



Vol. IV. No. 1. KAMLOOPS WAWA. January, 1895.

The shortest way to learn the Shorthand is through the Chinook, and the shortest way to learn the Chinook is through the Shorthand.

On the cover of this paper you have all that is necessary for learning this System of Shorthand.

Take the Alphabet at the top of next page, and go on to decipher every word that comes along. You will hardly have deciphered all the matter on this cover, when you will be surprised to find yourself familiar with all the secrets of this shorthand.

This paper is now produced by Photo Engraving, a process which allows space for nearly five times as much reading as before. One page of this contains as much as five pages of the former numbers. By comparing the space occupied by English text in full type and the same in Phonography, as in next page it will be seen that one page in shorthand is equal to 8 or 10 pages ordinary type.

This paper issued monthly, at \$ 1.00 per annum. Post Stamp, accepted. English, Canadian or U.S..

To our Readers.

6-0 6e8 p e d 7b op
bb! ny 67y 02. 1. 18e
ny or d 7: 5a 00. 5
a 2 7ny ny 99d?
6r 20m op bb 620
626, 1 ny 99. 0. 7ny
6b 100 m. 2m op
7ny 7 9s 6 6p 0. 1
6 6 op 6 16 m
99 20 op 7ny 6 6b
64 m 1 2e 6p.

7 6 2m op bb 1. 2e
00: op 7ny 5 2
6 7ny 7 2e 0e 7
6 6 7y 7 6 6 6
2e.

6 2e 6p op bb?
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6b op bb, 2e 6p 7
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2 3 1 7 2 0. op 5
6 6 6p. 0 7ny 7
d 6p op 7y 1 6 2e 7
6 6 7ny 7 6 6 6
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7ny, 6 6 7ny, 6 6 7ny
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6 0e 6p op 7ny. 1 6
6 0e 1- 7ny. op 20m
1 6 40 7ny.

Address: Editor of:
Kamloops Wawa.
Kamloops. B.C.

Apprenez la Sténographie à l'aide du Chinook et le Chinook à l'aide de La Sténographie.

Il n'y a pas de chemin plus court pour apprendre la Sténographie que par le Chinook, et il n'y a pas de chemin plus court pour apprendre le Chinook que par la Sténographie.

La Sténographie Duployé est une Sténographie universelle, s'adoptant aussi facilement à toutes les langues, mortes ou vivantes, barbares ou civilisées.

Le Chinook est aussi un langage universel, cent fois plus facile que le 16-lapuk; il s'apprend mille fois plus vite. Des milliers de personnes de toutes nations s'en sont servies et s'en servent tous les jours.

L'abonnement à ce petit papier est de un Dollar, ou Cinq Francs par an. Numéro Specimen, Dix cents Cinquante Centimes.

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Adressez à l'Éditeur du Kamloops Wawa Kamloops. B.C. (Canada)

It is now three years and six months since the first appearance of Kamloops Wawa, May 2nd, 1891. Of this issue, only 100 copies were distributed; the most of which had to be given away, there being very few persons with interest enough in the publication to offer their subscription. The paper had even to be discontinued after 4 months, until Feb. 2nd., 1892, when it reappeared as a weekly letter of four pages, this idea having been suggested by multiplied correspondence among the Indians. The first week 50 copies were issued, the following week 75, then, 100; and so on to 200, which number was the limit reached until January 1st, 1893, when it was increased to 300, and continued on this scale until March 1894, when 500 had to be printed, then 600, 750, 1000, and at last 1200 from May till Dec. 1894.

Kamloops Wawa now begins its fourth year with a monthly circulation of 2000 copies.

It considers its first duty to thank God for the blessings He deigned to confer on it, and which, it has been the means of extending to numbers of people.

It has also the happiness of attesting its gratitude to our Holy Father Pope Leo XIII, who bestowed on it a special blessing on the occasion of Bishop Durieu's last visit *ad Limina*.

It has also to express its deep thankfulness and devotedness to His Lordship, Bishop Durieu who helped its beginnings, enlightened its editing, and contributed to its pages such a large amount of beautiful chinook matter. Kamloops Wawa is proud of having the honor to perpetuate those pages of the Chinook Bible History (Old and New Testament) the fruit of so many hours of His Lordship's devoted labor.

