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THE
PHONOTYPIC
SPELLING AND READING
MANUAL,

APPLYING

THE THOROUGH PRINCIPLE OF WRITING

THE ENGLISH LANGUAGE

ACCORDING

TO THE SINGLE SOUND INVARIABLY GIVEN TO EACH
VOWEL LETTER AND THE SINGLE MODIFICATION OF SOUND
ALWAYS GIVEN TO EACH CONSONANT LETTER:

WITH

A TREATISE ON THE FIRST ELEMENTS OF THE VOICE;

SHOWING,

How a perfect Alphabet, by the different shape of each letter, is itself
the only key needed for each element of the voice.

BY LEWIS MASQUERIER.

NEW YORK.

Typographed and printed by the Author. November, 1867.

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PREFATORY TREATISE ON PHONOTYPY.

This PHONOTYPIC SPELLING AND READING MANUEL, is intended, not only for the instruction of the rising generation of youth, but also for that of our modern philologists, lexicographers and phonotypers. It is therefore, dedicated with a kindly sincerity for their appreciation and study. The author feels himself, too securely fortified in the armor of Truth, while bombarding the thick skull of ignorance, to be silenced by the sneering missiles of those whose pride of knowledge may be wounded, or who may claim, that they, or others, already entertain his scientific views in orthography. It is a dreary prospect to see our phonotypers wasting their means and wearing out their lives in the fruitless endeavor to reform the dogmas of orthography without a thorough knowledge of the nature, number and distinction of the elements of the voice. But it is sublime to behold their well-meant and assiduous labors in publishing journals, instruction-books, dictionaries and classics, in their respective phonotypies. But he hopes, he has come to their rescue, and advanced the science two thousand years beyond his predecessors, as will be exhibited in this and other works.

But what are some of the imperfections of this barbarous orthography of the English and other languages, so little understood, and so hard to reform? In our present alphabet, there are only five letters, to represent the eleven vowels in the human voice. These five, are therefore doubled, muted, variously combined with each other and placed in different positions among the consonants, which are often piled up around them, with no union of their modifying power among themselves, or upon the vowel—all probably intended to make words appear more different to the eye and significant. Letters too, represent each other so promiscuously, that words are learned unconsciously, as much by their general features and dint of memory, as by their letters. There are more than sixteen combinations of vowel and consonant letters to represent the vowel *a*, and a slightly varying number for the others. These errors compel lexicographers to resort to the device of using figures or points on their words, with key words on each page, to point out the particular vowel and consonant. See then, the evil results of the promiscuous use of too few letters—each one and each class pronouncing in a different way; so that the pronunciation of many words, are ever changing like fashion in dress. See too, the result of representing different vowels with the same letters, in different languages, making it hard to learn and a great barrier to social intercourse, trade and civilization.

But behold the incalculable utility of a perfect and universal alphabet and accentuation applied to all languages. With a letter invariably representing each vowel and consonant, with the principal accented syllable marked, every vowel whether accented or unaccented, would carry the key to its sound, and every consonant would carry the key also to its modifying power on the vowel, so that there would be no necessity for any other key on every page in dictionaries. The pronunciation and accent then, not only of the accented but unaccented syllables would be fixed and settled forever in practical utterance as well as in reading and word books. In such a phonotypy, a youth would begin to read as soon as the alphabet was understood, or learn in a week or month what now takes a year or two. What an immense saving of means and time when calculated in figures and applied to the whole human race. With all languages printed in the same phonotypy, a foreign one could be read off-hand, leaving only the meaning of the words to learn, and would more rapidly facilitate their union into a universal one. And yet with all the mute, double and unnecessary letters expunged, the same subject matter could be printed in two thirds of its present space, saving one third less penmanship, typography, ink, paper, presswork, telegraphing, wear and tear of brain, memory, &c. In this view, phonotypy looms up in importance and grandeur, mountain high, above telegraphy.

The literature of past ages has been rummaged and the deficiencies of the alphabet, with the prevailing views that there are only about five vowels with long sounds which have also short sounds, and also that there are semi-vowels, have been traced back to the Romans and Grecians. As the touching of the organs of the mouth was more easily seen, it appears likely that the letters representing consonants were first gradually invented, with the indistinct conception that they were the vowel sounds they heard. And this vague notion of supposing some consonants have sounds as well as vowels, possesses the ignorantly learned to this day. Mistaking the indistinct sound of real vowels for other strange sounds, modern phonotypers are struggling to reform our barbarous alphabet and orthography with unnecessary and badly shaped letters.

M. U. C. May 1 - 1911.

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Thus, Pitman, Comstock, Longley and Graham, the most prominent among them, in common with Walker, Webster and Worcester, have made but little improvement upon the three thousand years old errors of the ancients, by failing to dispute their premises and authority, and substituting their senses, observation and reflection, so as to perceive that what they all have called the short sounds &c. of the so-called long vowels, *are also vowels*; and that none of the consonants can be the imaginary thing called semi-vowels, but are all mutes, and are only the touchings of the organs of the mouth, modifying each vowel into resembling sounds or species, as shown on page 7.

