

YOU are respectfully requested to read the following carefully.

## SOME OF THE Advantages of the New Syllabary.

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I.—The direction of the curve or angle of each sign *infallibly* determines the nature of the vowel added to the fundamental consonant of each syllable, and this direction is *always* perceived without the least effort of the mind. In the Cree Alphabet such as given in Petitot's *Grammaire raisonnee*, this direction on which depends the vowel of the syllable is either difficult to discern or governed by no fixed rules. Thus, in that Syllabary, C points to the right, B to the left, O upwards, H downwards, though the consonants expressed by these differently turned signs are ALL in connection with the SAME vowel A. Hence confusion—with co-relative difficulty—for the mind of the pupil.

II.—All the cognate sounds are rendered in the new syllabics by similarly formed characters the general shape of which denotes the phonetic group to which they belong, while their intrinsic modifications determine the nature of the particular sound they represent. Thus the dentals are expressed by a single curve; the gutturals by a double curve; the soft sibilants by a curve with undulating extremities; the hard sibilants by a double curve with like extremities, etc. Therefore our 30 sets of letters are practically reduced to 9, viz.: < C C E C @ C C E. So that the pupil who has become familiar with these 9 signs may almost be said to have mastered the whole Alphabet; for another good point in its favor is that

III.—The modifications of each fundamental character take place *internally* and in conformity with *logical* and therefore easily learnt rules. To illustrate this remark, we will refer to the sign E. The student who already possesses the aforesaid 9 principal signs will recognize it at sight—through its double undulating curve—as a hard sibilant which, being affected by no modification, must be given the primary hissing sound *Sa*. Let us now insert therein the perpendicular line which, when used as an internal accretion to a sign, corresponds to the *h* of the Roman Alphabet (as in < *hra*, < *hwa*, C *tha*, E *kha*), and we obtain E *sha*. Should we cross the end of its horizontal line, we will thereby add a *r* to that sign which will then become E *tsha* or *cha*. In like manner, E may be changed into E *tsa* which in its turn is liable to be transformed into E *tsa*. C, E, etc. may also become C, E, etc. —This logic and consequent facility are sadly wanting in the old Syllabary which is made up of disconnected signs many of which are differentiated only by additional and *external* smaller signs (H, E, U, O, B, B, < " < <) most of which are also used as non-syllabic letters, and as such sometimes have in that same Alphabet a meaning quite different from that which is attribu-