

THE
PHONOGRAPHIC
REPORTER'S FIRST-BOOK.

CONTAINING A COMPLETE LIST OF THE WORD-SIGNS USED IN THE MOST
CONTRACTED STYLE OF PHONOGRAPHIC REPORTING, ILLUSTRATED
BY EXERCISES FOR THE USE OF THOSE ONLY WHO HAVE
THOROUGHLY MASTERED THE CORRESPONDING STYLE
OF PHONOGRAPHY AS TAUGHT IN "THE COMPLETE
PHONOGRAPHIC CLASS-BOOK," AND "THE
PHONOGRAPHIC READER."

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INTRODUCTION.

1. **THE Reporter's First-Book** is intended exclusively for advanced Phonographers. If taken up by any others, we advise them at once to lay it down, and direct their attention to the **Class-Book** and **Reader** by the authors of this work, both because this book will waste their time, and will tend to give them false impressions of what they are in no condition to understand. By so doing, they will save both their labor and their criticisms for subjects upon which they may be profitable to themselves and others.

2. The extraordinary progress of the writing and printing reform, especially in the graphic branch of it, has created no little astonishment on the part of the incredulous. How much more must it have done so, had they been able to appreciate the degree to which it has unavoidably suffered for the want of proper instruction-books, to carry the pupil forward in the various stages of his advancement.

3. "**The Complete Phonographic Class-Book,**" and "**The Phonographic Reader,**" conduct him just far enough to inspire in him the most ardent desire for the means of perfecting himself in the Phonographic art, and, just at this point, he has hitherto been repulsed and disappointed by the want of a guide capable of directing

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him, through by far the most pleasant portion of his journey, to complete and triumphant success.

The Reporter published by Mr. Pitman, a few only of which have been sold in this country, is a valuable repository of information; but, it is too intricate in its arrangement, or in other words too little inductive, to furnish the necessary aid to the ordinary learner, or to serve in any manner as a *Class-Book for schools*.

4. The system of writing invented by Mr. Pitman, and known under the general name of Phonography, is based on the elementary sounds of the English language, instead of the old alphabet, and hence, in its first or fullest style, it is a proper *Phonography*, as the name indicates, or in other words, an exact representation of the pronunciation of the language. From this basis, however, it proceeds through successive stages of contraction or abridgment, which may be illustrated by the manner in which multiplication abridges the process of addition, until it ends in a *short-hand* writing, which preserves all the legibility of long-hand, while it is shorter than Stenography, and is in fine the only system of writing ever invented by which actual *verbatim reports* of public speeches of all kinds can be secured.

5. The particular stage of abridgment to which the pupil is conducted by the Class-Book and Reader, is that which is employed in correspondence and all species of general writing. The reporting style is very much shorter. A number of beautiful contrivances are resorted to, by which entire legibility and astonishing brevity are combined. This style of writing, it is the object of the present work to communicate. It will be issued in numbers of twenty-four pages each, both to diminish

the immediate cost of publication, and to admit of the greatest amount of perfection in the details.

6. There is a serious difficulty in the early introduction of a new system for general writing, no matter how great its intrinsic advantages may be, from the fact that in order to be practically advantageous to the writer himself, his correspondents and others must at the same time be able to read it. The teachers of Phonography have been met on all hands by this objection, which could only have been overcome, in the beginning of the enterprise, by the noble devotion to scientific truth and human welfare which has distinguished them. This obstacle does not however stand in the way of the system, when urged merely as a system for the purpose of reporting. The reporter writes for his own eye, or at most for his own and that of the printer. If one printer will not do, another will. There are already many who read Phonography with entire facility, and the number of such is constantly increasing. Besides, in case of necessity, for the want of a competent printer, the report *may be* written out in the long-hand, as it always *must be* when taken by any of the old systems of shorthand writing.

For these reasons, we may fairly anticipate a great *impetus* to the reform from the publication of an inductive Reporter's Book. Every boy and girl of fifteen years of age may, and *should*, now be taught in the common school, to write as rapidly as ordinary speech. Amongst all the difficulties hitherto standing in the way, many have already acquired this enviable accomplishment. Thousands will do so at once with increased

facilities, and the whole of the rising generation will possess this power.

7. The reader may be surprised to find on reflection that he is now actually in possession of *one* system of writing, by which he can write as rapidly as speech. We mean the Arabic figures. Let him ask any friend to repeat deliberately any succession of numbers, as: *one thousand eight hundred and forty nine ; seven millions four hundred thousand, six hundred and seventy four, &c.*, and he will find no difficulty in *reporting* all that he says. The defect is that this system, admirable as it is, applies only to numbers. What is wanted is a system equally brief, applying to the language entire. This *desideratum* Phonography furnishes, and nothing else does.

The reason that we cannot follow a speaker by long-hand is, that we require the hand to do more work than the mouth does. The hand can move as fast as the lips, as we see in the case of the performer on the piano, who accompanies the most rapid tones of the voice by corresponding touches of the instrument; but in writing long-hand we require the hand to make as many as six or seven strokes for a single letter, the *m* or *w* for example, while we make but a single touch of the organs of speech, and of course the tongue gets the better in the race. Phonography obviates this difficulty so completely, that to report is no longer a work of special skill, but results naturally and almost necessarily from simple familiarity with the system.

8. Of course there is, and always will remain, the **same constitutional peculiarities in different persons**

which make some comparatively slow and others rapid writers in their ordinary method.

9. When reporting is taught regularly to all the scholars in the common schools, it will tend greatly to abridge the labors of the teacher in giving instruction in nearly every other branch of education, and thus greatly to elevate the profession of the teacher. A hundred pupils may thus be required to take down verbatim the lecture or explanations of the master, and to re-arrange and comment upon the same, according to their own several apprehensions of the subject, all in the time now required for an ordinary recitation. Indeed the effect of the power and confirmed habit of rapid writing upon the minds of the pupils themselves in quickening their perceptions and intellectual processes, can hardly be over-estimated. We cannot doubt that it will equal the effect of the railroad and magnetic telegraph upon commercial operations. The thought is not to be entertained that such immense improvements shall constantly occur in the material arrangements of society, and that the mental machinery of the world shall be left to rust in the deeply worn grooves of antiquity.

10. To phonographers, for whom alone we write, we need say nothing to commend this work to their attention. They have too long and too impatiently waited for the appearance of some such guide to the advanced study of phonography, to require urging to avail themselves of its aid. We shall be extremely gratified, and shall feel that a *new bond* of sympathy and good fellowship is established between them and us, should the plan and details of the work meet their hearty ap-

probation. We need add nothing more **except a few necessary directions upon the best method of using the book.**

EXPLANATIONS AND DIRECTIONS.

I. By a word-sign is meant a single sign used to represent a whole word. Their use is sufficiently explained in the Class-Book, and the learner is supposed to be already familiar with the one hundred word-signs which it contains, as they are used. In the reporting style the use of word-signs is carried much farther. The same sign is made to stand for several words, where this can be done without producing ambiguity, and all the different signs, whether simple or compound, that is, with hooks, circles, loops, &c., which are contained in the tables in the Class-Book or are otherwise explained in it, are used as word-signs. They may afterwards in most cases be vocalized, and the writing, if desirable, be restored nearly to the style of the Class-Book. Occasionally a slight license is taken with the form of a word for the sake of greater brevity or convenience in writing it, all of which will be readily understood by the learner as he progresses. By this means a very large proportion of the words of the language, including both the most common and the most difficult, are written by a single movement of the hand, or by a single stroke with an additional hook, loop, or circle.

