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THE CANADIAN PHONETIC PIONEER,

A Monthly Journal, Devoted to the Spread of the Writing, Printing, and Spelling Reform.

William H. Orr,

"Had this art (Phonography) been known forty years ago, it would have saved me twenty years hard labor."—Hon. Tho's H. Benton.

Publisher.

VOLUME II.

OSHAWA, C. W., FEBRUARY, 1860.

NUMBER VIII.

The B. A. Phonetic Association.

We have only the names of three new members of the association to record since November, as follows:

Class KENT CO., C. W.

1. Mary Ella Ward, Teacher, Chatham.
ONTARIO CO., C. W.

* 1. Thos. Churchill, Teacher, Brougham.
ARGENTEUIL CO. C. E.

2. Adam C. Orr, Teacher of French and Music, LaChute.

For the information of those who have become our readers since April last, we would state, that the British American Phonetic Association was formed in the city of Toronto, on the 22th day of March 1859, for the union and co-operation of the friends of the Phonetic Reform for the encouragement and spread of Phonetic writing and printing, and the circulation of the Phonetic and Phonographic publications throughout British America." The officers elected were: President, William H. Orr; Vice President, J. K. Edwards, Montreal; Sec'y, Augustus Webber, Toronto; Treasurer, Albert Andrews, Aurora. An Executive Council of 24 members, situated in various parts of the British American Provinces, was also elected. All who choose are invited to become members of the Association in some one of its several classes:

There is no entrance fee nor specified subscription of any kind; but it is proposed to issue a Report, containing the names of all who have become members, and as much information in reference to the Reform as practicable besides, and donations towards this object are solicited. All members making a donation of 25 cents towards the funds of the Society, will be entitled to two copies of the Report as soon as published.—The names of new members are also published in the *Phonetic Pioneer* when received.

Every student of Phonography should hasten to become enrolled as a member of this Association and contribute his mite towards its funds. The amount subscribed up to the present date is about \$12, nearly one-half of which has come to hand in sums of \$1.00, and the balance in 50 and 25 cents. At least double that amount is required to publish anything of a respectable pamphlet or book, and when the type is up it is desirable to have as many copies printed as possible, so that if fifty or a hundred dollars can be obtained, so much the better. The names of seventy members have been sent in up to the present time. We could mention twice that many among our readers who are not members, but who ought to be, and some of whom we know to be well able to contribute something, too. Nothing will be done, we suppose, about publishing the Report until after the next meeting of the Association, which will probably take place sometime during the summer. The last meeting was adjourned subject to the call of the Executive Committee. We shall open up a correspondence with the Committee shortly, by means of an ever circulator, with the view of fixing upon some suitable day for holding the next convention of the society. In the mean time let us have as many names of new members to publish as possible, each accompanied, if convenient, with a suitable donation towards the report. Communications may either be sent to this office, or to the Secretary at Toronto.

PHONOGRAPHIC MAGAZINES.—We have always on hand single copies of magazines up pretty close to the date of their issuing, and for 1858-9. They include the *English Phonographic Examiner*, *The Reporter*, *The Observer*, *The Correspondent*, and the *American Phon. Magazine*, and *Phonographic Journal*.

We can send them post paid for 10 cents per single copy; 50 cents per half dozen, or 90 cents per dozen. They contain the best and cheapest reading exercises obtainable.

ENGLISH PHONOGRAPHIC LETTER PAPER.

—We have lately received from England a quantity of the Phonographic letter paper in use there, which we can afford to sell at the rate of 15 cents per quire, postage paid. Two quires can be sent, post paid, for 25 cents. It is not double-ruled, as ours is, but has a beautiful lithographed border around each page, with lines for writing, in gold, green, blue, crimson and other colors. The paper itself is of the finest possible texture.

E. P., Quebec.—We do not recollect ever having received your name, or Mr. H's, as members of the Association.

Utility of Phonography.

The Rev. M. Emory Wright, of Massachusetts, says in a letter to Benn Pitman: "For 18 months I have used Phonography in the preparation of my sermons. So exclusively has been my patronage of the art, that during that time, I have not written a word of longhand. I perhaps average eight or ten pages a week of this paper; (post octavo) the saving of time and material can be easily calculated; and as for facility of delivery, I no more think of making a mistake or hesitation upon a word than in reading my hymn or my scripture lesson from the large, plain print of the Bible or the hymn book. Of course I try to make myself measurably familiar with the subject, just as I should with a discourse printed in clear Roman type. I would not take \$1,000 for what I know of the theory and practice of phonography. I am no bigot or enthusiast in the matter, but when a block-head asserts the inutility of the art, in a way to bar every attempt to convince him, I waste very little breath in the effort."