In the following scientifically arranged alphabet, on page 6, the author shows and claims that he is the first, so far as he is aware, who has ascertained the thorough nature, number and distinction of vowels, diphthongs and consonants. He contends that there are just ELEVEN elementary sounds or vowels with TWENTY TWO consonants or modifiers of them in the human voice. And it wants no telescope, but so little observation as looking into the mouth with a glass to perceive them, *if the stiff habit of the brain, should cease repeating its learnedly erroneous notions about them.*

Each of the vowels is uttered with a single effusion of breath, forced through the glottis of the larynx, while all the parts of the mouth remain in an unmoving position. But to theorize here, the varying aperture of the glottis makes the pitch, but what produces the quality of the specific difference in the sound of each vowel? May not the stream of breath rush through at angles similar to the rays of light through the prism?

In the utterance of the vowels, there is a graduated widening of the aperture of the mouth, from the utterance of *e* heard in *beat* the most acute, down to that of *awe*, heard in *bought*, the most grave, constituting a scale of intonation or pitch, and they are arranged in this order as seen in the alphabet and heard in these eleven key words, thus, *beat, bit, bate, bet, bat, boot, boat, bar, but, bull, and bought.* These are the best set of key words in the language, having the same two consonants *b* and *t*, with the exception of two; for they show best the difference of the vowel in each.

But there are eleven different touchings of the organs of the mouth upon each other, with from one to three degrees of pressure, making in all, twenty two, and these produce the same number of consonants, which have no sound by themselves. But when the breath is in a state of vibration, by the utterance of a vowel, these varying pressures of the touchings, turn it into a resembling or rhyming sound or species—a hint how nature produces species in other departments of her dominions. As the consonantal letters, are therefore, only the signs of the degrees of pressure in the touchings of the lips, the under lip and upper teeth, the tongue and teeth, the teeth and gums, and the tongue and palate at several points upon each other, &c., they can not be named upon the same principle as the vocal letters are, with a sound of their own; because they have no sound by themselves. They therefore, can only be named by combining them with some one of the vowels, to show their modifying power. Any one of the vowels, may then, be selected, for the parts of the mouth to act upon, for the purpose of giving them names. But as several of the consonantal letters in the old alphabet, are already named with the vowel *e* after them, and as it comes first, it is put after all of them; and thus they are named *pe, be, me, fe, ve, we, &c.* as seen in the alphabet. This enables the learner to perceive the modifying power of each consonant upon the same vowel, and the absurdity of believing the old aged error of the ancients, that some of them have a kind of half-vowel sound they call semi-vowels. The fact is, they are all mutes—the whole stamina of the sounds in the voice, is in the vowels. It is amusing to see Pitman's disciples, under the delusion that consonants have sound, in struggling to name them by themselves, gesticulating as though they were pumping up their lungs, stomach and bowels, in the vain endeavor to bring up their sound without any more success than a slight hiss. An instance of the ridiculous antics, mankind cut in their ignorance,

With this explanation of the true nature of vowels and consonants, what must be the best form of letters to represent them? Certainly, such, as are as simple, as beautiful, and yet so different in shape as never to be confounded with each other, and with large capitals of the same shape and differing only in size. But our alphabet cobblers have proposed no such reform. They have not rejected the useless letter *c*, too much like *e*, nor *b*, which turned up makes a *q*, nor *d*, which turned up becomes a *p*, nor altered *n*, in shape so as to be distinguished from *u* when turned up; all causing printers much trouble to correct; neither have they made the large capitals of the same shape with the common letters; and yet, they propose so many badly shaped new letters, that they destroy the effect of the familiar common letters they retain—all of which, is reformed in this work.

Instead of retaining the common letters principally, with large ones for capitals having their heads and tails in the way, the preference should be given to the small and large capitals, already agreeing in shape. This gives the small capital vowel letters to represent the so-called short sounds of the vowels, and leaves the common letters to represent what is called the long vowels, as at present, by giving them larger ones of the same shape for large capitals. This compilation of an alphabet out of letters in familiar use, lacks only two vocal and three consonantal letters, which are supplied by a slight alteration from letters already in use. This though, gives common letters all of the same length, and also the same of the large capitals; and this requires type-founders, to cast both so as to leave all the shoulder above the letter for room for marks of accent, or else bold faced vowel letters may be used to mark the principal accented syllable of words whether printed in the common or large capital letters. The marking of but one of the accented syllables, helps the eye and voice to seize the stress, and greatly aids correct pronunciation: and yet not one of our alphabetical reformers proposes it.