II. In the next place the principle explained in the Class-Book (Nos. 68, 70,) of recognizing two places for certain word-signs, one *on the line* and another *above the line*, is adopted and extended in the reporting style, so as to apply to all kinds of word-signs, as well the

perpendicular and *inclined* as the *horizontal* and *vowel word-signs*, and so as to recognize *three places* instead of *two*. Thus the consonant-sign *p*, for example, which is written in the style of the Class-Book so that its lower end rests upon the line and always represents *up*, is, in the reporting style, written in the same manner, *i. e. on the line*, for *up*, *hope*, and *pay*, three words which the context will prevent from being confounded with each other. The same sign elevated a little *above* the line, so that its lower end does not reach the line, stands for *heap*, *pie*, *pea*, and *paw*, and struck *across* the line for *happy*. A *horizontal* or *vowel* word-sign is for this *third position* written quite *below* the line.

III: As the general rule, words which have a first-place vowel in the accented syllable, and monosyllables which have a first-place vowel, occupy the place *above the line*; those having a second place vowel occupy the position *on the line*, and those having a third place vowel the position *across* or *below the line*. This will be of some assistance in helping to fix the several words and their positions upon the mind; but the rule yields whenever a greater convenience is obtained by neglecting it. The position on the line is the most convenient, that above the line next, and that across or below the line least so. Hence, where no confusion can arise from writing on the line instead of above or below, it is done. It is only where word-signs are liable to interfere with each other that the rule of vowel position is adhered to. All the word-signs used in the Class-Book are left undisturbed in the positions which they have there.

IV. All the words for which a word-sign might stand

are not in every case given. Thus under D would be arranged *odd, hood, aid, adieu, ado, awed, die, due, doe, dough, eddy, heady, head, heed, hide, I'd* (I would), *wad, wighed, weed, weedy, wed, wide, wood*; under *DL, addle, huddle, idly, waddle, &c.*

The reporter should fill in the vowels of such scarce words when they occur.

V. By the plan of the Reporter's First-Book, the word-signs appear at the left-hand of the left-hand page. Opposite each word-sign, on the same page, there are three lines of printed words united by a brace. The words contained in the upper one of these three printed lines, are represented in the writing, by the word-sign opposite, written *above* the line which regulates the writing, as has just been explained. The words in the second or middle line of the three printed lines, are represented by the same word-sign *written on the line*, and those of the third, or lower line of the three printed lines, are represented by the same word-sign, written *across* or *below* the line which regulates the writing.

VI. On the opposite or right hand-page, will then be found an interesting little story, containing all the words for which the word-signs are given in the lesson on the left-hand page. This will serve as an exercise in writing, by means of which the word-signs will be fixed in the memory in the most pleasing and agreeable manner, while there will still remain sufficient scope for the ingenuity of the learner in selecting the best forms for the remaining words.

The stories and miscellaneous themes introduced as exercises, have cost the authors more labor and *painstaking* than many literary productions of far

greater pretensions. A certain *queerness* of style will be found to pervade them, so that they cannot by any means be recommended as models for imitation in that respect. That this may be accounted for, it must be remembered that they were written in *fetters*, certain words, frequently the most incongruous imaginable, being furnished to be brought into a fixed number of lines of composition, so that the *sense* had to bend to the words; it is at once obvious that they are not to be judged by ordinary rules of criticism.

VII. In the case of word-signs for words having the prefix *accom* or *com*, or the termination *ing* or *ings*, as *COMMODITY*, *COMMON*, *COMING*, it may be better for the learner to practise using the initial or final dot, though when he is farther advanced they may be generally omitted. In the words *COMPRESSION*, *COMMITTEE*, *COMMOTION*, *CONNECTION*, *COMMON*, and *CONVERSION*, the dot for *COM* or *CON* should however be retained. The adverbial termination *ly*, may be omitted in reporting. The next word will general(*ly*) determine, whether the adjective or the adverbial form of the word is to be read.

VIII. The double consonants for *pt*, *bd*, *cht*, *jd*, should not be used singly, for in such cases they would clash with the word-signs *of*, *but*, *all*, *to*, *on*, *or*, *who*.

IX. The greatest advantage will be experienced by the learner, from always reading every thing which he writes. The habit of writing illegibly is thus prevented, and facility in both respects is attained simultaneously.

PHONOGRAPHY.

CHAPTER I.

GENERAL RULE IN RELATION TO THE ADDITION OF THE SMALL AND LARGE CIRCLES TO THE WORD-SIGNS.

A LESSON first occurs in this book, containing word-signs without the addition of any final circle; the next contains the same word-signs *with* a final circle, first *small*, for *s* or *z*, and then *large*, for *sis*, *ses*, *siz*, *sez*, &c.

If a word represented by a word-sign, without a final circle is a *noun*, the *plural* of it, and if it is a *verb*, the *third person singular* of it, is represented by the same word-sign, with the addition of the final *s* or *z* circle; thus, the *p* above the line standing for *heap*, the *ps*, above the line stands for *heaps*; and on the line standing for *pay* and *hope*, the *ps* on the line stands for *pays*, *hopes*. This is a general rule, and the learner will apply it without recurring to the tables for instruction on the subject.

It often happens, however, that by the addition of an *s* or *z*, an entirely new word is produced, and then this new word is likewise represented by the word-sign, with the *s* or *z* circle added; thus, *p* above the line signifying *pea* and *paw*, the *ps* above the line signifies not only *peas* and *paws*, but likewise *peace* and *piece* and *pause*, which have no relation to the preceding words. These last cases will require special attention.

Such new words, again, form *their* plurals *as nouns*, and their third persons singular *as verbs*, by the addition of another *s* or *z*, and these new forms are therefore represented by the same word-signs, with double-sided circles. Thus, from *pause* comes *pauses*, which is represented by the *p* above the line, with a large circle; and if still a new word is developed, *as basis* from *base*, the word-sign is repeated with the large circle for this new word also.

LESSON I.

Containing the Lip Consonant-Signs.

- \ { *heap, pie, pea, paw.*
 up, hops, pay.
 happy.
- \ { *by, bye, buy.*
 be, bee, obey.
 to be.
- \ { *if, off, fie.*
 for, foe.
 half, few.
- \ { *eve, vie.*
 have, heavy.
 view, vow.
- \ { *me, my.*
 him, hymn, aim, may.
 am.

QUESTIONS.

Lesson I.—What does *p* above the line stand for? on the line? below* the line? What does *b* stand for above the line? on the line? below the line? What does *f* above the line represent? on the line? below the line? What does *v* above the line represent? on the line? below the line? What does *m* above the line stand for? on the line? below the line?

**i. e.* across, for perpendicular and inclined signs.

EXERCISE I.

The Story of Farmer French.

If you aim to be happy, be busy. Few men were half so happy and full of hope as Farmer French. At morn he beheld the bee fly off to his little pea-patch and buzz among the blossoms; and at eve it was his delight to view him returning heavy laden to his hive, and hum his hymn of praise to the maker of the flowers. He made a vow to vie with the bee and obey the law of industry. He bade good bye to idleness, and now if he sees friend or foe idle, he cries out, "Fie, for shame! Follow me, my friend, buy happiness by being busy, and you may be as happy as I am. If you owe a penny you may always be in readiness to pay up, and not have to paw your way along in the paths of poverty, but may heap up wealth and have every thing in apple-pie order."

LESSON II.

Containing the Lip Consonant-Signs—Plural Forms.