Thanks also to the very Rev. Father Soullier, Sup. Gen. of O. M. I., whose encouraging visit last summer was so quickly succeeded by the transformation of this paper from a poor production of a mineograph to the most attractive form of photo-engraving.

Thanks also to the Rev. Fathers of the mission's in different districts, through whose kind interest in Kamloops Wawa, the knowledge of the new writing, has been imparted to their respective flocks.

Heart-felt thanks also to all our friends, far and near, who have recently taken so lively an interest in our work. For each and all, let us say at the beginning of the New Year. "Vouchsafe, O Lord, to reward with eternal life all those who do us good for Thy name's sake!"

We offer you this new copy of "Kamloops Wawa", trusting you will receive it with the same kindness to which you have of late accustomed us.

We had so much matter for our monthly budget, that we had to reduce it to 1216, making that page equal to 16 ordinary pages in shorthand, and to 32 pages of common English reading. The Shushwap Indians were so delighted with the contents of a similar page in the November number, that they made their young men write it out in large characters, that whosoever wished, might copy it for private study.

Two photo-engravings appear in this number: one His Lordship Bishop Durieu; the other, a group of Shushwap Indians.

An English method of the Duployan Phonography is given, complete in three pages. It by no means pretends to compete with the other learned systems of short hand in vogue among the American and European people; but it offers a simple explanation of the system used in this paper to teach the Indians, and others to read and write English as well as their own idiom.

These lessons may also be precious to numbers of persons, who, not having sufficient time for the study of the higher systems of short hand would nevertheless wish for a more speedy way of transcribing their notes than the long hand.

In the two pages of catechism; one side, Chinook and English in Phonography and the other bearing the English text in full type, it is obvious how practical is this system of short hand to bring the natives to the knowledges of English reading and writing.

(For more English reading see pages 14 and 15.)

And now, kind readers, who would wish to give your write towards the propagating of the good news of the Gospel, you will not, we know, hesitate to send us your subscription for the coming year. What to you is a trifle, given from your abundance, will be to us a great help in our need.

The cost of the issue of the paper, each month, is from \$50 to \$60; and we rely on the help of your generosity both in contributing your own share and engaging your friends to imitate you.

May the blessing of God be with you always.

J. M. R.

OUR MONTHLY BUDGET.

Over 5000 Chinook words equal to 7500 English words, in one page.

Stages, Pines and other

More Chinook Proverbs

<p>[Dense handwritten text in the first column, including the heading "Stages, Pines and other"]</p>	<p>[Dense handwritten text in the second column, including the heading "More Chinook Proverbs"]</p>	<p>[Dense handwritten text in the third column]</p>	<p>[Dense handwritten text in the fourth column, including the heading "More Chinook Proverbs"]</p>
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Happy New Year 1888
100 A 100 C



Rt. Rev. Bishop PAUL DURIEU, O. M. I.

BISHOP OF NEW WESTMINSTER, B. C.

Elements of Phonography.

1st Lesson.

The first lesson comprises five phonographic elements, and exercises.

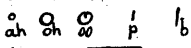
1^o Write a small circle, the smallest you can: "o". That is the sound "ah", or "a", as in fat, father, ask.

2^o Write now a circle much larger than the first: "O". That will answer for "oh", and will figure "o", as in not, note, form, or "a", in talk, all.

3^o The same size circle, with a tail inside, "o", will stand for "oo", in moon, wool, or "u", in rude, bull.

4^o The fourth sign is a short perpendicular, about one eighth of an inch long "l", invariably written downwards: it is the letter "p".

5^o A perpendicular, two or three times longer is the sign used for the consonant "b".



With these five elements, we can already figure a number of words.

Draw the sign used for "p", ending it in a small circle as used for "ah":

b. You have the word "pa": b. It would be wrong to make an angle between the p and the a, by placing the circle straight under the perpendicular: "b". That would make two strokes of the pen instead of one. The angle is avoided by turning the circle either side of the perpendicular: "b or d".

Our great rule is to avoid angles, whenever it is possible.

Now, draw the p as before, and terminate by a large circle, as for ah: "b". You have the word: paw.

Draw again the same as for paw, entering in a tail, from the point where the circle closes: "b". You have paw.

