

department in which visible speech will be of great utility; namely, in the writing of dialects, the study of which is so important in comparative philology. The examples embody the precise differences between the English, Scotch, and Irish pronunciations of the title of this system—differences, I may add, which ordinary letters would be powerless to represent.

The symbols in columns 9 and 0 of the Universal Alphabet are chiefly dialectic or modifying signs; but they include also the consonants formed in the throat, without modification by the tongue or the lips. Of these the first is a simple emission of breath through the expanded orifice of the windpipe—fitly symbolized by a circle. The effect denoted by this character is that of the English letter H. The second throat consonant is an emission of breath compressed by contraction of the throat-passage, giving the effect heard in whispering a vowel. This is consistently symbolized by an oval. A bar across the centre of the oval denotes the addition of vocality to guttural sibilation, as heard in hoarseness. This symbol is seen in column 9, line *h*. The last throat consonant is a closure of the orifice of the windpipe—the glottis—and this is appropriately symbolized by two curves meeting so as to form a cross (c 9).

Thus, as you will perceive, there is nothing arbitrary, from first to last, in this system of related letters. Every symbol has a physiological meaning deducible from the form of the letter itself; and every part of every letter has a distinct and uniform value; while the total number of radical signs which compose the symbols of all vowels, consonants, and glides, is only ten.

As yet, a proper working alphabet of types has not been cut. The characters before you, have been electrotyped from wood for the purpose of illustrating the theory of the system. But these initiatory letters have the disadvantage of being all of equal height, like capitals. The symbols will be much more perspicuous in ordinary printing, as the straight lines of all the syllabic sounds, or vowels, will ascend or descend beyond the level of the consonants. Thus the variety in the height of letters, to which the eye is accustomed in roman printing—but which is there merely arbitrary—will be turned to an important account in Visible Speech typography.

In the publication of the theory of this new science of "Universal Alphabets," I have done all that can be done by an individual having no private interests to serve by the practical applications of the system. These must be left to be brought about by scientific and popular appreciation. My professional duties prevent me from devoting my time to the *vivâ voce* dissemination of the system as I should wish—for this is absolutely necessary to be done by some one;—and few opportunities have offered for my giving the requisite explanations either to scientific or popular audiences in this country. Wherever the system has been orally presented, however, it has won adherents, and, sometimes, enthusiastic students; and I shall hope that among my hearers to-night there will be found some who will not only be convinced of the value of Visible Speech, but who will give practical evidence of their conviction by efforts to realize its advantages. Above all, I trust that