- 6 { *heaps, pies, piece, peace, pease, paws, pause.*
hopes, pays, oppose, pace.
pass.
- 6 { *pieces, pauses.*
paces, opposes.
passes.
- 6 { *buys, abyss.*
bees, obeys, base.
abuse, abbess.
- 6 { *abysses.*
basis, bases, bases.
abuses, abbesses.
- 6 { *if his, if he is, office.*
face, foes, phase, for his, for he is.
fuse, few as, half is, half his.
- 6 { *if his is, if he is as, offices.*
face, phases, for his is, for he is as.
fuses.
- 6 { *eves, eaves, vies, vice, voice.*
vase.
views, vows.
- 6 { *vices, voices.*
vases.
- 6 { *mice, moss, Miss, miss, amass, myself.*
mace, maze, maize, amaze, mess, aims, himself.
alms, mass, amass, muse, amuse.
- 6 { *mosses, Misses, misses.*
mazes, amazes, messes.
masses, amasses, muses, amuses.

EXERCISE II.

Awful Catastrophe in a Convent.

"If he is at such a pass," said the *abbess* gravely, "if his *vices* are such, if he *obeys* his passions, *amuses himself*, fails to attend *mass* Christmas *eves*, and *heaps* up or *amasses* or tries to *amass* wealth from the *alms* of the poor; if *his* is a character of such odious *phases*, if such are the *bases* of his *views*, if *he* is so vile, it *amazes* me, for *he* is as far from being suspected as the pope *himself*. He will *miss* his *aims* and lose his *office* if he *bases* his *hopes* on my kind *offices*. If he drowns the *voice* of conscience in the *mazes* of pleasure, there are *voices* that he cannot drown. I will denounce such *vice* and *abuses myself*. *Few* as we are, we will *oppose* him as virtue *opposes vice*. Justice will not *pause* in her *pace* till she plunges him in the *abyss*. The *abyss's* yawning mouth stands open. We must be the *foes* of all sin and set our *faces* against every *phase* of wickedness."

"Madam," said one of the *Misses* Jones, who had been *eaves-dropping*, entering with a *vase* or rather two *vases* of *mosses* or *moss-roses*, with a *mess* of little *bees*, made of wax, "the *half* is not told. He *pays* no respect to virtue. It *passes* all belief. His face is a *mass* of carbuncles. He *buys* and feasts on the most dainty *messes*, for *he* is fond enough of indulgence for his appetite; and then he sings, *half* his time jolly songs about some heathen *muse*. It would *amaze* you to see him eat the *pieces* of mince *pies* and *maize*-puddings, which he orders up after *pease*-soup, and such *masses* of solid meat! He *vies* with Epicurus *himself*, for *his* is just such another character, I assure you, though, perhaps a nice *piece* of pie is not so much *amiss* after all."

Just as *Miss* Jones was in this *maze* of oratorical *abuse*, standing just at the *base* of a statue of one of the *muses*, that had a little ivory *mace* in its hand, about two *paces* from the *abbess's* chair, and just at one of those *pauses*, without which a whole discourse would *fuse* into one sentence, as metal *fuses* in a furnace, one of the old *mice* which infested the abbey clapped its fore *paws* upon the *basis* of the statue, and nibbled the nun's elbow.

LESSON III.

Containing Tongue-Teeth Consonant-Signs.

- | | | |
|---|---|---|
| | { | <i>time, ought, aught, height, tie.</i> |
| | { | <i>it, committee.</i> |
| | { | <i>at, out.</i> |
| | { | <i>different, difference, die, hide.</i> |
| | { | <i>do, day, dey, head.</i> |
| | { | <i>add, had, due, dew, advertisement.</i> |
| (| { | <i>thaw, thigh.</i> |
| | { | <i>think, oath.</i> |
| | { | <i>thank, hath, youth.</i> |
| (| { | <i>thee, thy.</i> |
| | { | <i>they, them.</i> |
| | { | <i>though, thou.</i> |

QUESTIONS.

Lesson II.—For what does *ps* stand above the line? on the line? below the line? For what does *pss* stand above the line? on the line? below the line? *bs*, above, on, below the line? *bss*, above, on, below the line? *fs*, above, on, below the line? *sss*, above, on, below the line? *vs*, above, on, below the line? *rss*, above, on the line? *ms*, above, on, below the line? *mss*, above, on below the line?

Lesson III.—For what does *t* stand above the line? on the line? below the line? For what does *d* stand above the line? on the line? below the line? For what does *th* (as in *thigh*.) stand above the line? on the line? below the line? For what does *th*, (as in *thy*.) stand above the line? on the line? below the line?

EXERCISE III.

The Youth and the Dey of Algiers.

A youth sat at tea one day, with the Dey of Algiers. "I think it time for thee to eat," said the Dey, "for thou hast borne the heat of the day, with the hot sun upon thy head at meridian height, enough to thaw the ice at the north pole, and hast not had aught since the early dew glistened in the morning."

"I thank thee," said the youth, "but I have taken an oath not to eat till I have discovered the assassins who wounded thy thigh."

"They ought to die," said the Dey, "and I think they cannot hide so close, or tie their secret so tight, but that the committee with the advertisement will trace them out. Though they may fly different ways, it will do them no good, nor add to their security, for the arm of justice hath power to reach them, and they will soon get their due, and learn the difference between the rewards of guilt and innocence."

LESSON IV.

Containing Tongue-Teeth Consonant-Signs—Plural Forms.

- b { *times, tease, heights, ties.*
its, it is, it has, committees.
outs, at his.
- b { *teases.*
it is as, it has as, it is his.
- b { *dies, differences, dice, hides.*
days, does, heads, doze, dose, commodious.
deuce, dews, dues, adds, advertisements.
- b { *doses, dozes.*
deuces.
- 6 { *thighs, thaws.*
thinks.
thanks, youth's, (pos. case.)
- 6 { *thesis, theses.*
- 6 { *these.*
this, oaths.
thus, those, youths, (pl.)
- 6 { *this is.*
this has.
thus is, thus has, thus as.

QUESTIONS.

Lesson IV.—What does *ts* stand for above the line? on the line? below the line? What does *tss* stand for above the line? on the line? below the line? What does *ds* stand for above the line? on the line? below the line? What does *dss* stand for above the line? on the line? below the line? What does *ths* stand for above the line? on the line? below the line? What does *thss* stand for on the line? What does **THS*** stand for above the line? on the line? below the line? What does **THSS** stand for above the line? on the line? below the line?

* The spoken **TH** will be printed in small capitals to distinguish it from the whispered.

EXERCISE IV.

Mrs. Jones' Billy.

"Doctor, our Billy's cold, *it is as bad as ever. It is his fifth week, and it has been hack, hack, all the time.*"

Doctor.—"How did he get it?"

Mrs. Jones.—"In the *thaws* that comes on about the middle of March, Billy *ties* on his leggins—*it is* just like him—and *outs* and runs up on the *heights* to build a snow man. And a boy, that had some *differences* with Billy, throws a stick *at his* snow man, and hits one of *its thighs*. *Thus as* Billy *thinks* his work is jest done, down it comes. *This is* more than Billy can bear. If any boy *teases* Billy, and *adds* insults or *oaths*, he gives him back his *dues*, and *hides* him, if he *dies* for it."

Doctor.—"Spunky boy that."

Mrs. Jones.—"Well, Billy pitched into him, and *thus those two youths* fit like the *deuce*, or two *deuces* I should say. *This* heats Billy, and he takes an awful cold. *Thus is* one punished for the mischief that another *does*, in *these times* when folks' *heads* are more filled with *advertisements* of *commodious* houses and the schemes of all sorts of *committees*, than with the care of their own children. And *thus has* my boy been kept from school a month, and he is worried to death about his *thesis*—they have *theses* every month—*this has* run in his head the whole time: *it has as* much effect upon him as the cold. Some *days* he gets into a *doze*, and *dozes* for hours; and then he'll *tease* me half the day. Sometimes I give him a *dose* of salts. To amuse him, once in a while he has a game at *dice*. But, Doctor, if you can cure him, you will have all my *thanks*."