Write now, first the letter "ah", beginning at the bottom, so as to connect it without angle, with the following letter p. You have: "q or p", ap. In the same manner: q or p, ap, p or q, oop.

Write now a long perpendicular, as for b, terminating into a small circle. You have: "b, ba". In the same manner: b, beau, b, boo.

Write again the monogram "b, pa, but, before lifting the pen, draw another short perpendicular downwards: it makes: "d or p, pap". In the same manner: "d or p, pop"; "d or p, poop".

If to the monogram "d", you add another "o", you will have: "d, papa".

Exercises.

Nota. It will be very useful to study this lesson two or three times over, copying all signs and monograms, before passing to the next. We also suggest attention to avoid making the "o" too large, or the "O" too small. Beginners are also liable to make the p too long or the b too short, so as to confound the one letter with the other.

2nd Lesson.

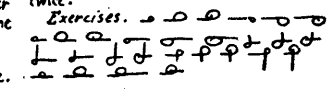
The second lesson adds only two more elements to the ones already given. Like p and b, the sounds t and d are similar, the one being sharp and short, and the other, long and soft. The letter "t", will be represented by an horizontal line, very short, always written from left to right: "—". The letter "d", the same sign, much longer: "—".

Now, write an horizontal line, very short, terminating without angle, into a very small circle turned above or below the line: "t or d, ta". In the same manner: "t, to; d, do, too".

Then, write first the vowel, followed by the consonant, without making an angle: "a or o, at; e or o, aught; a, o, oat".

Write again t, and before lifting the pen, draw another "t": "t, tat; a, taught; o, toot".

A number of other words can be written with the help of the two consonants learned in the first lesson: —p, p, pap. —p —p, top. —p, p, pop. Here the circle is turned above the line, so as to connect without angle with the following consonant without the pen running the same course twice.



IIIrd Lesson.

F: v: \ . x 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. *f f f f f f f f f f*
v v v v v v v v v v

IVth Lesson.

K: g: / . x 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*.

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

Exercises. *k k k k k k k k k k*
g g g g g g g g g g

Vth Lesson.

L: r: / . x *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: / . x 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:

Exercises. *L L L L L L L L L L*
R R R R R R R R R R

VIth Lesson.

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

Exercises: *sh sh sh sh sh sh sh sh sh sh*
j j j j j j j j j j
ch ch ch ch ch ch ch ch ch ch

VIIth Lesson.

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

Exercises: *s s s s s s s s s s*
z z z z z z z z z z

VIIIth Lesson.

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

Exercises. *n n n n n n n n n n*
ng ng ng ng ng ng ng ng ng ng

IXth Lesson.

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

Exercises. *m m m m m m m m m m*

Xth Lesson.

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

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.: o: \ .

Exercises. *ow ow ow ow ow ow ow ow ow ow*
wa wa wa wa wa wa wa wa wa wa

XIth Lesson.

Ä: u: \ . ai: \ . e: \ . The five vowels *u*, *o*, *o*, *o*, *o*, 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^o *ä* long, as in *äle*, *äte*; or *ē* as in *prey*, *obey*; or *ē* short, as in *mēt*.
- 2^o *ai*, as in *air*, *pair*; or *a*, as in *share*; or *e* as in *there*, *where*.
- 3^o *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: *ä: u: \ . ai: \ . e: \ .*

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:



1. Chief Shilpaban.—5. Watchman Pierre.—
 3. Spamola.— 6. Philippe Placidy.—
 2. Captain Jules.— 8. Knorass.—
 4. Mrs. Jules.— 7. Mrs. Narcisse.—
 10. André Jules —
 11. R. F. LeJacq.—
 12. William Bonparte.—
 9. Chief Narcisse.— 15. Michel.—
 13. William Gustav.—
 14. Baptist Placidy.—
 16.
 17. Martin.—

Ch.VIII The Presentation

1. 40 2. 41 3. 42 4. 43 5. 44 6. 45 7. 46 8. 47 9. 48 10. 49 11. 50 12. 51 13. 52 14. 53 15. 54 16. 55 17. 56 18. 57 19. 58 20. 59 21. 60 22. 61 23. 62 24. 63 25. 64 26. 65 27. 66 28. 67 29. 68 30. 69 31. 70 32. 71 33. 72 34. 73 35. 74 36. 75 37. 76 38. 77 39. 78 40. 79 41. 80 42. 81 43. 82 44. 83 45. 84 46. 85 47. 86 48. 87 49. 88 50. 89 51. 90 52. 91 53. 92 54. 93 55. 94 56. 95 57. 96 58. 97 59. 98 60. 99 61. 100 62. 101 63. 102 64. 103 65. 104 66. 105 67. 106 68. 107 69. 108 70. 109 71. 110 72. 111 73. 112 74. 113 75. 114 76. 115 77. 116 78. 117 79. 118 80. 119 81. 120 82. 121 83. 122 84. 123 85. 124 86. 125 87. 126 88. 127 89. 128 90. 129 91. 130 92. 131 93. 132 94. 133 95. 134 96. 135 97. 136 98. 137 99. 138 100. 139 101. 140 102. 141 103. 142 104. 143 105. 144 106. 145 107. 146 108. 147 109. 148 110. 149 111. 150 112. 151 113. 152 114. 153 115. 154 116. 155 117. 156 118. 157 119. 158 120. 159 121. 160 122. 161 123. 162 124. 163 125. 164 126. 165 127. 166 128. 167 129. 168 130. 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Ch. IX. The Flight into Egypt.

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Les Anges dans nos Campagnes.

Musical score for "Les Anges dans nos Campagnes." The score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Les Anges dans nos Campagnes." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is divided into two systems, with the second system starting with the tempo marking "Allegretto".

Continuation of the musical score for "Les Anges dans nos Campagnes." This system contains the piano accompaniment for the second system, continuing the rhythmic and melodic patterns established in the first system.

To Deum.

Musical score for "To Deum." The score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "To Deum." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is divided into two systems, with the second system starting with the tempo marking "Allegretto".

Continuation of the musical score for "To Deum." This system contains the piano accompaniment for the second system, continuing the rhythmic and melodic patterns established in the first system. The score concludes with the lyrics "Ilest ne etc."

Regulations.

1. The members of this Society shall be those who are desirous of leading a temperate life, and who are willing to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

2. The members of this Society shall be bound to observe the following regulations:

3. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

4. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

5. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

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5. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

Promise.

I, _____ do hereby promise to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

Remarks.

1. The members of this Society shall be bound to observe the following regulations:

2. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

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6. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

7. The members of this Society shall be bound to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

I, _____ do hereby promise to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

I, _____ do hereby promise to abstain from the use of all intoxicating liquors, and from the use of tobacco, and from the use of all other deleterious and unwholesome articles.

Witness:

Date:

Chinook.

English.

I.

1. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.
2. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.
3. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.
4. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.
5. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.
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7. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.
8. ʔəp ʔəp ʔəp? = ʔəp ʔəp ʔəp.

1. ʔəp ʔəp? = ʔəp ʔəp.
2. ʔəp ʔəp? = ʔəp ʔəp.
3. ʔəp ʔəp? = ʔəp ʔəp.
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7. ʔəp ʔəp? = ʔəp ʔəp.
8. ʔəp ʔəp? = ʔəp ʔəp.

II.

II.

9. ʔəp ʔəp? = ʔəp ʔəp.
10. ʔəp ʔəp? = ʔəp ʔəp.

9. ʔəp ʔəp? = ʔəp ʔəp.
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11. ʔəp ʔəp? = ʔəp ʔəp.

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19. ʔəp ʔəp? = ʔəp ʔəp.

III.

III.

19. ʔəp ʔəp? = ʔəp ʔəp.

19. ʔəp ʔəp? = ʔəp ʔəp.

20. ʔəp ʔəp? = ʔəp ʔəp.

20. ʔəp ʔəp? = ʔəp ʔəp.

21. ʔəp ʔəp? = ʔəp ʔəp.

21. ʔəp ʔəp? = ʔəp ʔəp.

1. *Who made you ?*

God made me.

2. *Why did God make you ?*

God made me to know Him, to love Him and to serve Him, and by that means, to be happy with Him for ever in Heaven.

3. *What is God ?*

God is a spirit, eternal, infinitely good, all powerful ; He sees all things.

4. *Why do you say that God is a spirit ?*

Because God has no body.

5. *Why do you say God is eternal ?*

Because God ever was and ever will be.

6. *Why do you say God is infinitely good ?*

Because all good is in God : he is supremely good above all things.

7. *Why do you say God sees all things ?*

Because God sees all things past, present and to come, and even what we conceal in our hearts.

8. *Where is God ?*

God is every where.

II

9. *Are there several Gods ?*

No, there is but one God.

10. *Are there several persons in God ?*

Yes, there are three persons in God ; the Father, the Son and the Holy Ghost : this is called the Blessed Trinity.

11. *What is the Blessed Trinity ?*

The Blessed Trinity is one God in three persons.

12. *Is the Father God ?*

Yes, the Father is God.

13. *Is the Son God ?*

Yes, the Son is God.

14. *Is the Holy Ghost God ?*

Yes, the Holy Ghost is God.

15. *Are the Father, the Son and the Holy Ghost three Gods ?*

No, they are three Persons, but one God.

16. *Why are the three Persons only one God ?*

Because the three Persons are equal in all things.

17. *Which of the three persons is the best, the oldest, the most powerful ?*

None ; the three persons are equal in all things.

18. *Do the three persons differ from each other ?*

Yes, they differ : the one is not the other.

III

19. *Did one of three Persons become man ?*

Yes, one of the three Persons became man.

20. *Which of the three Persons become man ?*

God the Son.

21. *How did God the Son become man ?*

God the Son became man by taking a body and Soul like ours.

Once there was an Indian boy named Lycooso who grew up to be a man like any other Indian who had lived all his life among the mountains and lakes, until a white man from a far away country across the ocean, came to tell him of the great and wonderful Christ, who died for him, and now lived above the clouds and sky, and who would do a great deal for Lycooso, if he would but love and trust him, and learn the Holy Word he had left behind on earth.

Lycooso laughed at the white man's talk and turned aside, at the same time shooting an arrow from his bow into the air at a bird, to let the white man know he was not interested in what he was saying. He did not care to talk about things which he did not understand. Then the white man took him by the hand and said:

"Lycooso, look up over the mountains into the blue sky."

Lycooso did as he was bidden, dropping his bow at his side.

"If you are a good man and will believe what I am going to tell you, you will live up there among the stars some day."

The Indian looked far into the sky for a moment, expecting to see some house or wigwam, then he shook his head and laughed harshly again.

"Indian can't walk in air, white man!" he said.

The white man then told him all about the Holy Father and the good Virgin Mary and what they had suffered for Lycooso, the Indian. Then he tried to teach Lycooso a prayer with which to ask forgiveness for his sins.

But Lycooso turned his back on the white man and shot another arrow into the air. Just as the white man was going to speak again, Lycooso espied a squirrel skipping over a log, and he stealthfully sped after it. As he drew his bow up to his shoulder, he looked back at the white man standing pale and still, and laughed again.

"Poor white man crazy!" he said and disappeared in the thick bushes.

Soon after Lycooso went fishing in the lakes. When he returned, he found his mother in tears and the wigwam still and solemn. His little sister, Wapoona had died in his absence and he had returned just in time for her funeral. Lycooso loved Wapoona very much and he wept long and ate no fish for many days. One day Lycooso saw the good white man again.

"Wapoona is in God's wigwam, up there" he said, pointing to the skies.

Lycooso growled and gnashed his teeth. He thought the white man was making fun. "White man crazy again," he cried, "Go! Go!" Then he threw a small bolder at him and rushed off into the forest. Soon Lycooso's mother died, and he ran out into the mountains where it was lightening and thundering and cried as if his heart would break. The next day the white man came to him.

"Lycooso," he said, "will you not learn the prayers now? Thy mother, too, is in God's wigwam up there."

Lycooso scorned him and ran away again.

One day a heavy forest tree fell on his father, Mysicka, crushing his breath away. Poor Lycooso could not stand this blow for the wigwam was now empty and deserted. He did not wait for the white man to come to him again, but rushed away into the mountains, his long hair flying behind him, where he fasted for a long while. His heart was broken and he had no home to whom he could go for comfort. All at once he began to think of the Holy

Christ and Virgin Mary, and tried to remember all the white man had told him of them. The trees swayed back and forth all the long night and the cold winds sighed through their branches. Lycooso was very sad and he put his fingers in his ears to shut out the noise.

Suddenly his dark face brightened and he looked up through the trees at the sky as the early morning came on. He remembered one little prayer the white man had taught him.