In the following alphabet, the common letter *e*, invariably represents the vowel heard in *beat*. The small capital *i*, is assigned to the vowel heard in *bit*. The common letter *a*, is limited to that in *bate*. The small capital *æ* forever indicates the vowel in *bet*. The small capital *ä*, ever designates the vowel heard in *bat*. The common letter *u*, is limited to the vowel in *boot*. The vowel *o*, in *boat*, is confined to represent its name. The common Italic *a*, made upright, like *d*, with its head cut off, is assigned to the vowel heard in *bar*. The small capital *u*, represents the vowel heard in *but*. The vowel heard in *bull*, is assigned the common letter *f*, turned up with the top cut off. And the common letter *b*, with the top cut off, is made to represent the vowel heard in *bought*.

But, as diphthongs are only two vowels uttered closely together with two effusions of breath, and as triphthongs are but three vowels uttered with three of them, it is more scientific to spell and represent them with the same letters which are assigned to the respective vowels combined in them. Therefore, the diphthong *i* in *bite*, is written by the same letters which represent the vowels heard in *bar* and *bit*; the *ou* in *bout*, by those heard in *bar* and *boot*; the *oi* in *boil*, by those in *bought* and *bit*; the *u* in *tube*, by those heard in *bit* and *boot*; and the *a* in *car*, by those heard in *bit* and *bar*.

But the labial consonants *p*, *b*, and *m*, are limited to represent the three degrees of pressure and hardening of the lips in striking upon each other. The labio-dental *f*, *v* and *w*, are made to represent the striking of the under lip on the upper teeth with similar pressures, &c. The lingua-dental *th*, *th* and *n*, are confined to represent that of the tip end of the tongue to the teeth; *r*, *d* and *l*, represent the touching of its end to the upper gums; *s* and *z* represent the touching of the troughed end of the tongue to the palate, with two degrees of pressure, leaving an orifice through which the breath hisses, and *sh* and *j*, represent similar touchings a little farther back; *x* represents the scraping of the tip of the tongue on the roof of the mouth, and *y* the pressure of the middle of the tongue against it. The *k* and *g* represents the two degrees of pressure of the base of the tongue against the palate; the common letter *n*, with its right limb slendered so as not to make a *u*, when turned up, represents the touching of the base of the tongue to the fauces, and the same with the uvula is represented by *h*.

These are the whole number of the elements of the voice, and the philological world is challenged to find more or less than eleven vowels and twenty two consonants or modifiers of them. They may as well undertake to find more than seven vertebra in the necks of vertebrate animals.

But nothing in language has puzzled orthoepists so much as the discovery of the weakly accented vowels in diphthongs and in unaccented syllables. Not perceiving that most any vowel may be put in an unaccented syllable without hurting its pronunciation much or any, they have stuffed their alphabets and keys with many letters and marks to represent them. Walker, Webster, Worcester, and phonotypers, all use two or more letters or marks for the vowel in *bought*, and the former uses his *squeezed e* where the voice prefers *i* in *bit*; but the difference is not perceived in the weak accent.

Mr. Pitman, aided by the Phonetic Society, has struggled manfully to give the world a working alphabet with nothing lacking, but so little alteration in the habitual action of his brain, as to see that the so-called short sound of the vowels, are also distinct vowels; that the consonants are only the modifiers of them and should be represented by as few new letters as possible. But his cumbrous alphabet after twenty three alterations and the publishing of many works in it, was rejected by government, who employed the Longmans to print a set of books with pointed vowel letters, to teach the English language to the natives of India, as experience had shown they could not learn it in its present barbarous orthography.

A UNIVERSAL ALPHABET AND KEY.

VOWELS.

ROMAN CAPITAL AND SMALL PHONOTYPIC LETTERS.
ITALIC CAPITAL AND SMALL PHONOGRAPHIC AND TYPIC. NAMES, SAME AS SOUNDS.
KEY WORDS, PROVING THEIR ELEMENTARY DIFFERENCE.
WROTE ACCORDING TO THE SOUND OF THEIR LETTERS.

| | | | | |
|----|----|-----|------|-----|
| Ce | Ce | ee | BEAT | BET |
| Ii | Ii | ih! | BIT | BIT |
| āa | āa | ay | BATE | BAT |
| Ee | Ee | eh! | BET | BET |
| Aa | Aa | ah! | BAT | BAT |
| Uu | Uu | oo | BOOT | BUT |
| Oo | Oo | owe | BOAT | BOT |
| āa | āa | ah! | BAR | BAR |
| Uu | Uu | uh! | BUT | BUT |
| Uu | Uu | uh! | BULL | BUL |
| Do | Do | awe | BOT | BOT |

The eleven elementary and 1 indivisible VOWELS, arranged according to their intonation, and

modified by these twenty two simple CONSONANTS into species or rhymes, and again varied

CONSONANTS.

DIVISION OF THE CONSONANTS ACCORDING TO THE PARTS OF THE MOUTH EMPLOYED IN THEIR FORMATION.

SUBDIVISION BY THE DIFFERENT HARDENING OF THE MUSCLES OF EACH PART.

ROMAN CAPITAL AND SMALL PHONOTYPIC LETTERS.