Doctor.—"The *youth's* case is a remarkable one; but if he continues his *doses* of salts, and keeps out of the night *dews*, I think he may yet recover."

LESSON V.

Containing Tongue-Teeth Consonant-Signs.

-) { *see, sea, sigh, saw.*
) { *say, so, sow, sew.*
) { *us, house, use.*
-) { *ease, eyes, wise.*
) { *was, owes, ways, weighs.*
) { *use, ewes, yews.*
- ({ *isle, aisle, highly, hollow, law.*
 ({ *will, well, lo, holy, hole, whole.*
 ({ *allow, alley, ally.*
-) { *ear, hear, here, ire, hire, higher.*
) { *are, her.*
) { *aware, our, hour.*
-) { *in, inn, any, knee, gnaw, nigh.*
) { *no, know, common.*
) { *own, when, one, won.*

QUESTIONS.

Lesson V.—What does *s* stand for above the line? on the line? below the line? What does *z* stand for above the line? on the line? below the line? What does *l* stand for above the line? on the line? below the line? What does *r* stand for above the line? on the line? below the line? What does *n* stand for above the line? on the line? below the line.

EXERCISE V.

Mrs. Brown's Hard Case.

"Oh, Parson Williams, it is *no use* to *say one* word to him," said Mrs. Brown, with a *sigh*; "he *will* have his *own* way; and *when* he must *know* we haven't *any* thing in the house to eat, he *will* sit *hour* after *hour*, and 'take his *ease* in his *inn*,' drinking ale, and *allow* me to sit the *whole* day alone to work and *sew* till midnight, or as long as my *eyes* can *see*, and at the same time he is *aware* that I am not *well*, and that *our* little girl's *knee*, that *was* kicked by the colt on the *common*, is *highly* inflamed. I keep it bound up with an eel skin little Sammy found in a *hole* on the *isle* nigh the *sea* shore. But it pains *her* so, you might *hear* *her* cries sometimes half a mile. And *here* I am left alone without *any ally* or help-meet, and the garden seeds to *sow*, and the *ewes* and the lambs to look after; and yesterday *one* of the shade trees, the *yews*, that formed such a beautiful *aisle*, or sort of hall, at the *higher* end of the *alley*, being *hollow*, blowed down; and as soon as the sound reached my *ear* I ran out a little *ways* to see what had happened, and *lo!* I *saw* at once it had killed the cow.

"Then, says I, Mr. Brown, you *are* a *wise* man, ain't you? to sit drinking in the *inn*, indeed, says I, if there is *any law*, *holy* or human, that *weighs* *any* thing in your mind, or has *won* *any* favor in your heart, stay at home, and help take care of your *own* business and family. If *any* body *owes* you, collect it, and *hire* help, and *use* your means and time more in the way of your duty, and make *us* all happy at home."

Parson Williams.—"What did he say?"

Mrs. Brown.—"It only raised his *ire*, he looked *sour*, and told me to *gnaw* a file."

LESSON VI.

Containing Tongue-Teeth Consonant-Signs—Plural Forms.

- ʒ { *cease, Swiss.*
so as, assize.
uses.
- ʒ { *ceases.*
assizes.
- ʒ { *uses, houses.*
isles, aisles, loss, laws, hollows.
- ʒ { *wills, wells, holes, wholes, else, less, holies.*
lose, alas, lass, loose, allows, alleys, allies.
- ʒ { *losses.*
elses.
loses, looses, lasses.
- ʒ { *ears, hears, hires, horse, rise, arise, here is.*
hearse, hers, herself, hoarse, wears, wares, worse, rose, rows.
rouse, rows.
- ʒ { *horses, rises; arises.*
hearses, roses.
rouses.
- ʒ { *in his, inns, influence, nice, knees, noise, gnaws.*
nose, knows, commons, hence, commence.
once, one's, owns, whence.
- ʒ { *noises, influences.*
noses, commences.

QUESTIONS.

Lesson VI.—What does *ss* stand for above the line? on the line? below the line? *sss* above, on the line? *z* below the line? *ls* above, on, below? *lss* above, on, below? *rs* above, on, below? *rss* above, on, below? *ns* above, on, below? *ns* above, on, the line?

EXERCISE VI.

Scenes in a big City—a Meditation.

What a bedlam is a big city! *Here is* a gang of lawyers slippery as eels, wrangling about Lords and *Commons*, laws of entail, statutes of *uses*, courts of *assize* or *assizes*, or what not, *inns* of court, riots and *rows*, *wills* and codicils. Here a priest on bended *knees*, in consecrated *aisles*, for him a holy of *holies*, seeks for divine *influences*, or consoles, *alas!* a dying widow, who faintly commends *herself* and *all hers* to God. The merchant talks of the rate of interest which the law *allows*, and of rent at which he *hires*, of *losses* and gains, of wealth gathered from the *isles* of the sea, and of tricks and lies which he *uses in his* trade; the landlord of long *rows* of stately *houses* which he *owns* by *wholes* or by shares, while he keeps the *nose* of a poor tenant at the grindstone; the soldier, of campaigns *commencing*, of enemies and *allies*; the sailor, of the pleasure with which he *looses* from port; the politician, of his *influence*, and the scholar, of what he *knows*.—With most, poverty *gnaws* at the heart-strings. *Loss* and ruin abound; *hence*, while they afflict *one's* own soul they *cease* to excite any body *else's* sympathy.

Whence arises that din of *noises* which one *hears* in the streets and *alleys*, and which never *ceases* from sun-rise, when it *commences* and *rouses* the sleepy inhabitants, until midnight? The mounted watchman, like a *Swiss* guard, tramps by on his *horse*; a *hearse* rolls along with that dead rumbling *noise* which only a *hearse's* wheels can make, till it *loses* itself in the distance; the *hoarse* stage-driver *hollows* to his *horses*, and rattles along *in his* lumbering car, over *holes* as deep as *wells* in the pavement, with clatter enough to *rouse* the dead. The shrill cry of an old clothes-man *rises* above all *else*, as he peddles the wretched remnants of what were once *nice* ells of broadcloth, a wealthier merchant's *wares*—now all the *worse* for wear.

Merry singing *lasses*, let loose from school, have crowned themselves with *roses*, so as to salute at *once* the *ears* and the *noses* of their city suitors; but give me the country *lass* that milks the cow that lows over the green meadow. She is the *lass* for me. The *rose* she *wears* is in her cheek. Never let it blanch in the city's sickly shade.

LESSON VII.

Containing the Palate Consonant-Signs

/ { *each.*
 / { *which.*
 / { *much.*

/ { *Jesus, advantage.*
 / { *age, Jew.*

) { *she, shy, wish, wash.*
) { *shall, show.*
) { *issue, shoe.*

) { *usual, Asia.*

QUESTIONS.

Lesson VII.—What does the *ch* stand for above the line? on the line? below the line? What does the *j* stand for on the line? below the line? What does the *sh* stand for above the line? on the line? below the line? What does the *xh* stand for on the line?

EXERCISE VII.

A scrap relating to Palestine.


Palestine is situated in *Asia*, at the head of the Mediterranean Sea, and is one of the most celebrated countries in the world, on account of its being the principal seat of the Scripture History, *each* particular of *which* is regarded by Christians with great interest. *Jesus* himself was born there, and was by birth a *Jew*. It has the *advantage* of a tolerable climate, and in that *age* was in a *much* higher state of cultivation than now.


Whatever defects the present inhabitants of the East may have in their institutions and manners, as compared with their neighbours of Western Europe, and the Americans, they all *wash* or bathe themselves with great regularity, a custom *which* we hope we *shall* see becoming more *usual* amongst us. We are far too *shy* of cold water. A body *which* has been the whole day swathed in saturated linen, or a foot imprisoned in the sweltering *shoe*, unpurified by the limpid bath, remains a sufficiently repulsive object. Even the goddess of beauty herself would have been less fair, had *she* not been born of the foam of the ocean.


The *Jews* in many parts of the world, evidently *wish* to re-assemble their nation in Palestine, and many of them begin to *show* considerable activity in the matter. What will be the *issue* of the project, it is impossible to determine.

LESSON VIII.


Containing the Palate Consonant-Signs—Plural Forms.


 { *each is, each has, choice.*
which is, which his, which has, chess, chase, chose.
much is, much as, much has, choose.


 { *each is as, each has his.*
which is as, which as has, which is his, chases.
much as has, much as his, much as is, chooses.


 { *religious.*
advantages.
ages, juice, Jews.


 { *juices.*


 { *wishes, washes.*
shows.
shoes, issues.


 { *Asia's.*

QUESTIONS.

Lesson VIII.—What does *chs* stand for above the line? on the line? below the line? What does *chss* stand for above the line? on the line? below the line? What does *js* stand for above the line? on the line? below the line? What does *jss* stand for on the line? What does *shs* stand for above the line? on the line? below the line? What does *zhs* stand for on the line?

EXERCISE VIII.

Thoughts about Controversy.

Much as has been said in all ages, of humility as a religious duty, there is no more impressive instance of it than that *which is* related of our Saviour, when he *washes* his disciples' feet; and *much as his* enemies, both Jews and gentiles, have tried to assail his doctrines, and *much as is* still urged against them, every one *wishes* to be understood as admiring his example. *Each has his* tribute of praise; *each is* so far a disciple; *each is as* anxious as the other to avoid misconception on this point, and *each has* a consciousness that his was a character of great purity.

Great *advantages* result in the Christian argument from this concession, *which is as much as* to admit the truthfulness of Christ's statements, *which, as has* often been said, establishes all *which his* followers claim, a conclusion *which has* been pointed out by many, as that in which the argument *issues*, but *which is* still denied. *Much has* been said on both sides. Every one urges that *which is his* own view, often without *choosing* or caring for the truth. He who *chooses* the truth, and *shows* a teachable spirit, finds it. Few genuine converts are made by argumentation. Controversy is generally a *chase* after a victory. It may be compared to a game of *chess*, in which there is little to *choose*, in sides, if the object is solely to make an argument.

Much is to be said on every subject, right or wrong. The man who *chases* after controversy in this manner, might, if he *chose*, employ himself better. I would rather not stand in his *shoes*. I prefer to enjoy myself in my own easy-chair, and quietly quaff a bottle of the pure *juice* of the grape, or in these piping temperance times, content myself with discussing the more innocent and nutritive *juices* of a nicely broiled beef-steak, and let the world wag. *Asia's* boasts of antiquity, the classic pretensions of Greece and Rome, and the modern Babel of stump orations and spinning jennies, are then alike indifferent to me.

LESSON IX.

Containing the Throat Consonant-Signs.

- { *king, kingdom, key.*
 come.
- { *give, given.*
 gave, together, go, ago.
- { *thing, English.*
 language.
 young, owing.

QUESTIONS.

Lesson IX.—What does *k* stand for above the line? on the line? What does *g* stand for above the line? on the line? What does *ng* stand for above the line? on the line? below the line?

EXERCISE IX.

Saint Peter's opinion of English.

1.

Saint Peter sat at the *kingdom* gate
Some centuries *ago*, they say,
With his *key* in his hand, like a *king* in state,
And opened and shut the way.

2.

The power was *given* him as you know,
To open and shut as he would,
But the *thing* that troubled him was to do so,
Just at the times when he should.

3.

Among all the multitudes thronging the gate,
Together were the *young* and the old ;
So that while some were entering, others must wait
Until each his story had told.

4.

While thousands were *coming* and *going*, this way,
Each spoke his own *language* or tongue,
Owing to which 'twas a hard thing to say
What all of them said when they rung.

5.


Hence, 'tis said, that the saint emphatically frowned
And *gave* his opinion out flat,
That good *English* once spoken, the world all around,
Nothing would be so decidedly pat.


6.


"But then," said he, with Apostolic wit,
"The rascals don't know how to spell,
If they spelled as they spoke, they might make a hit,
And *give* law to the earth very well."


LESSON X.

Containing the Throat Consonant-Signs—Plural Forms.


 { *kings, kingdoms, keys, cause, because.*
comes, case.
accuse.


 { *causes.*
cases.
accuses.


 { *gives, geese, gauze.*
goes, gaze, guess.
goose, gas.


 { *gauzes.*
gazes, guesses.
gases.


 { *things.*
languages.
Young's.

QUESTIONS.

Lesson X.—What does *ks* stand for above the line? on the line? below the line? What does *kss* stand for above the line? on the line? below the line? What does *gs* stand for above the line? on the line? below the line? What does *gss* stand for above the line? on the line? below the line? What does *ngs* stand for above the line? on the line? below the line.

EXERCISE X.

Farmer Young's Maid Dolly.

"What is the matter with Dolly?" said farmer Young to his wife, "she looks as frightened as she did the other night when I brought the *gas* lamp home." "She can't be frightened at *gases* now," said the good dame, laughing. "But see," said the farmer, "how she *gazes* into the poultry yard. And, now, she *comes* and *goes* like a flash of lightning. Faith, I *guess* she must be bewitched." "A fig for your *guesses*," said his wife, "let us go and see what makes her *gaze* at the *geese*." "Oh yes, my good wife," said the farmer, laughing in turn, "you are great for investigating the *cause* or *causes* of *things*. If we were *kings* and *queens* with half a dozen *kingdoms*, all having different manners and *languages*, you would, I think, manage the whole of it. What's the matter, Dolly?" "*Because*," blubbered Dolly, "somebody has stolen my fat *goose* mistress *gives* me every year, and now where shall I get my *gauze* vail and silk apron for the fair?" "Oh, as to your silks and *gauzes*, the *case* is not so bad. Cheer up, Dolly, I have seen worse *cases*, I assure you. But tell me, whom do you *accuse* of stealing the *goose*?" "I *accuses* nobody," sobbed Dolly. "Wipe your eyes, then," said the farmer, "and pick out the finest bird in the flock for your own. Stop a moment, just take this bunch of *keys*, and before you leave the yard lock the gate next to the lane, so that the thieves shan't come in again that way at any rate."

LESSON XI.

Containing the Vowel-Signs.

- { *the, he.*
a, aye.
ah.
- { *an, and, eh!*
- \ { *awe, all, awl.*
to, too, two.
- / { *or.*
who, whom, whose
- \ { *of.*
but, butt.
- / { *on.*
should.
- | { *O, oh.*
- ∨ { *I, eye, aye, high, h's.*
- ^ { *how.*

QUESTIONS.

Lesson XI.—What does the large dot vowel-sign stand for above the line? on the line? below the line? What does the small dot vowel-sign stand for on the line? What does the heavy dash vowel-sign inclined to the left stand for above the line? on the line? Inclined to the right above the line? on the line? What does the thin dash vowel-sign inclined to the left stand for above the line? on the line? Inclined to the right above the line? on the line? What does the long *o-sign* stand for on the line? What does the long *i-sign* stand for above the line? What does the *ow-sign* stand for on the line?

EXERCISE XI.

The Young Astronomer's Soliloquy.

How do the cycles of time roll on for ever and aye, from an eternity past to an eternity in the future! Ah! What an awe pervades me while I reflect on all the wonders of the high empyrean—I feel myself inflated by the contemplation of the stupendous sublimities of this serene cerulean star-spangled amphitheatre which stretches so far beyond the space-penetrating powers of the keenest eye, or, even of the best opera-glasses now in use. Oh, that I possessed a telescope! Then should I become the poet of astronomy, at once a sage and a bard. Then would I hie to the hill whose brow lifts itself above yon precipice, and there erect my tower of nightly observation. Aye, indeed; then would I discover and glowingly describe systems and universes wheeling on other systems as their pivots, like a huge farm-yard gate on its hinges.

What would Tom Jenkins say of that figure, eh? Let him, if he likes, try to make me the butt of his ridicule, while he spends his ignoble life in sticking an awl through ungenial sole leather. He knows little of whom he speaks. But he shall learn. He who has once had his soul bathed in the resplendent light of science, can no longer have his genius cramped down to the task of stitching together two pieces of calf-skin. What! make a cobbler of me too! (Exit in a rage.)

LESSON XII.

Containing the Vowel-Signs Pluralized, and the Circles.

✓ { *all is, all his.*
to his.

✓ { *or is, or his.*
who is, who has.

✓ { *of his.*
but is, but his.

✓ { *on his.*
should his.

○ { *is, his.*
as, has.

○ { *is as, is his.*
as is, as his, as has.

QUESTIONS.

Lesson XII.—What does the heavy dash vowel-sign pluralized and inclined to the left stand for above the line? on the line? Inclined to the right above the line? on the line? The thin dash vowel-sign pluralized, inclined to the left above the line? on the line? Inclined to the right above the line? on the line? What does the small circle stand for above the line? on the line? What does the large circle stand for above the line? on the line?

EXERCISE XII.

Extract from a Letter upon the Death of a Father.

All is changed since I saw you, my friend. My father *is* now dead, and *all his* kind counsel *has* ceased to be heard by me, from day to day. Life *is as* a blank to me now. *His* love was my greatest treasure. *Who is* there like a father? *who has* the same experience, the same interest in us personally, the same tender solicitude for our welfare? All *of his* thoughts and hopes are fixed *on his* beloved son, *as* the complement *of his* own existence. It *is his* highest pleasure to bestow happiness *on his* offspring. *To his* instructions *or his* love am I indebted for all that I am. *But his* noble form *has* now disappeared for ever. Hard *as has* been the chastisement, and bitter *as is* the remembrance of my loss, I will still endeavour to submit. *But is* there no lesson to be learned from it, *or is* there not still a heavenly Father whose love *is as* tender *as his* whom I have lost, and *should his* spirit speak to mine, might I not still find comfort and consolation on earth, with the prospect of a joyful re-union in heaven? Speak to me, my friend, and assure me that there *is* a life beyond the grave.

LESSON XIII.

Containing the Lap Consonant-Signs, preceded by the S-Circle.

s { *speak, spy.*
special.
sap.

sb { *subordinate, sob, swab.*

sf { *safe, as if.*

sv { *save, as have.*
salve.

sm { *seem, seam.*
some, sum, same, as may.
psalm, consume.

QUESTIONS.

Lesson XIII.—What does *sp* stand for above the line? on the line? below the line? What does *sb* stand for above the line? What does *sf* stand for on the line? What does *sv* stand for on the line? below the line? What does *sm* stand for above the line? on the line? below the line?

EXERCISE XIII.

The Spy.

A commander sent his *subordinate* officer as a *spy* for the *special* purpose of seeing if it would be *safe* to attempt to *sap* the enemy's works. The *spy*, taking a box of *salve* and a *psalm*-book in his pocket, approached the fort, and walking round it, applied a small portion of his *salve* with a small *swab* to every *seam* in the walls, adding a piece of sticking plaster, *as if* he were dressing wounds. He was soon taken by *some* soldiers, and carried before the commanding officer, who told him, if he would *save* his life, he must immediately give an account of himself.

The *spy* did not *speak*, but took out his *psalm*-book and began to do nothing but sing a *psalm*, interrupted by an occasional *sob*. The *same* demand being repeated produced the *same* results, which would *seem* to serve no purpose but to *consume* the time. A council of war was held, and such facts *as have* been stated were duly proved, and such inferences *as may* be drawn from them were carefully considered, and the *sum* of the matter was, the *spy* was dismissed as an *insane* person, and returned with such information to his commander as led them to victory.

LESSON XIV.

Containing the Lip Consonant-Signs—Plural Forms, preceded by the S-Circle.

s { speaks, spies, spice.
space, suppose.
saps.

ss { spaces, supposes.
subordinates, sobbs, swabs.

ss { suffice, as if his.

ss { suffices.

ss { saves.

ss { seems, seams.
sums, same as.
psalms, consumes.

QUESTIONS.

Lesson XIV.—What does *sps* stand for above the line? on the line? below the line? What does *sps* stand for on the line? What does *sbs* stand for above the line? What does *sfs* stand for on the line? What does *sfs* stand for on the line? What does *svs* stand for on the line? What does *sms* stand for above the line? on the line? below the line?

EXERCISE XIV.

The Dreadful Force of Habit.

It is wonderful in how short a *space*, habit indurates the soul. It *subordinates* the natural feelings, *saps* the foundations of character, and almost *suffices* to annihilate the man. See how, for example, the bloody headsman performs his wretched office upon those unfortunate *spies*. He *speaks* as calmly as a merchant on change, and *seems* not to have the slightest *spice* of human sympathy in his heart. He *consumes* the little *spaces* of time, between the executions, the *same as* if it were ordinary time, and does not even listen to the solemn *psalms*, which serve as dirges for the poor wretches, and which *suffice* to spread the profoundest gloom over all other minds. He is alike unmoved by *sobs* or tears, or even by the ghastly *seams* which he opens in the necks of his victims, *as if* his heart were made of iron. And he finally cleanses the crimsoned scaffold with as much indifference as the sailor *swabs* up a deck. Can it be that he *saves* the paltry *sums* earned by so vile a trade, and counts his gold with pleasure?

Whosoever *supposes* that such a being is human, must *suppose* that humanity is capable of being sunk beneath the nature of brutes.

LESSON XV.

Containing Tongue-Teeth Consonant-Signs—preceded by the S-Circle.

Ɔ { *seat, cit, sit, sought, sweet, sight, city.*
set, stay, stow.
satisfy, satisfied, satisfactory.

Ɔ { *seed, cede, concede, side, sighed.*
said, soda.
sad, has had.

Ɔ { *Seth, saith.*
south.

Ɔ { *seethe.*
as they, as though.

Ɔ { *size, sighs, sees, seize.*
says.
sucs.

QUESTIONS.

Lesson XV.—What does *st* stand for above the line? on the line? below the line? What does *sd* stand for above the line? on the line? below the line? What does *sth* stand for on the line? below the line? What does *sth* stand for above the line? on the line? What does *ss* stand for above the line? on the line? below the line?

EXERCISE XV.

The Projected Country Trip.

"Where are you bound, Ned?" said Seth Swipes, to his friend Ned Doolittle, just as the latter was mounting an omnibus with the smallest kind of a travelling-bag by his *side*. "Come down, and take a glass of cool *soda*. You are not going to leave the *city*, are you, a thorough *cit* like you?" "Yes," replied Ned, "I'm off for the *south*, going to rusticate, *as they say*," and withal he looked a little *sad*, and *sighed* slightly, which, however, he *sought* to conceal by putting on the most *self-satisfied* looking air in the world, *as though* he were bound on a pleasure trip. "Yes," said he, "my cousin has a *sweet country seat* just in *sight* of the *sea's* white foam, where the waves boil and *seethe* so poetically, as we read of. I shall *stay* there all summer, I think; I am very fond of fishing; and then I can *sit* on a rock all day and *satisfy* myself at my favorite sport; or, perhaps, I shall *stow* myself aboard a small craft and take a sail to the islands." "Come, come," says Seth, "this account of yourself is not at all *satisfactory*. Hold up, driver, *set* this man down again. What on earth *has had* this sudden effect upon you? You must *cede* to me the privilege of a few cross-questions. What is the meaning of those *sighs*, Ned? One *sees*, at once, that all this is not natural. New tastes don't *seize* a man all at once in this way. The *seed* must be in the soil before it can grow."