"Holy Jesus, take me to thy arms, a sinner!"

He said it over and over again and his heart grew lighter. Did Christ's word make every one as happy as he? Springing to his feet he started to run. Miles and miles he sped over the snow, never stopping till he reached the white man's door.

"Teach me more of them!" Lycooso cried, saying the prayer over and over. "Lycooso laugh no more! Lycooso loves them! Lycooso's mother is in God's wigwam up there too!" and he pointed a long bony finger to the sky. His long fast had made him poor and gaunt. Tears crept down the white man's cheeks, and the sinner and priest prayed together.

Lycooso is an old man now and he has done much good in his life. He has been a thrifty farmer, owning a large farm and he has a good wife and many children. No sorrow has come to him since he began to love and trust Christ. In the evenings, when he and his family sit in their open doorway, watching the red sun sink out of the blue sky, old Lycooso will point upward and say:

"Some day, we will all be in God's wigwam up there!"

The end. By MAIBELLE, JUSTICE,

Chicago, Nov. 6th, 1894. For Kamloops Wawa and my Indian friends.

From the "Catholic Record" London, Ont., Nov. 3rd, 1894.

WAWA!

This word, which will undoubtedly appear strange to our readers, is the title of a Polyglot new paper which has reached us from Kamloops, British Columbia, through the publishing house of Messrs D. & J. Sadlier; and quite an interesting curiosity we find this little journal to be. Wawa means speech in the Chinook tongue.

The number before us is printed in English, French and Chinook, the latter being the language spoken by the Indians of British Columbia. It reveals to us the interesting fact that the ingenious and zealous Fathers of the Oblate Order have actually introduced a system of shorthand as the written language of the Chinooks, so that this tribe is the first nation which has adopted a truly short method of writing, which is at the same time quite philosophical as the national means of representing spoken language.

By this system the Chinook tongue is spelled exactly as it is pronounced, and thus all the great difficulties of learning to read, which exist in most modern languages, and especially in English and French, are avoided; and the Chinooks, educated in this manner, are enabled to read and write their own language in an incredibly short time. It is admitted by all scholars that the phonetic representation of any language removes the difficulties of learning to read and spell, and it is just this which the Oblates have taught the Chinooks to use; and not only are they able when instructed by this method, to read and spell in a few days, but they are able in a short time to write as quickly as they think, and to keep pace with the fastest speakers!

The *Wawa* gives the full alphabet of the Chinooks, so that all who take an interest in the matter will be able to learn much on the subject of their tongue, by subscribing for the *Wawa*, which may be had from Messrs. D. & J. Sadlier & Co., Montreal, Can.

I, *Work Day*.—S, *Sunday*.—O, *Fast day*.—Q, *Fast day where flesh meat is allowed*.—F, *Feast of Obligation*.—X, *Christmas*.

JA.	1.	F	I	I	I	I	JY.	7.	S	I	I	I	I	I	I
	6.	F	I	I	I	I		14.	S	I	I	I	I	I	I
	13.	S	I	I	I	I		21.	S	I	I	I	I	I	I
	20.	S	I	I	I	I		28.	S	I	I	I	I	I	I
	27.	S	I	I	I	I	AU.	4.	S	I	I	I	I	I	I
FE.	3.	S	I	I	I	I		11.	S	I	I	I	I	I	O
	10.	S	I	I	I	I		18.	S	I	I	I	I	I	I
	17.	S	I	I	I	I		25.	S	I	I	I	I	I	I
	24.	S	I	O	Q	O	Q	SE.	1.	S	I	I	I	I	I
MA.	3.	S	Q	Q	O	Q	O	8.	S	I	I	I	I	I	I
	10.	S	Q	Q	O	Q	O	15.	S	I	O	O	O	O	O
	17.	S	Q	Q	O	Q	O	22.	S	I	I	I	I	I	I
	24.	S	Q	Q	O	Q	O	29.	S	I	I	I	I	I	I
	31.	S	Q	Q	O	Q	O	OC.	6.	S	I	I	I	I	I
AP.	7.	S	Q	Q	O	O	O	13.	S	I	I	I	I	I	I
	14.	S	I	I	I	I	I	20.	S	I	I	I	I	I	I
	21.	S	I	I	I	I	I	27.	S	I	I	O	F	I	
	28.	S	I	I	I	I	I	NO.	3.	S	I	I	I	I	I
MY.	5.	S	I	I	I	I	I	10.	S	I	I	I	I	I	I
	12.	S	I	I	I	I	I	17.	S	I	I	I	I	I	I
	19.	S	I	I	I	F	I	24.	S	I	I	I	I	I	I
	26.	S	I	I	I	I	O	DE.	1.	S	I	O	O	O	O
JU.	2.	S	I	O	O	O	O	8.	F	I	O	O	O	O	O
	9.	S	I	I	I	I	I	15.	S	I	O	O	O	O	O
	16.	S	I	I	I	I	I	22.	S	O	X	I	I	O	
	23.	S	I	I	I	I	O	29.	S	I	I	I	I	I	
	30.	S	I	I	I	I	I								