Mr. W. P. Jacobs, of Columbia, S. C.,

writes to the *Phonographic Magazine*:—"I am reporting for the *South Carolinian* in the Legislature. I am not yet 18, and have studied Phonetic Shorthand not more than a year." Mr. Jacobs beats the writer of this, but not much. Having secured an engagement as Reporter for the *Rochester Daily Tribune* a few weeks after completing our 18th year, our first report—of a speech before the Athenaeum, on the evening of the 24th, by Dr. Solger—was published in the *Tribune* on the morning of the 25th November, 1855. We naturally felt as if we were getting up in the world when the *Tribune* of that morning made its appearance, leaving the first fruits of our many months' study of the beautiful thought-catching art. Ten dollars a week was a consideration, too. That was about two and a half years, as near as we can remember, from when we first saw or heard anything of the art but three months, of six hours a day would, we think, embrace every hour spent in its study, to say nothing of having been obliged, from ill health, to lay it aside for a whole six months in 1854-5 and thus forgetting some of it. When we first commenced to report, as above mentioned, we were able to write the "Speech of Edward Everett" in the Reporter's Companion—after committing the first 150 words of it to memory and writing it over something like fifty times—only at the rate of about 100 words per minute. After getting actually at work, however, we improved rapidly, until, to follow an ordinary speaker, word for word, became but a light task. It might be well here to add—for the encouragement of some who think it almost impossible to acquire a full knowledge of the art without a teacher—that we never had a moment's oral instruction from anybody. We might have had it for the asking, a great portion of the time, when living but a few minutes' walk from the offices of Messrs. A. J. Graham, Henry S. Clubb, S. P. Andrews, Augustus Boyle, E. Webster, and other great teachers in New York City, but we did not require it, everything necessary being laid down in the books. Most, if not all of the difficulties experienced by some in learning the art from the books, arises from their having forgotten a principle inculcated in some paragraph, carelessly read and soon forgotten, a few days previously. Young aspirant, when you get "stuck," just act on the hint here thrown out, and you may have cause to thank us for it for the remainder of your life.

The Art of Writing.

From the earliest times, all civilized races have been able to communicate ideas to one another, not only by means of spoken sounds, but they have also made use of certain methods of "painting thought," and of ren-

dering ideas visible. We may suppose that with the power to relate came the desire to retain, and from the pleasure of conversing with a present friend arose the desire of communicating with an absent one. Hence we find in the earliest ages, that images and pictures of various objects were employed directly or indirectly in representing facts and thoughts, such images being painted or carved on wood, stone, or other substances. But as man's ideas expanded, it was found that this method of representing was too lengthy. They therefore abbreviated these pictures, and instead of the whole of the lamb, the lion or the fox, they painted or carved parts, or merely sketched the outlines, and in the course of time many of these figures were so much abbreviated as to lose all resemblance to the objects they were intended to represent. The characters employed by the Chinese at present afford an illustration of this process. From a mixture of alphabetic and emblematic signs arose the hieroglyphic or emblematic style of writing, of the Egyptians as well as other ancient nations.

The pictorial method of writing, wherein persons and things were represented by their pictorial resemblances, has been confined chiefly to half-civilized races. By this method, a horse was painted for a horse; a lion was sketched to represent a lion; and a tree for a tree. This mode widely differs from the hieroglyphic or emblematic style of writing, wherein ideas and things are represented by their correspondence. The pictorial method was in use in America at the time of its discovery, the King of Mexico had paintings brought to him representing the vessels, horses, arms, and mode of warfare of the Spaniards. Some of these interesting pictures are still preserved in the royal palace of Madrid. But these primitive methods of representing and communicating thoughts and facts, although sufficient perhaps for those nations who had little use for such an art, did not satisfy mankind when their ideas became still more expanded, and when the necessity for a briefer mode of representing thought was felt, the glorious invention of the Alphabet was effected. This mode of writing consists in the employment of signs to represent the elementary sounds and articulations of spoken language in which the ideas of the mind are clothed, and not the ideas themselves.

The alphabetic mode of writing, which, with slight alteration, has been used by all the nations of Europe for many centuries past, has at length attained a great degree of beauty. The forms of the written characters of our alphabet are exceedingly elegant, and, considering their length, may be very rapidly made. But most words are rendered much longer than are absolutely necessary, in consequence of the absurd method of

spelling by which language is at present misrepresented.

