



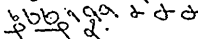





IIIrd Lesson.

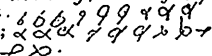
F:  V: . Two more signs are added to the ones already known: the similar sounds *f* and *v*, are represented by slanting lines, drawn downwards from left to right, the *v* being much longer than the *f*: F: ; V: .

Exercises. 









IVth Lesson.

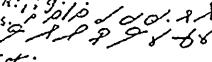
K:  G: . Two more signs. *K* is short and sharp, and *G* is long and soft. A slanting line, very short, written downwards, from right to left, will represent *k*, the same, much longer, *g*.

Holz: . When *g* sounds like *j*, as in age, it is written like *j*, in Phonography.






Exercises. 

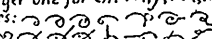
Vth Lesson.

L:  R: . *L* and *R* are called *liquids*. Lines written upwards, from left to right, will represent these letters, a short one for *l*, and a long one for *r*: L:  R: . At first sight, these two letters resemble the preceding ones, *k* and *g*. But they are perfectly distinct, and no confusion should be made; for *l* and *r* are written upwards; *k* and *g*, downwards. When written from the same line, *l* and *r* will ascend, above while *k* and *g*, descend, below the line: l: ; r: ; k: ; g: .





Exercises. 

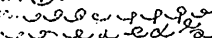
VIth Lesson.

Sh: . For Ch: . A large half arc, curved upside the line, and written from left to right, will represent *sh*: . The same with a dot inside, will do for *j*, or *ch*; a smaller one for *j*, and a larger one for *ch*: ; .





Exercises: 

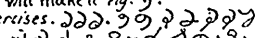
VIIth Lesson.

S:  Z: . A large semi-circle curved beneath the line, written from left to right, will stand for the letter *s*: . A dot inside will distinguish the letter *z*, or *is*: .



Exercises: 

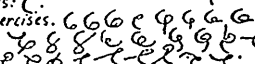
VIIIth Lesson.

N: . NG: . A large semi-circle, curved to the right, and written downwards, will be the letter *n*: . A dot inside will make it *ng*: .





Exercises. 


IXth Lesson.

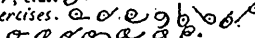
M: . Only one consonant left: *m*. It will be figured by a large semi-circle curved to the left, and written downwards: .

Exercises. 





Xth Lesson.

Ow: . Wa: . A circle same size as , with a dot inside, will figure the sound of *ow*, as in *cow*, *now*, *owl*; or *ou*, in *out*, *stout*, etc.: .

Write the letter *O*, but before lifting the pen, write a small circle inside; you have the sound of *wa*, as in *was*, *water*, etc.: .

Exercises. 

XIth Lesson.




Ä: ; ai: ; ē: . The five vowels , are called *palatal vowels*, because they are sounded in the palate more or less open.

Other vowels are called *dental*, on account of their being sounded between the teeth. We distinguish three dental vowels:

1° *ā* long, as in *āle*, *āte*; or *ē* as in *prey*, *obey*; or *ē* short, as in *mēt*.

2° *ai*, as in *air*, *pair*; or *a*, as in *share*; or *e* as in *there*, *where*.

3° *ē*, as in *evc*, *meat*; or *ee* in *bee*, *see*; or *i* in *ill*, *fin*.

These sounds are all figured by a very small semi circle, written so as to connect without angle, with the preceding consonant in every case, and with the following one also, as often as it is possible. A dot below the semi circle will help to distinguish the second sound, and a dot above will point out the third: *ā*: ; *ai*: ; *ē*: .

Whenever it is practicable, especially at the beginning and end of words, the above semi circle, or hook, turned upwards or forward, will figure the third sound; it will be turned downwards: