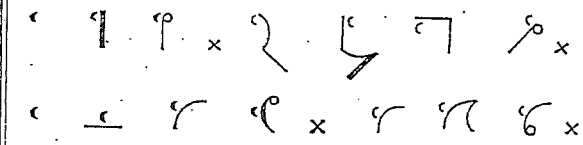
SECTION 9.

See 'Comp. Phon. Class-Book,' Nos. 53 to 55.



SECTION 10.

See 'Comp. Phon. Class-Book,' Nos. 91 to 96.



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SECTION 11.

See '*Comp. Phon. Class-Book*,' *Nos.* 91 *to* 96.

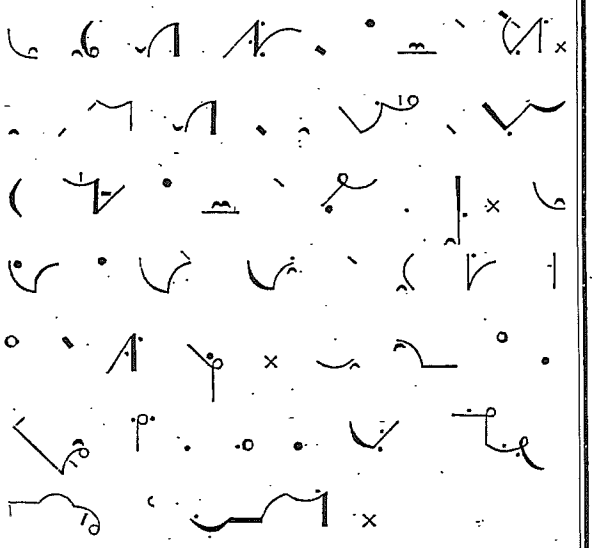
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SECTION 12.

See '*Comp. Phon. Class-Book*,' *No.* 97.

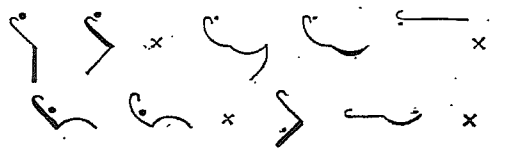
SECTION 13.

See 'Comp. Phon. Class-Book,' No. 97.

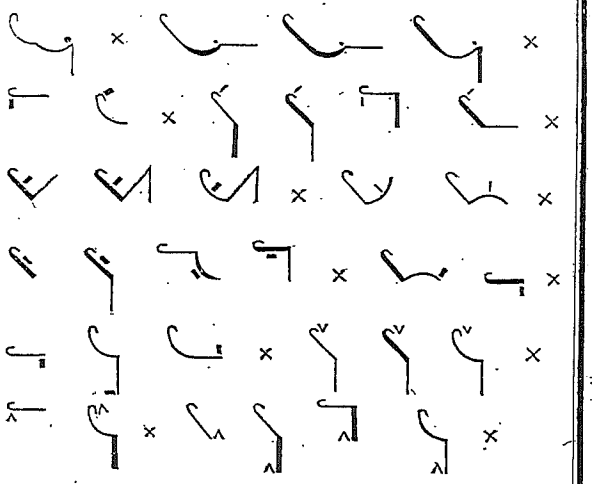


SECTION 14.

See 'Comp. Phon. Class-Book,' Nos. 102 *to* 105.

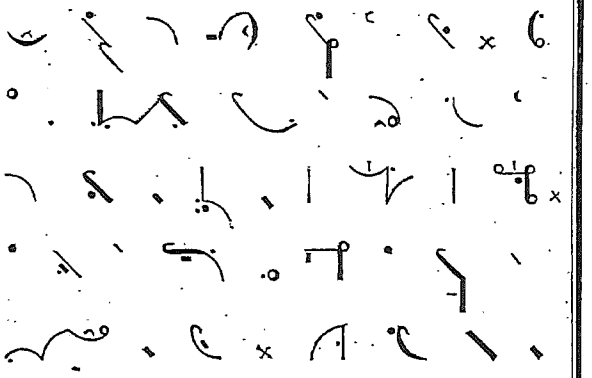


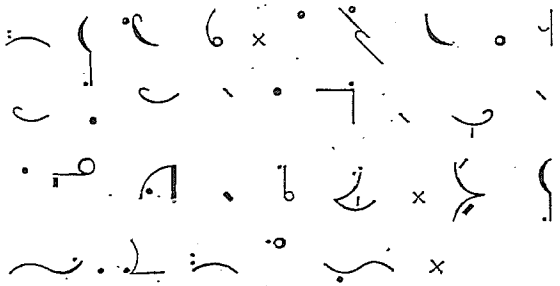
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SECTION 15.

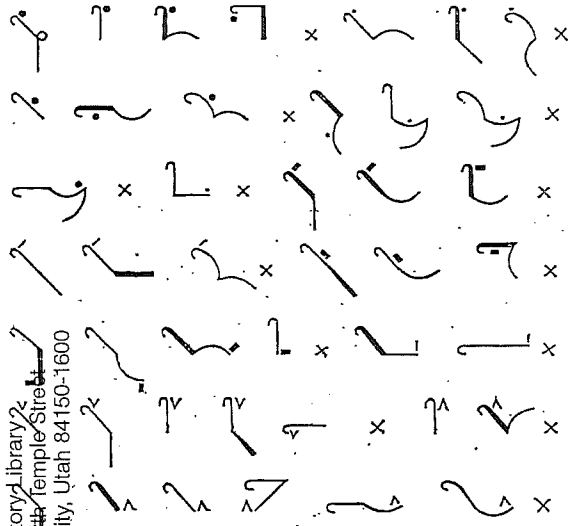
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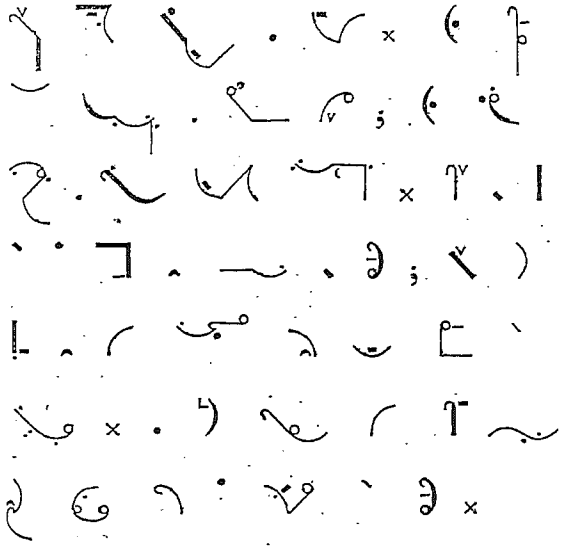
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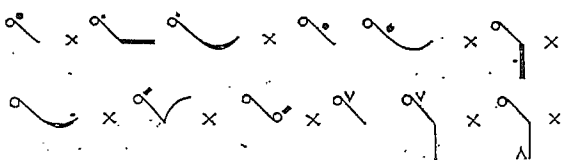
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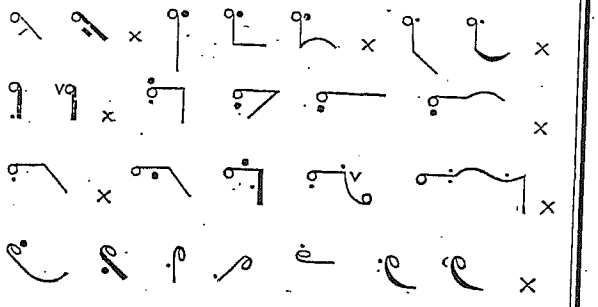
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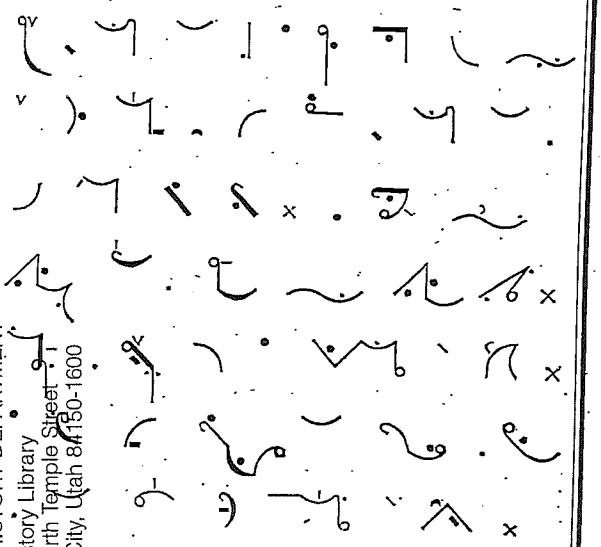