"Well, I must *concede*," replied Ned, "that I would quite as lief remain in town; but then, a bit of a secret in your ear, my good fellow. My tailor, when he has sent his bill thirteen times, invariably *sues*, they tell me, and yet the dog is the only snips in the *city* that can cut precisely to fit my *size*; so you see, I have made up my mind to visit the country." "Nonsense," said his companion, "we will fix all that. 'The wicked flee,' &c.; you know, Ned, what the Scripture *sath*."

LESSON XVI.

Containing Tongue-Teeth Consonant-Signs—Plural Forms,
preceded by the S-Circle.

6 { *seats, cits, sits, sweets, sights, cities.*
sets, stays, stows.
satisfies.

6 { *seeds, cedes, concedes, sides.*
seduce.

6 { *seduces.*

6 { *seethes, as these.*
as this.
as those.

6 { *as this is.*

9 { *sizes, seizes.*

QUESTIONS.

Lesson XVI.—What does *sts* stand for above the line? on the line? below the line? What does *sds* stand for above the line? below the line? What does *sds* stand for below the line? What does *sths* stand for above the line? on the line? below the line? What does *sths* stand for on the line? What does *szs* stand for above the line?

EXERCISE XVI.

On the Variety of Tastes, among the different classes of Society.

The *sweets* of retirement are praised by those who flee from *cities*, and love *hill-sides*, flowers, *seeds*, woodland and *country-seats*; while one of your fashionable *cits* *concedes* the beauty of such things *as these* theoretically, but, nevertheless, *stays* at home, *sits* up late at night, sleeps late in the morning, *stows* close in a crowd, or has his select *sets* of acquaintance, *satisfies* himself with such *sights* as brick and mortar can afford, and *cedes* his chance for fresh air to such *as those* first mentioned. The scholar, in turn, *seethes* his brain over musty books, and wears his body to a skeleton in the search after knowledge. His love of fame or of learning *seduces* him to an early grave. *As this* is his passion, it is pleasure for him, though it would be a living death to another. Such is the variety of tastes, concerning which the poet affirms that there is no use in disputing, but *as this is* an old theme, we will cease to pursue it, lest it *seduce* us into the error of offending the tastes of all. When the love of writing *seizes* one he is always in danger; so we conclude by observing, that the tastes of men are as various as the *sizes* of their bodies.

LESSON XVII.

Containing Tongue-Teeth Consonant-Signs—preceded by the S-Circle.

6 { *Saul, seal, ceil, conceal, swallow, silly, sly.*
soul, sole, swell, as well, sell, cell, sail, sale, slow.
Sally, slew.

9 { *sorrow, seer, cere.*
Sir, sore, soar, sower.
sour.

2 { *seen, scene, seine, sin.*
sun, snow.
soon, swoon.

QUESTIONS.

Lesson XVII.—What does *sl* stand for above the line? on the line? below the line? What does *sr* stand for above the line? on the line? below the line? What does *sn* stand for above the line? on the line? below the line?

EXERCISE XVII.

The Popular Taste for Necromancy.

Silly people have in all ages been deluded by the *sly* tricks of some juggler, wizard or *seer*, from the days of *Saul*, who consulted the witch of Endor, (whether her name was *Sally*, *Judy*, or *Jemima*, the book does not inform us,) *as well* to his *sorrow* as to his *sore* disappointment, so that he finally *slew* himself, down to the last dupe who has made a *sale* of his *soul* to Beelzebub, the *sole sin*, as some of the old theologians taught, which cannot be forgiven.

But say what you will, *Sir Philosopher*, there is something queer enough in this whole matter of demonology, from the *sour* old hag *seen* by moonlight *soaring slowly* through the air, on a broomstick, *soon* after *sun-set*, surveying malignantly the *scene* below, and blighting with her evil eye the fair fields of the *sower*, making the young and tender grain all crisp and *cere*, up to the gentlemanly wizard of the East, who will *swallow* a gill of poison, *swell* up like a toad, go into a *swoon*, and then suffer you to *ceil* him up in a *cell* for a month or two, when, after all, he comes out as good as new. How does the rascal contrive to *conceal* his secret and *seal* up his mouth against every inducement to *sell* or divulge it? If the regular school philosopher could *sail* through the air on a broomstick, or brew a *snow-storm* in the month of August, philosophers might become as popular as necromancers, and philosophy might gather its followers as easily as a Haddam fisherman gathers shad in a *seine*.

LESSON XVIII.

Containing Tongue-Teeth Consonant-Signs—Plural Forms,
preceded by the S-Circle.

6 { seals, ceils, conceals, swallows.
souls, soles, swells, as well as, sells, cells, sales, sails.
sluice, sallies.

6 { as well as his.
sluices.

2 { sorrows, seers, series, serious.
Sirs, sores, soars, sowers, source.
sours.

2 { sources.

6 { scenes, sins, since.
sense, suns, snows.
swoons.

6 { senses.

QUESTIONS.

Lesson XVIII.—What does *sls* stand for above the line? on the line? below the line? What does *slss* stand for on the line? below the line? What does *srss* stand for above the line? on the line? below the line? What does *srss* stand for on the line? What does *srns* stand for above the line? on the line? below the line? What does *srns* stand for on the line?


EXERCISE XVIII.


The Panorama of a Day.

Oh, *Sirs!* think, I beseech you, of the varying *scenes* which the *sun's* blessed light falls upon in one day's journey. How the solemn music of the cathedral *swells*, upon the morning breeze, while monks, in their *cells*, repeat Pater Nosters, with *serious* faces, for the good of their *souls*. The priest shrives the penitent of his *sins*. The beggar drags himself along, covered with *sores* from the *soles* of his feet to the crown of his head, *swallows* his musty crust, and *conceals*, as he best can, his shrunken body from the frost and *snows* of winter, with a few wretched rags, until, perchance, his *senses* all benumbed, and with none to pity his *sorrows*, he *swoons* and dies. The soul of the poet *soars* aloft *as well as his* waxen wings will permit; and seeks the *sources* of inspiration, by opening the *sluices* of his imagination. *Seers*, both religious and political, strain their eyeballs to peer through the long *series* of coming events, and can see through a grindstone *as well as* another. The judge signs a letter or *seals* a death warrant, as the joiner *ceils* a parlor or nails down the lid of a coffin, with equal unconcern, *since* death and deal-boards are equally familiar. The seaman spreads his *sails* to the favoring breeze, and the soldier *sallies* forth to death or to victory. The merchant *sells* at a profit or speculates upon the *sales* of his neighbors. The scholar racks his brain for the *source* of a Greek derivative, or the *sense* of an obscure passage, and *sours* his temper, while he fancies that he improves his mind. The *sowers* of to-day are followed by the reapers of to-morrow, and thus all pass down the great *sluice-way* of time, to the ocean of eternity.

LESSON XIX.

Containing the Palate Consonant-Signs, preceded by the S-Circle.


 { as each, switch.
such.
as much.


 { sage, suggestion.


 { sash.

LESSON XX.

Containing the Palate Consonant-Signs—Plural Forms, preceded by the S-Circle.

 { as each is, as each has, switches.
such is, such as, such has.
as much is, as much as, as much has.

 { as each has his.
such as is, such as his, such as has.
as much as is, as much as his, as much as has.