ITALIC CAPITAL AND SMALL PHONOGRAPHIC AND TYPIC.

NAMES, THE RHYMES OF e, VARYING IT INTO SPECIES.

KEY WORDS, EXHIBITING THEIR MODIFYING POWER & THE PRINCIPAL DIPHTHONGS.

WRITTEN ACCORDING TO A PERFECT ORTHOGRAPHY OR SOUND OF THEIR LETTERS.

| | | | | | | |
|--------------------|--------|------|------|-----|--------|---------|
| Labials | Sharp | P p | P p | pe | PINE | pā-IN |
| | Medial | B b | B b | be | BITE | bĀIT |
| | Flat | M m | M m | me | MIRE | mĀ-I-UR |
| Labiodentals | Sharp | F f | F f | fe | FOUL | fĀ-UL |
| | Medial | V v | V v | ve | VOW | vĀ-u |
| | Flat | W w | W w | we | WOO | wu |
| Linguadentals | Sharp | θ θ | θ θ | the | THIN | thIN |
| | Medial | Ʒ ʒ | Ʒ ʒ | re | THIS | riS |
| | Flat | N n | N n | ne | NEW | ni-Ū |
| Linguagumals | Sharp | T t | T t | te | TUBE | ti-ŪB |
| | Medial | D d | D d | de | DRAW | drO |
| | Flat | L l | L l | le | LOW | lO |
| Linguopalatals | Sharp | S s | S s | se | SOIL | sĀ-IL |
| | Flat | Z z | Z z | ze | ZEAL | zĒL |
| Tipingualatals | Sharp | R r | R r | re | RUIN | rĀ-IN |
| Midingualatals | Sharp | Sh s | Sh s | she | SHUN | shUN |
| | Medial | J j | J j | je | VISION | viJ-UN |
| Linguasurpalatals | Sharp | Y y | Y y | ye | USE | yus |
| Baselingualatals | Sharp | K k | K k | ke | CAR | ki-ŪR |
| | Medial | G g | G g | ge | GIRL | gi-ŪRL |
| Baselingualfacials | Sharp | ŋ n | ŋ n | ne | SING | siN |
| | Flat | | | | | |
| Baselingualuvula | Sharp | H h | H h | he | HIM | hiM. |
| | Flat | | | | | |

*G IN GEM AS DJ IN DJEM.

The Old English Alphabet.

Ā B C D E F G H I J K L M N O P Q R S T U V W X Y Z.
a b c d e f g h i j k l m n o p q r s t u v w x y z

EASY LESSONS— THE TRUE A B ABS.

In which all the Vowels, principal Diphthongs, &c. are modified by spelling them with all the Consonants first before and then after them, to instruct children, philologers & phonotypers.

| | e | i | a | E | A | u | o | o | U | u | O |
|----|------|------|------|-----|-----|-----|-----|-----|-----|-----|-----|
| P | pe | pi | pa | PE | PA | PU | PO | PO | PU | PU | PO |
| B | Be | Bi | Ba | BE | BA | BU | BO | BO | BU | BU | BO |
| M | Me | Mi | Ma | ME | MA | MU | MO | MO | MU | MU | MO |
| F | Fe | Fi | Fa | FE | FA | FU | FO | FO | FU | FU | FO |
| V | Ve | Vi | Va | VE | VA | VU | VO | VO | VU | VU | VO |
| W | We | Wi | Wa | WE | WA | WU | WO | WO | WU | WU | WO |
| th | the | thi | tha | the | tha | thu | tho | tho | thu | thu | tho |
| h | he | hi | ha | HE | HA | HU | HO | HO | HU | HU | HO |
| N | Ne | Ni | Na | NE | NA | NU | NO | NO | NU | NU | NO |
| T | Te | Ti | Ta | TE | TA | TU | TO | TO | TU | TU | TO |
| D | De | Di | Da | DE | DA | DU | DO | DO | DU | DU | DO |
| L | Le | Li | La | LE | LA | LU | LO | LO | LU | LU | LO |
| S | Se | Si | Sa | SE | SA | SU | SO | SO | SU | SU | SO |
| Z | Ze | Zi | Za | ZE | ZA | ZU | ZO | ZO | ZU | ZU | ZO |
| R | Re | Ri | Ra | RE | RA | RU | RO | RO | RU | RU | RO |
| sh | she | shi | sha | she | sha | shu | sho | sho | shu | shu | sho |
| J | Je | Ji | Ja | JE | JA | JU | JO | JO | JU | JU | JO |
| Y | Ye | Yi | Ya | YE | YA | YU | YO | YO | YU | YU | YO |
| K | Ke | Ki | Ka | KE | KA | KU | KO | KO | KU | KU | KO |
| G | Ge | Gi | Ga | GE | GA | GU | GO | GO | GU | GU | GO |
| n | ne | ni | na | NE | NA | NU | NO | NO | NU | NU | NO |
| H | He | Hi | Ha | HE | HA | HU | HO | HO | HU | HU | HO |
| | e | i | a | E | A | u | o | o | U | u | O |
| P | ep | ip | ap | EP | AP | UP | OP | OP | UP | UP | OP |
| B | eb | ib | ab | EB | AB | UB | OB | OB | UB | UB | OB |
| M | em | im | am | EM | AM | UM | OM | OM | UM | UM | OM |
| F | ef | if | af | EF | AF | UF | OF | OF | UF | UF | OF |
| V | ev | iv | av | EV | AV | UV | OV | OV | UV | UV | OV |
| W | ew | iw | aw | EW | AW | UW | OW | OW | UW | UW | OW |
| th | eth | ith | ath | Eth | Ath | Uth | Oth | Oth | Uth | Uth | Oth |
| h | eh | ih | ah | Eh | Ah | Uh | Oh | Oh | Uh | Uh | Oh |
| N | en | in | an | EN | AN | UN | ON | ON | UN | UN | ON |
| T | et | it | at | ET | AT | UT | OT | OT | UT | UT | OT |
| D | ed | id | ad | ED | AD | UD | OD | OD | UD | UD | OD |
| L | el | il | al | EL | AL | UL | OL | OL | UL | UL | OL |
| S | es | is | as | ES | AS | US | OS | OS | US | US | OS |
| Z | ez | iz | az | EZ | AZ | UZ | OZ | OZ | UZ | UZ | OZ |
| R | er | ir | ar | ER | AR | UR | OR | OR | UR | UR | OR |
| sh | esh | ish | ash | Esh | Ash | Ush | Osh | Osh | Ush | Ush | Osh |
| J | ej | ij | aj | EJ | AJ | UJ | OJ | OJ | UJ | UJ | OJ |
| Y | ey | iy | ay | EY | AY | UY | OY | OY | UY | UY | OY |
| K | ek | ik | ak | EK | AK | UK | OK | OK | UK | UK | OK |
| G | eg | ig | ag | EG | AG | UG | OG | OG | UG | UG | OG |
| n | en | in | an | EN | AN | UN | ON | ON | UN | UN | ON |
| H | eh | ih | ah | Eh | Ah | Uh | Oh | Oh | Uh | Uh | Oh |
| | éi | ái | ói | ÉI | ÁI | ÓI | ÉU | ÁU | ÓU | ÉU | ÁU |
| P | péi | pái | pói | PIÉ | PIÁ | PIÓ | PIÉ | PIÁ | PIÓ | PIÉ | PIÁ |
| B | béi | bái | bói | BIÉ | BIÁ | BIÓ | BIÉ | BIÁ | BIÓ | BIÉ | BIÁ |
| M | méi | mái | mói | MIE | MIA | MIO | MIE | MIA | MIO | MIE | MIA |
| F | féi | fái | fói | FIÉ | FIÁ | FIÓ | FIÉ | FIÁ | FIÓ | FIÉ | FIÁ |
| V | véi | vái | vói | VIÉ | VIÁ | VIÓ | VIÉ | VIÁ | VIÓ | VIÉ | VIÁ |
| W | wéi | wái | wói | WIÉ | WIÁ | WIO | WIÉ | WIÁ | WIO | WIÉ | WIÁ |
| th | théi | thái | thói | THÉ | THÁ | THÓ | THÉ | THÁ | THÓ | THÉ | THÁ |
| h | héi | há | hói | HE | HA | HO | HE | HA | HO | HE | HA |
| N | néi | nái | nói | NIÉ | NIÁ | NIÓ | NIÉ | NIÁ | NIÓ | NIÉ | NIÁ |
| T | téi | tái | tói | TIÉ | TIÁ | TIÓ | TIÉ | TIÁ | TIÓ | TIÉ | TIÁ |
| D | déi | dái | dói | DIÉ | DIÁ | DIÓ | DIÉ | DIÁ | DIÓ | DIÉ | DIÁ |
| L | léi | lá | loi | LIÉ | LIÁ | LIÓ | LIÉ | LIÁ | LIÓ | LIÉ | LIÁ |
| S | séi | sái | sói | SIE | SIA | SIO | SIE | SIA | SIO | SIE | SIA |
| Z | zéi | zá | zoi | ZIE | ZIA | ZIO | ZIE | ZIA | ZIO | ZIE | ZIA |
| R | réi | rái | roi | RIÉ | RIÁ | RIO | RIÉ | RIÁ | RIO | RIÉ | RIÁ |
| sh | shéi | shái | shói | SHÉ | SHÁ | SHÓ | SHÉ | SHÁ | SHÓ | SHÉ | SHÁ |
| J | jei | ja | joi | JIÉ | JIÁ | JIÓ | JIÉ | JIÁ | JIÓ | JIÉ | JIÁ |
| Y | yei | ya | yoi | YIE | YIA | YIO | YIE | YIA | YIO | YIE | YIA |
| K | kéi | kái | koi | KIE | KIA | KIO | KIE | KIA | KIO | KIE | KIA |
| G | géi | gái | gói | GIE | GIA | GIO | GIE | GIA | GIO | GIE | GIA |
| n | néi | nái | nói | NIÉ | NIÁ | NIÓ | NIÉ | NIÁ | NIÓ | NIÉ | NIÁ |
| H | héi | há | hói | HE | HA | HO | HE | HA | HO | HE | HA |

PHONOTYPIC READING LESSONS, FOR YOUTH AND PHILOLOGERS.