The present system of writing, however, is unnecessarily lengthy. No reason can be given why the sounds of language should not be represented by the simplest signs instead of by the somewhat complicated forms at present used, many of which require four, five and six inflections of the pen to produce them. So great is the disparity existing between the two usual modes of conveying thought, namely, by spoken sounds and by written signs, that from seven to ten hours [according to the speed with which we write] are occupied by communicating in writing what could be uttered in one. We convey our ideas to a friend in conversation with fluency and ease, for, when spoken sounds are employed, thoughts are communicated with great rapidity; but when we attempt to "talk on paper," the process is tedious and wearisome. Hence exists the need for a system of expressing spoken sounds, whereby the writer should be enabled to impress thoughts on paper almost as rapidly as they can be expressed by ordinary sounds. So generally has this need been felt, that ever since the days of Timothy Bright, who, in the reign of Queen Elizabeth, published the first system of abbreviated writing, by which "with a few characters, short and easy, a swift hand may write orations, uttered as becometh the gravitie of such actions,"—ever since this first and most interesting attempt, system after system has been ushered into existence, till it may be questioned if there are not ten times as many stenographic works lying on the shelves of the libraries of this land, as there are practical every-day writers of the respective systems. Every system of shorthand or stenography hitherto invented has been based upon our present inconsistent method of spelling. Such systems, therefore, necessarily possess all the defects of our present orthography, greatly increased by the constant omission of the vowel sounds. These systems profess to represent a language containing thirty-four primary sounds with about twenty marks or letters! As nearly one-half, therefore, of the sounds of our language are unrepresented, vast numbers of words cannot be correctly written, and so defective is every mere system of shorthand, that whole classes of words, of different sound and different meaning, are indicated by the same marks! Hence arises the great difficulty of deciphering words and sentences when thus expressed; for the context, the memory, and the judgment, must be called in to assist the eye. This is the grand reason which has prevented shorthand from becoming more general, it being impossible that any system incapable of answering the varied purposes for which writing is required, should supersede the common longhand as a general means for communication.

Previous to the year 1837 no successful attempt had been made to construct a philosophic and brief system of writing. It was in this year that Mr. Isaac Pitman, of Bath, issued the first edition of his Phonography, which, as its name implies, is a process of writing by, or according to, sound. The author of Phonography, instead of taking the Roman Alphabet as the basis of his system, constructed a new alphabet, consisting of signs that represent the elementary sounds and articulations of the language, which he arranged in accordance with their natural sequences. To these sounds, signs of the briefest description [right-lines, curves and dots,] were adapted. Thus was constructed a truly philosophic and brief representation of language, wherein every sound has its own appropriate sign, no sign being allowed to represent more than one sound; by which means every word could be perfectly expressed, and afterwards read with ease and certainty. It was the object of Mr. Pitman to construct a system of writing so true, easy, and expeditious, that while it should answer every requirement of the man of letters and of business, it should be much briefer than any system of shorthand ever invented. The fact that many thousands have abandoned their respective stenographies, to acquire a knowledge of Phonography, may be taken as some proof that he has succeeded in his laudable attempt.

So favorable has this new mode of representing thought been received throughout this kingdom and America, that edition after edition has been called for, until the TENTH has now been issued. Of one of the instruction books, upwards of 250,000 copies have been sold, which is at the rate of 1,000 per month for a period 20 years; and any one who has to do with printing and publishing may gather from such a fact a pretty accurate idea of the extent of the interest which has been aroused by this system. A more advanced work has been sold to the number of about 100,000; and another more advanced still, in which the art is exhibited in its final stage of development as adapted to *verbatim* reporting, and which of course appeals to a comparatively limited class of students, has reached its twentieth thousand. Various phonographic periodicals have also been established, some of which enjoy a circulation of from one to two thousand per month. Such is the extensive scale on which the publishing features of this extraordinary art is conducted, and such the avidity with which it is welcomed.

A society, entitled the Phonetic Society, instituted for correcting the exercises of learners [through the post] gratuitously, and to assist in other ways in spreading a knowledge of the art, now numbers more than a thousand members, many of whom are ladies. Public meetings in connection with Phonog-

raphy have been held over and over again in Manchester, Birmingham, Bristol, Brighton, Nottingham, Edinburgh, Glasgow, etc., and in all the large towns of Great Britain; and in most of them permanent Phonetic Societies are established for its further dissemination.

Such is a brief account of this new and truly useful art. Its extraordinary spread is perhaps unparalleled in the history of any previous art or science, and it is only to be accounted for from the fact of its great use, its extreme beauty, and its simplicity. Being practically acquainted with Phonography, it is with entire confidence that we recommend it to the attention of all—as we feel assured that no one will become acquainted with it without finding that its varied uses will yield him great and unexpected pleasures.—*Paisley Herald*.

Education and the Alphabet.

From the *Paisley Herald*.