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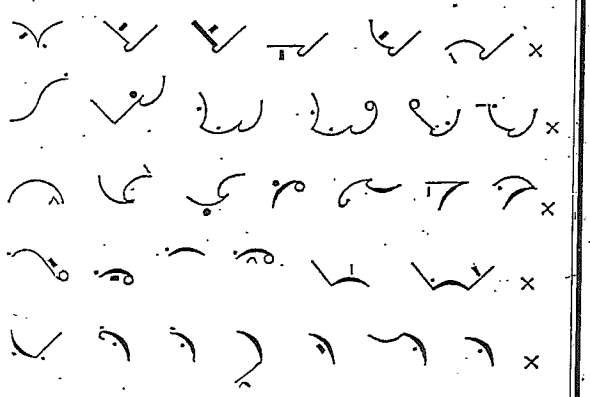
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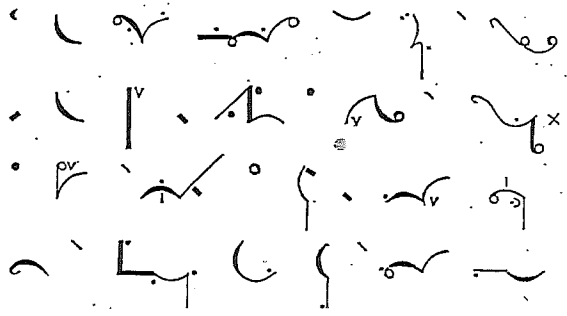
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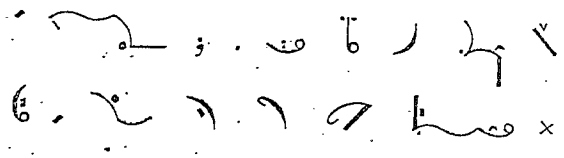
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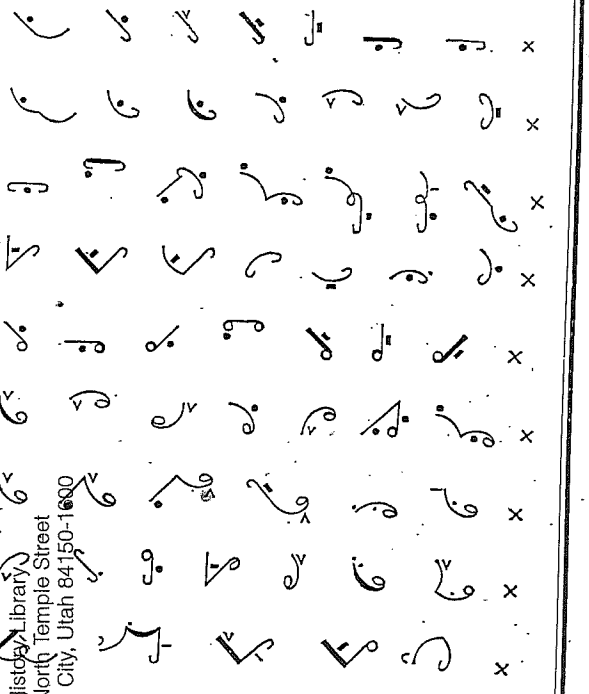
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SECTION 22.

