

veral organs of voice,
otot, have succeeded
g them through the

ruished persons who
ring to facilitate the
ary teachers is parti-
take and teach the
ons. And perhaps
evised than the ma-
ng the minds of the
he names and forms
step, they are taught
es they are taught

the first page, teach
and so on. Suppose
y:—After directing
pronounce the word
line, and it is com-
observe their shape,
ill like to recognize

or circle; and the
h a little cross line
n's.' How many

purpose of com-

the next—'first,'
h you have seen

as the last letter

to the next—'dis-'
to pronounce it
a in it which you

the second mark

ne to distinguish
stead of saying
second letter?

letter, &c.

their uses also, which plan renders their lessons, not only easy, but also practically interesting.

PHONIC METHOD OF TEACHING THE ALPHABET.

Except in a few cases, there is no resemblance between the *names* and the *sounds* of the letters. Name, for instance, the letters in any word or syllable, and compare the sound thus produced with the sound of the entire word or syllable, and the dissimilarity between the *names* and the *sounds* of the letters will be strikingly exemplified. What similarity, for instance, is there between the sounds *pee-aiche-wi-ess-i-see* and the word *physic*? Or, between the sounds *en-i-gee-aiche-tee* and the word *night*? Or, in short, between the *sound* or pronunciation of any word and the names of the letters which compose it? Even the simplest syllable, if resolved in this way, exhibits the dissimilarity between the *names* and the *sounds* of the letters. The syllable *ma*, for instance, if resolved into the *names* of the two letters which compose it—or, in other words, if *SPELLED*, is sounded or pronounced *em-may*.

Hence it has been proposed (originally by the Port Royal Society) to change the *names* of the CONSONANTS, so as to make them expressive of their *sounds*. Thus, instead of calling them *bee, see, dee, ef, gee, aiche, kay, ell, em, en, pee, kew, err, ess, tee, vee, ecks, zed* which names have little or no similarity with the sounds of the letters in composition, they are called according to the new nomenclature, *be, ce, de, ghe, he, le, me, ne, pe, ke, re, se, te, ve, xe, ze*. The difference between the *old* and the *new* names of the consonants is not so striking in our language as it is in French, in which the change was first made. It consist in this: in the one case, the consonants are pronounced fully, as *bee, dee, &c.*: while in the other, the *mute* or silent *e* added to each gives them a faint and echo-like sound. We have no open vowel which expresses the short and feeble sound of the French *e* mute; but the sound of the *e* in *battery* comes near it; also, the short *u*, as in *tub*, and *o* in the phrase, what o'clock is it?

The advantage of the new nomenclature of the consonants will strike us most in the case of *f, h, l, m, n, r, and s*. For if we join any of them to a sound or syllable beginning with a vowel, the correspondence between their sounds and their names will be evident: for instance, *l, m, n, or s*, joined to *et*, makes *let, met, net, or set*.