

NS OF

{ SYMBOL
{ EYE

{ SOUND
{ EAR

of all this is, these things, that we do not notice them; but the child has to notice them, and he suffers from them more or less--and generally more.

The digraphs, too, perplex and confuse the child. The oddest of them all is *gh*, which we use in the writing of seventy-five words. But in sixty-three of these we ignore the *gh* entirely; and in nine of them we make an *f* of it. The story of the *gh* is a language is a very comical enough. As nearly as I can make it out, made up of seven is this: The Normans, who had been learning dialects, as well as French for several generations, had as a consequence been throwing aside and leaving unuttered all the notation of their native guttural sounds. Perhaps, in some languages. And besides, the muscles of the throat, which are employed in primary schools to utter guttural sounds, became atrophied; these systems at that time in any case it had grown to be the 'fashion' of one class, with not to pronounce throat sounds. Now the English people is asked to (people still employed many throat-sounds; and the extremely difficult English or Saxon scribes wrote them down faithfully to recognize, but quite simply. They wrote *light*, *might*, *ateness* from *twand night*--as *liht*, *miht*, *niht*; and the *h* had a harshness, mixed with more or less strong guttural sound. But the Normans declined to pronounce this *h*; they either regularity and was could not or would not. Then said the Saxon the vowels. W scribes: 'Oh! you fine Norman gentlemen will not of representing sound our language as it is; you ignore our take a few of the gutturals; we will make you sound them.' So represented in our they strengthened the *h* by putting a *g* in front of ; short *ē* by *12it*; just as a farmer might strengthen a hedge by t *ō* by *11*; long putting a strong wooden fence in front of it. But by 12. We, while the Normans respected the one no more than the g accustomed to her; *gh* was in fact far more difficult to sound