SOLEIL MONDIALE DE LA FRANCE

Sténographie Duployé

Médailles d'Or, Paris 1878 et 1889

Méthode pour apprendre sans maître en 2 heures, 16^e édition, franco : 3 francs. E. DUPLOYÉ, à Sinceny (Aisne)

VOYELLES

A O Ou É È I Eu U An On In Un
• ○ ⊙ ∪ ∩ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪

CONSONNES

Pe Be Te De Fe Ve Ke Gue Le Re Me Ne Gne Je Che Se Ze
| | - - \ \ / / / / ())) ∩ ∩ ∪ ∪

RÈGLE GÉNÉRALE : Écrire les SONS et non pas les LETTRES.
RÈGLE des CONSONNES : Seules L et R s'écrivent en remontant.
RÈGLE des VOYELLES : Les tourner de manière à éviter les angles.
Nota. — Les points et accents ajoutés à certains signes s'omettent habituellement.

EXPLICATION DE L'ALPHABET DUPLOYEN

VOYELLES

- A ○ Petit cercle.
- O ○ Grand cercle.
- Ou ⊙ Grand cercle bouclé.
- EU ∪ 1/4 de grand cercle avec point.
- U ∪ 1/4 de grand cercle sans point.
- É ∪ Petit 1/2 cercle sans point.
- È ∪ Petit 1/2 cercle avec point au-dessous.
- I ∪ Petit 1/2 cercle avec point au-dessus.
- AN ∪ 1/4 de petit cercle avec accent aigu au-dessus.
- ON ∪ 1/4 de petit cercle avec accent aigu au-dessous.
- IN ∪ 1/4 de petit cercle avec accent grave au-dessus.
- UN ∪ 1/4 de petit cercle avec accent grave au-dessous.

CONSONNES

- PE | Petite verticale.
- TE — Petite horizontale.
- FE \ Petite oblique, de gauche à droite.
- KE / Petite oblique, de droite à gauche.
- LE / Petite oblique ascendante.
- JE ∪ Grand 1/2 cercle en forme de voûte.
- SE ∪ Grand 1/2 cercle en forme de bassin.
- NE) Grand 1/2 cercle en forme de C retourné.
- NE (Grand 1/2 cercle en forme de C.
- BE | Grande verticale.
- DE — Grande horizontale.
- VE \ Grande oblique, de gauche à droite.
- GUE / Grande oblique, de droite à gauche.
- RE / Grande oblique ascendante.
- GHE ∪ Grand 1/2 cercle pointé, en forme de voûte.
- ZE ∪ Grand 1/2 cercle pointé, en forme de bassin.
- GNE) Grand 1/2 cercle pointé, en forme de C retourné.
- ILL S'écrit comme plusieurs i ~.

Signes euphoniques Z ∪ T + N) R / K ∪

Les voyelles se tracent dans le sens qui permet de les unir SANS ANGLE aux consonnes. Les consonnes se tracent toujours dans le sens indiqué. Les deux consonnes L et R se tracent seules de bas en haut, en remontant.

pb td fv kg lr m ngn j ch s z o a ou eu u é è i an on in un
 | | - - \ \ / / / / ())) ∩ ∩ ∪ ∪ ○ ○ ⊙ ∪ ∩ ∪ ∪ ∪ ∪ ∪ ∪
 1 2 3 4 5 6 7 8 9 0 0 séparation des chiffres droits répétés.

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