LESUN 1.—NÁU LADZ AND LÁSEZ, YU HAV LURND YÓUR LÉTURZ VÉRI WEL. YU HAV ÓLSO LURND TO SPEL WURDZ OV WUN, TU, BRE, FÓUR AND MÓUR LÉTURZ ÓUR SÍLABELZ. YU MUST NEKST LURN TO RED; BAT IZ, TO SA ÓVUR WURDZ JUST AZ YU TOK. LURN TO RED REZ TWÉNTI LÁINZ AND ÁI WIL GIV YU A LUMP OV SUGGR AND A STIK OV KÁNDI YU KAN BET YÓUR P_Q AND M_Q IN LÚRNIN TO RED IN A PÚRFEKT SPÉLIN. FÓUR RA HAV BEN TOT IN BUKS WIR SUTS A BAD WA OV SPÉLIN BAT A PÚRFEKT WUN SEMZ AZ UNNÁTURAL TO RÁGR ÓEZ AZ GUD WÓTUR IZ TO RE TAST OV PÚRSONZ HU HAV BEN DRÍNKIN OL RÁGR LÁIVZ WÓTUR WIR DED KATS SOKT IN IT.

BUT YU DÉGR TSHÍLDREN WIL NOT HAV SUTS ROR QOTS TO UNLÚRN. YU LURN AT WUNS HÉUR BAT RÁUR OR ELÉVEN LÉTURZ WHITH STAND FÓUR RE SÁUNNZ OV RE VÓIS, OL OV DÍFURENT SAPS. KA OR E, I, A, E, A, U, O, A, U, U & O, AND OR SPÓKEN DÁUN IN RE AROT. BUT WHEN YU SPEK ÉNI OV TEM, IF RE LIPS, TEH, TUR AND RUF OV RE MÁUQ TUTS ETS ÚRUR, RA THANJ TEM ÍNTO SÁUNNZ BAT OR ALÓIK, KOLD RÁIMZ. WHEN YU SA E, IF YU PRES YÓUR LIPS TO ETS ÚRUR, IT IZ TURND ÍNTO PE, IF YU PRES TEM NOT SO HARD, HIS E IZ TURND ÍNTO BE, AND IF YU PRES TEM STIL LES HARD, IT TURNZ IT ÍNTO ME. KEN RE ÚNDUR LIP PREST TO RE ÚPUR TEH, MAKES FE, VE, AND WE. NEKST, RE TUR PREST ON RE TEH, MAKES DE, RE AND NE; REN RE TUR AGÁNST RE GUMZ, MAKES TÈ, DE, AND LE; AND REN RE PRÉSIN OV RE TUR AGÁNST RE PÁLAT AT DÍFURENT PLÁSEZ, BAK TO ITS RUT MAKES OL RE REST.

LESUN 2.—AND HÉUR IZ A LÉSUN TU, FÓUR RE FILÓLOJUR AND FONÓTIPIUR HU RÁET SO MUTS ABÁUT LÁNGWAJEZ WIRÁUT ÉVUR ATÁNIN A KORÉKT NÓLEDJ OV RÁGR FURST ÉLEMENTS. KA SE IN SUM KÁSEZ, A DÍFURENS BETWÉN VÁUELZ WHÁUR RÁUR IZ NUN, AND WHÁUR RÁUR IZ, DU NOT SE IT, OV SUM KÓNSONANTS HÁVIN A SÁUNND OV RÁGR ON, BEKÓZ RA HAV NOT ATÁND TO A KLÉGR KONSÉPSUN OV RE NÁTS UR, NÚMBUR AND DISTÍNKŠUN OV VÁUELZ AND KÓNSONANTS. FÓUR ÁDJEZ, RA HAV BEN FÓLSLI LURND BAT MÓUR RAN HUF OV RE VÁUELS OR RE SHÓURT, FLAT, BROD, STOPT, &C. SÁUNNDZ OV RE SO-KÓLD LON WENZ; ÍNSTÉD OV BÉH ÓLSO DÍSTIRKT VÁUELZ. KA SEM NOT TO SE BAT RE UNAKSÉNTED AND INDISTÍNKTLI ÚTUR VÁUELZ IN SÍLABELZ AND DÍPSONZ, OR RE SAM IDÉNTIKAL WUNZ RA HÉGR IN AKSÉNTED SÍLABELZ. NÉUR HAV RA DISKÚVURD, BAT RE A IN BAR AND RE U IN BUT INTRUD HEMSÉLYZ IN BETWEN RE KÓNŠONANT R AND RE ÚTUR NÁIN VÁUELZ WHEN ÚTUR BEFOUR IT; AND RUS DELUDED, RA STUF RÁGR ÁLFABETS WIRNIU AND UNNESESARI LÉTURZ. BUT RE VÁUELZ OR MÓUR DÍSTÍNKTLI HÉGRD IN FRENŠ, BEKÓZ RE SAM STRES IZ MONÓTONUSLI LAD ÓLMOŠT, UPON ÉVERI SÍLABEL ALÁIK.

BUT ÓVUR WURDZ OR SPELD SO BÁDLI, BAT WHEN RE MIÚT LÉTURZ OR EKSPÚND, RE UNFÍLDSÓFIK MÁKIN NO NOT OV RE PRÉDJUDIS OV RE ÁE, WIL BRA ÁUT BAT RE LÁNGWAJ IZ BUTŠURD. BUT, TO YUQS TOT FURST IN FONÓTIPI, RE PRÉSENT KAÓTIK SPÉLIN WHD SOK TEM.

A specimen of French in phonotypy, showing how the universal Alphabet can be applied to all languages.

ENGLISH.

HÁU OR YU IN HELD HIS MÓURNIN?

HÁU MÉNI BRÚRURZ AND SÍSTURZ HAV YU?

ÁI HAV ARE BRÚRURZ AND TU SÍSTURZ.

FRENCH.

KOMAN VA LA SETA SU MATGAN?

KORBIUN DU FRAU A DU SAUR A VA YU?

ZU A TRUÁ FRAUR A DAU SAURZ.

Walker's, the Websters', the Pitmans' and Graham's Key words for the pronunciation of Vowels, compared with Masquerier's, in his phonotypy.

MÁSK. BET, BIT, BAT, BET, BAT, BUT, BOT,

WÓK. ME, PIN, FAT, MET, FAT, TIÚB, NO,

WÉBS. MET, PIN, FAT, MEŤ, FAT, TIÚB, NOT,

PÍTM. ET, IT, ADJ, EDJ, AM, FUD, ÓMEN, ÓMIT, ÓMZ, URU, UP, FUT, DL, ON.

GRÁH. ET, IT, AL, EL, AT, FUD, HÓL,

BGR, BUT, BUL, BOT.

FGR, TUB, BUL, FOL, NÓUR, NOT.

FGR, BUT, BUL, FOL, WHOT,

GRM, UP, FUT, DL, ON.

FUT, DL, ON.

PHONOTYPIC READING LESSONS, FOR YOUTH AND PHILOLOGERS.

LESUN 1.—NÁU LADZ AND LÁSEZ, YU HAV LURND YÓUR LÉTURZ VÉRI WEL. YU HAV ÓLSO LURND TO SPEL WURDZ OV WUN, TU, ÉRC, FÓUR AND MÓUR LÉTURZ ÓUR SÍLABELZ. YU MUST KEWNT LURN TO RED; ÞAT IZ, TO SA ÓVUR WURDZ JUST AZ YU TOK. LURN TO RED ÞEZ TWÉNTI LÁINZ AND ÁI WIL GIV YU A LUMP OV SUGGR AND A STIK OV KÁNDI. YU KAN BET YÓUR PǪ AND MǪ IN LÚRNIR TO RED IN A ÞURFÉKT SPÉLIN. FÓUR ÞA HAV BEN TOT IN BUKS WIR SUTS A BAD WA OV SPÉLIN ÞAT A ÞURFÉKT WUN SEMZ AZ UNNÁÞURRAL TO ÞÁGR ÓEZ AZ GHÐ WÓTUR IZ TO ÞE TAST OV ÞURSONZ HU HAV BEN DRÍKIN OL ÞÁGR LÁIVZ WÓTUR WIR DED KATS SOKT IN IT.

BUT YU DÉUR ÞÁLDREN WIL NOT HAV SUTS RDR QOTS TO UNLÚRN. YU LURN AT WUNS HÓUR ÞAT ÞÁUR OR ELÉVEN LÉTURZ WHITÞ STAND FÓUR ÞE SÓUNDZ OV ÞE VÓIS, OL OV DIFURENT SAPS. KA OR E, I, A, E, A, U, O, A, U, U & O, AND OR SPÓKEN ÞÁUN IN ÞE QROT. BUT WHEN YU SPEK ÉNI OV ÞEM, IF ÞE LIPS, TEQ, TUN AND RUF OV ÞE MÓUM TUTS ETS ÚRUR, ÞA ÞRANJ ÞEM ÍNTO SÓUNDZ ÞAT OR ALÁIK, KOLD BÓIMZ. WHEN YU SA E, IF YU PRES YÓUR LIPS TO ETS ÚRUR, IT IZ TURND ÍNTO PE, IF YU PRES ÞEM NOT SO HARD, HIS E IZ TURND ÍNTO BE, AND IF YU PRES ÞEM STIL LES HARD, IT TURNZ IT ÍNTO ME. KEN RE ÓNDUR LIP PREST TO ÞE ÚFUR TEQ, MAKÞ FE, VE, AND WE. NEXST, ÞE TUN PREST ON ÞE TEQ, MAKÞ QEC, ÞC AND NE; ÞEN ÞE TUN AGÁNST ÞE GUMZ, MAKÞ TE, DE, AND LE; AND ÞEN ÞE PRÉÞIR OV ÞE TUN AGÁNST ÞE PÁLAT AT DIFURENT PLÁSEZ, BAK TO ITS RUT MAKÞ OL ÞE BEST.