See '*Comp. Phon. Class-Book*,' *Nos.* 120 *to* 124.

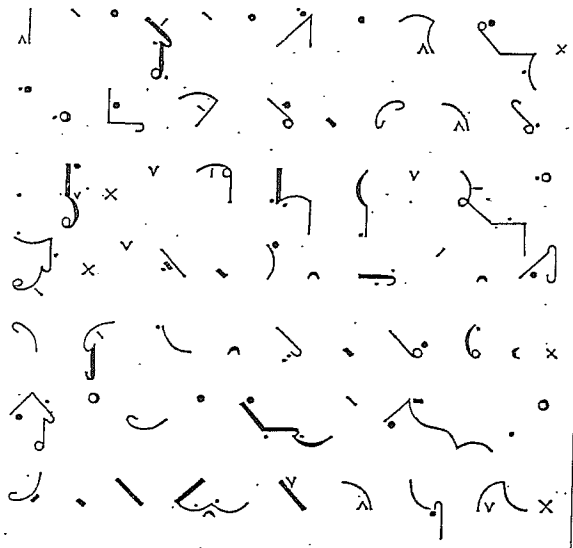


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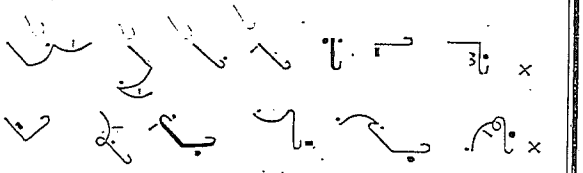
SECTION 23.

See '*Comp. Phon. Class-Book*,' *Nos.* 120 *to* 125.

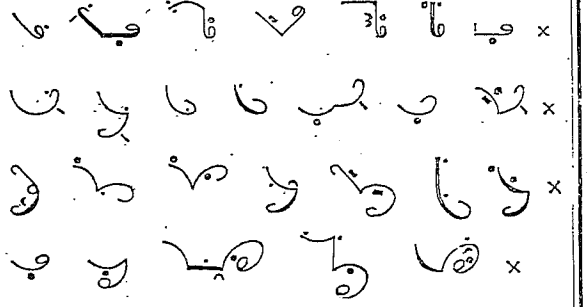


SECTION 24.

See '*Comp. Phon. Class-Book*,' *Nos.* 126 *to* 128.

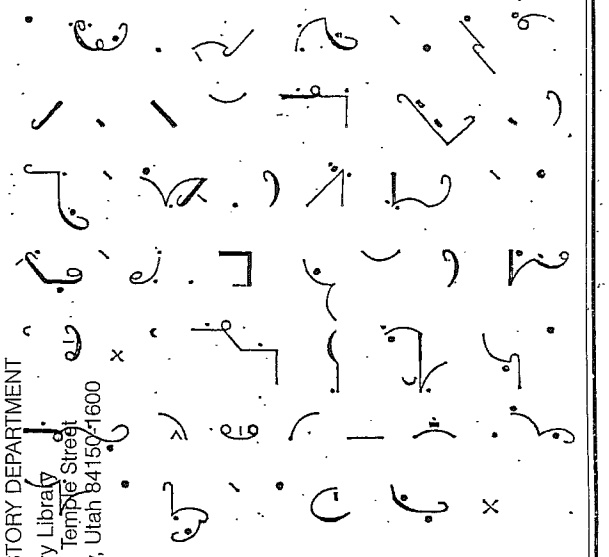


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SECTION 25.

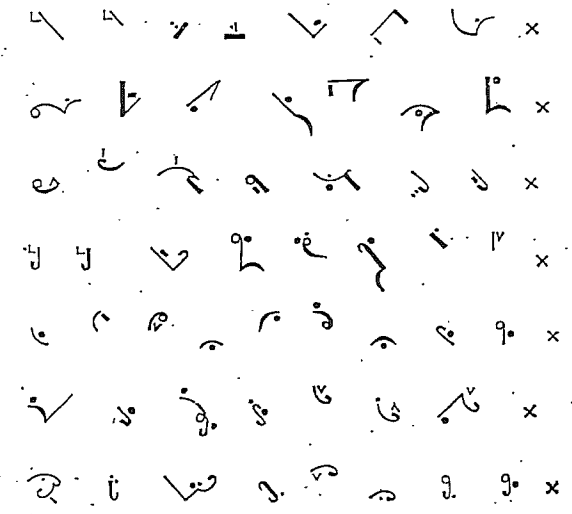
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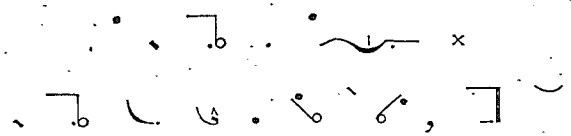
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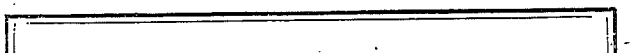


SECTION 27.

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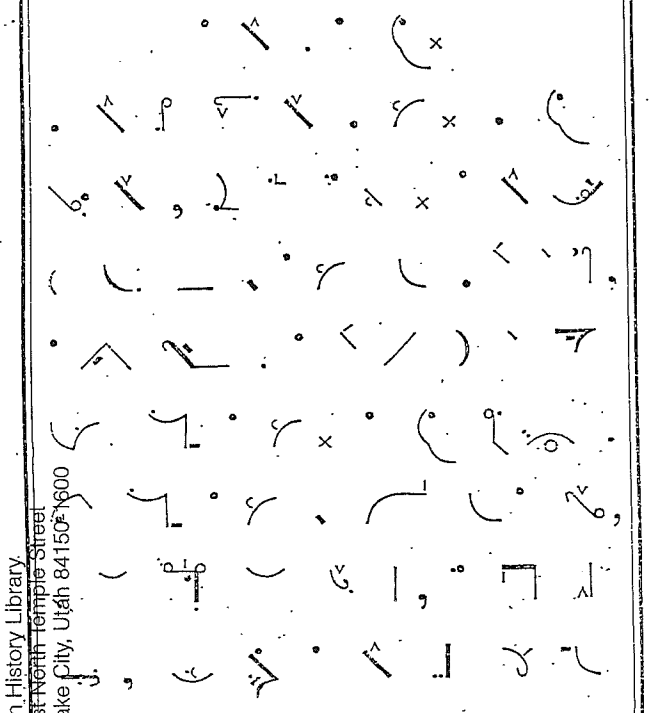


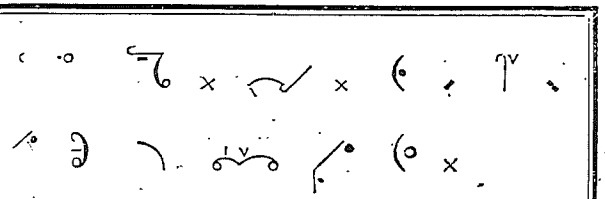
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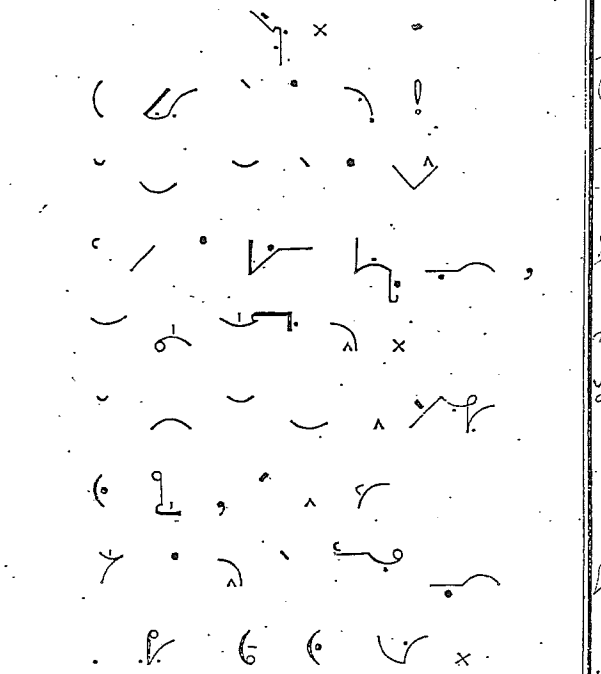
SECTION 28.

See in this and the following Sections, 'Comp. Phon. Class-Book,' from No. 144 to the end.





SECTION 29.



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SECTION 30.

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SECTION 31.

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SECTION 32.

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SECTION 33.

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