In a former letter I pointed out some of the advantages which would result from the use of the Phonetic Alphabet, etc., (here a diagram of the alphabet is introduced.) It will be seen from the above that there is a more systematic arrangement in the letters of the Phonetic than of the present Alphabet. This has its advantages in making us aware at a glance of the closely allied nature of many of the sounds of our language—a piece of information which the heterogeneous arrangement of the Roman Alphabet does not furnish—indeed, rather throws obstacles in the way of our acquiring. The uniform use of the letters of the Phonetic Alphabet, whether vowel or consonant, and the invariable representation of one sound by the same character, makes the writing of any word we hear, and the reading of any word we see, a matter of ease and certainty, and affords a strong contrast to the manner in which the Roman characters are misused in our present orthography.

From the force of habit, we become so accustomed to the erratic spelling now in use, that we are not aware of the vagaries of the philologist, and scarcely credit the absurd and rule-defying powers that are assigned to, or are usurped by, the signs with which we seek to depict our speech. It would be impossible in anything less than a lengthy treatise to lay before you an account of the uncertain nature of our orthography; but I will endeavor to point out a few of its curiosities in this letter, and perhaps some of your readers will be induced to make further investigation for themselves. I will not venture, however, upon the arduous task of exhibiting the Protean nature of even one of the vowels, and arraying in white and black before you the changes it undergoes or the claims it puts forth, but will select a letter

of only moderate pretensions to chaotic attributes. Let that letter be C.

C has the sound of [1] K in the word call
 " " [2] S " cell
 " " [3] Sh " ocean
 " " [4] Z " sacrificing
 And it is [5] [mute] " indict

C, however, is not content with such freaks and duties, but in evil company seeks still further to perplex and astonish. It represents its first sound of K, by doubling itself in the word account, and in combination with h in *chasm*, *ache*, and with k in *back*; it represents its second sound of S, in combination with e in the word nice, its third sound of Sh in combination with h in the word *chaise*; and its fourth of Z in combination with e in the word sacrifice.

But the combination ce represents not only k as above, but ks in the word accent; and ch represents not only k and sh as above, but the sound of ch in *chain*, j in *Greenwich*, [Grinidge] and kw in *choir*, while it is mute in the word *dracm*.

If we are startled by the pretensions of C, our astonishment becomes not less when we see the host of letters and combinations that start up and lay claim, not only to powers of the same nature, but to represent the identical sounds that we have seen it has been sought to depict by the character C.

Thus—

C represents the sound of
 K, — but so do oh, ohe, ok, gh, k, ke, lk, q, qu, que, and x.
 S, — " ce, ps, s, se, sch, se, ss and z.
 Sh, — " ch, s, se, sh, and t.
 Z, — " ce, s, se, ss, x, z, ze, and zz.

To preserve a character for truthfulness, I shall here append the words in which the above letters and combinations represent the sounds I have laid at the door. These words are as follows:—

As K — *chasm, ache, back, hough, kill, bake, walk, quack, quay, antique, exception.*
 " S. — *ace, psalm, see, scene, schism, case, hiss, mezzotint.*
 " Sh. — *chaise, sure, conscious, shibine, motion.*
 " Z. — *sacrifice, us, case, scissors, Xenophon, zeal, freeze, whizzing.*

The examples I have furnished are, I think, enough to satisfy any person that there is an "ennodice rareignty" (endless variety) in our English orthography; but if any of your readers desire a further supply, I can assure them that the mine is far from being exhausted, and will amply repay the labor of a search.

PHONETIC PIONEER.

R. Abernethie, of Uttoxeter, England, thus writes to the English Phonetic Journal:—

"I have taught phonography to a class of eight. In it were two lads, one eight and the other nine years of age, who write the system with great accuracy and beauty. With the others, who are from 12 to 18 years of age, I have not been so successful. My plan was to give the two lads three lessons per week, but the others had but one lesson a week. I also required them to write at least one copy per day, and in the course of about two months they could read and write tolerably well. I was quite astonished at the ready manner in which they learned: and I feel sure that the best way to extend phonography is to instruct children. It is comparatively easy to get a child, with the assistance of the parents, to give one hour daily to the study of shorthand, but not so with the adult. I am certainly surprised that more is not done in the way of teaching children this useful art. I hope, as soon as I return to Uttoxeter, being now on a visit to Cheltenham, to devote all my time and talents to the extension of phonography in this way."

THE PHONOTYPIC ALPHABET.

VOWELS.					
E e	A a	A a	O o	O o	O o
ee,	aa,	aa,	oo,	oo,	oo;
	A a	A a	E e		
	air,	ask,	ear;		
I i	E e	A a	O o	U u	U u
it,	ell,	am,	on	up	foot;
DIPHTHONGS.					
E i	O e	O s	U u		
by,	boy,	how,	new;		
CONSONANTS.					
Pp,	Bb,	Tt,	Dd,	Gg,	Jj,
pip,	bb,	tat,	did,	church,	judge,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
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f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,	r,	h,	k,	g,
f,	v,				