LESUN 2.—AND HÉUR IZ A LÉSUN TU, FÓUR ÞE FILÓLOJUR AND FONÓTIÞUR HU RÓET SO MUTÞ ABÓUT LÁNGWAJEZ WIRÓUT ÉVUR ATÁNIR A KORÉKT NÓLEÐJ OV ÞÁGR FURST ÉLEMENTS. KA SE IN SUM KÁSEZ, A DIFURENS BETWÉN VÁUELZ WHÁUR ÞÁUR IZ NUN, AND WHÁUR ÞÁUR IZ, DU NOT SE IT, OV SUM KÓNSONANTS HÁVIN A SÓUND OV ÞÁGR ON, BEKÓZ ÞA HAV NOT ATÁND TO A KLÉGR KONSÉÞUN OV BE NÁÞUR, NÚMBUR AND DISTÍKÞUN OV VÁUELZ AND KÓNSONANTS. FÓUR ÁÐJEZ, ÞA HAV BEN ÞÓLSLI LURND ÞAT MÓUR ÞAN HQF OV ÞE VÁUELS OR ÞE SÓURT, FLAT, BRÐ, STOÞT, &C. SÓUNDZ OV ÞE SO-KÓLD LOR WUNZ; ÍNSTÉÐ OV ÞÉIR ÓLSO DISTÍKÞT VÁUELZ. KA SEM NOT TO SE ÞAT ÞE UNAKSÉNTED AND INDISTÍKÞTLI ÚTURÐ VÁUELZ IN SÍLABELZ AND DÍÞÞONZ, OR ÞE SAM ÍDÉNTIKAL WUNZ ÞA HÉUR IN AKSÉNTED SÍLABELZ. NÓÞUR HAV ÞA DISKÓVURÐ, ÞAT ÞE Q IN BGR AND ÞE U IN BUT ÍNTRÓÐ ÞEMSÉLYZ IN BETWÉN ÞE KÓNSONANT R AND ÞE ÚRUR NÁIN VÁUELZ WHEN ÚTURÐ BEÞOUR IT; AND ÞUS DELUDED, ÞA STUF ÞÁGR ÁLFABETS WIRNÍU AND UN NÉÞESARI LÉTURZ. BUT ÞE VÁUELZ OR MÓUR DISTÍKÞTLI HÉGRD IN FRENÞ, BEKÓZ ÞE SAM STRES IZ MONÓTONUSLI LAD ÓLMOST, UPON ÉVERI SÍLABEL ALÁIK.

BUT ÁNUR WURDZ OR SPÉLD SO BÁDLI, ÞAT WHEN ÞE MIÚT LÉTURZ OR EKSPÓND, ÞE UNFÍLDSÓFIK MÁKIR NO NOT OV ÞE PRÉÞJUDIS OV ÞE ÁE, WIL BRÁ ÓUT ÞAT ÞE LÁNGWAJ IZ BÞÞURÐ. BUT, TO YUÞS TOT FURST IN FONÓTIÞI, ÞE PRÉÞENT KÁÞTIK SPÉLIN WQÐ SOK ÞEM.

A specimen of French in phonotypy, showing how the universal Alphabet can be applied to all languages.

ENGLISH.

HÁU OR YU IN HELÞ HIS MÓURNIN?

HÁU MĒNI BRÞURZ AND SÍSTURZ HAV YU?

ÁI HAV QRE BRÞURZ AND TU SÍSTURZ.

FRENCH.

KUMAN VA LA SETA SU MATGAN?

KONÞIUR DU FRAUR A DU SAUR A VA VU?

ZU A TRUD FRAÚRZ A DAU SAÚRZ.

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MÁSK. BET, BIT, BÁT, BET, BÁT, BUT, BOT,

WÓK. ME, PIN, FAT, MET, FAT, TIÚB, NO,

WĒNS. MET, PIN, FAT, MET, FAT, TIÚB, NOT,

PÍTM. ET, IT, ADJ, EDJ, AM, FUD, ÓMEN, OMÍT, QMZ, URÞ, UP, FUT, OL, ON.

GRÁH. ET, IT, AL, EL, AT, FUD, HOL,

BGR, BUT, BEL, BOT.

FGR, TUB, BUL, FOL, NÓUR, NOT.

FGR, BUT, BUL, FOL, WHOT,

GRM, UP, FUT, UL, ON.