 { sages, suggestions.

 { sashes.

QUESTIONS.

Lesson XIX.—What does *sch* stand for above the line? on the line? below the line? What does *sj* stand for on the line? What does *sch* stand for on the line?

Lesson XX.—What does *schs* stand for above the line? on the line? below the line? What does *sches* stand for above the line? on the line? below the line? What does *sjs* stand for on the line? What does *sches* stand for on the line?

EXERCISE XIX.

Theories of Education.

As each man has his particular opinion, now-a-days, about education, it has come to be a question, whether a *sage* is or is not *as much* produced, by the aid of the *switch*, as by that of books. The Chinese confer a *sash* or girdle, upon *such* scholars as have passed through certain grades of study. Would it not be a wise *suggestion*, to confer a birch stick in our schools, upon all those who have honorably graduated under it?

EXERCISE XX.

If *sages* can be manufactured according to the above *suggestions*, there need be no limit upon their production, and in *as much as switches* are cheaper than *sashes*, there is no reason to doubt, *as much as has* been feared to the contrary, that we may keep the lead of the barbarians. *Such is*, at least, my opinion of the matter, and *such as* it is, you have it for *as much, as is* to be attributed to it, of value. *Such has* been the progress of the human intellect, within a few years past, that my friend Phasma believes flagellation to be obsolescent. But here we differ, and *as each has his* own opinion, and *as each has* arguments to support his opinion, *such as his* view of the subject suggests, we often grow warm over it. *As much has* been said, by both, upon the subject, as would fill an octavo; and *as each is* obstinate in his belief, we see no end of the dispute. *Such has* often been the case before, I suppose, *as much is* said, on all hands, of the uselessness of debate; but for *as much as his* arguments are worth, I am ready to take them. *Such as is* good, I accept, and *such as has* been shown to be bad I reject. What can be fairer than this? But then I have always observed, that whenever I say any thing I am generally right. I don't put forth arguments *such as his*, which can be refuted in a moment, by any wise head.

LESSON XXI.

Containing the Throat Consonant-Signs, preceded by the S-Circle.

o { *seek, sick, sock, sky.*
 { *sake, suck.*
 { *sack.*

o { *signify.*

o { *sing, swing, seeing, single, singular, song.*
 { *saying, sung.*
 { *sang.*

• QUESTIONS.

Lesson XXI.—What does *sk* stand for above the line? on the line? below the line? What does *sg* stand for above the line? What does *sng* stand for above the line? on the line? below the line?

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EXERCISE XXI.


The Invisible Minstrel of Scotland.


Among the numerous legends of Scotland, is one of old Jeremy Lee, who used to *sing* songs, through the northern villages of that country. For the *sake* of his merry music, a good bed and a warm supper were always gladly given him. Cold or warm, what did it *signify* to Jeremy Lee? At early dawn he would *swing* his *sack*, containing his fiddle and a *single* change of garments, over his shoulder, and trudge off to the next hamlet, to *seek* his morning meal by *singing* before the door of some farm-house; and a *singular song* he sometimes *sang*, and a strange figure he cut, with a black *sock* on one foot and a gray one on the other, and his red flannel cap on his head. But some how or other, his music possessed a charm for young and old. The farmer, *seeing* him at a distance left off his work, the dairy-woman left her churn, and romping noisy children suddenly became quiet, and it was even said that the little baby would cease to *suck* its mother's breast and hold its breath, to listen to old Jerry's joyous notes.

But one day, Jeremy suddenly fell *sick* and died, and then the *saying* was, that his music continued to be heard, by those who were out on the hill-side late at night, floating, as it were, in the *sky* above them, the very same that he *sung* and played when alive, so that old Jeremy Lee continued, for a hundred years, to be known as the invisible minstrel.


LESSON XXII.

*Containing the Throat Consonant-Signs—Plural Forms,
preceded by the S-Circle.*


 { *seeks, six, socks, skies.*
sakes, sucks, sex.
sacks.


 { *sixes.*
sexes, success.


 { *signifies.*


 { *sings, swings, singles, songs.*
sayings.

QUESTIONS.

Lesson XXII.—What does *eks* stand for above the line? on the line? below the line? What does *skss* stand for above the line? on the line? What does *sgs* stand for above the line? What does *sngs* stand for above the line? on the line?

EXERCISE XXII.

The Misfortunes of Trade.

"Lack-a-day!" cried Joseph Spike, a small vender of dry goods. "Bad luck attends me, in every thing. It *signifies* little, that my new sign *swings* to and fro, these *six* weeks past. The *skies* have been dripping, dripping, dripping, the whole time. Both *sexes* are housed like rabbits, or if they venture out, it is only to buy an umbrella of Jacob Twist over the way, who prospers in wet weather like a duck.

"He *sings* jovial *songs* from morning till night, and has a string of trite *sayings*, always on hand, to celebrate his *success*. I have no doubt he *sucks* in his customers at a sound rate. Yet every body *singles* out his door and nobody *seeks* mine, though I stand ready all day to trudge for their *sakes* through mud and mire, up to my knees. Alas! every thing is at *sixes* and *sevens* in my business, and quarter-day is close at hand. What shall I do? O, yes, I have it. I will buy a full stock of coarse *socks*, and gentlemen's *sacks*, and India rubber overcoats, and every thing necessary for foul weather. I will especially banish all pretensions to supply the fair *sex*, who are at best only fair weather customers."

But just as Joseph Spike had made this reform in his business, fair weather ensued, a long drought followed, quarter-day came, and poor Spike failed, and shut up his shop.

LESSON XXIII.

Containing the W-Series of Compound Vowel-Signs.

c { *we.*
way, weigh, were, where.

o { *war, water.*

3 { *woe.*

c { *with.*

o { *what, wot.*
would, wood.

L { *why, wine.*
while, whilst.

QUESTIONS.

Lesson XXIII.—What does the heavy *w-sign*, opening to the right stand for above the line? on the line? opening to the left, above the line? double, and opening to the left, on the line? What does the light *w-sign*, opening to the right, stand for above the line? opening to the left, above the line? on the line? What does the *wi-sign* stand for above the line? on the line?

EXERCISE XXIII.

The Voyage of Life.

We are travellers on a *way* that leads, *we* know not *where*. Life has more or less of mystery and uncertainty for us all, and *whilst* it continues to wear away, *we* are endeavoring to determine *what* it is.

We are like navigators who *weigh* anchor before they have settled on the voyage, and the voyage is often half spent, and *we* are far out upon the blue *water*, before *we* begin to ask *why we were* launched upon the ocean of life; *with what* views and purposes our Creator *would* have us live, whether for *weal* or *woe*. Beginning the voyage, *we* *wot* little of its termination, and even in its midst much of doubt remains. The plank and ribs of *wood*, of the good ship under us, are gradually decaying. *Wine* and *war*, pestilence and famine, and a thousand other diseases, accidents and vices, lie like so many shoals and quicksands under the keel; *while* the passions, like the storms and tempests of heaven, urge the trembling ship, and make her stagger, to and fro, like a drunken man. It is a dangerous voyage, and *woe* to him who has neither chart nor compass.

LESSON XXIV.

Containing the W-Series of Vowel-Signs—Plural Forms.

6 } were his, where is.

ə } wars, waters.

ʒ } woes.

6 } with his.

ə } what is.
woods.

QUESTIONS.

Lesson XXIV.—What does the heavy *w-sign*, plural form, opening to the right, stand for on the line? opening to the left, above the line? What does the *wo-sign*, plural form, stand for on the line? What does the light *w-sign*, plural form, opening to the right, stand for above the line? opening to the left, above the line? on the line?

EXERCISE XXIV.

The Horrors of War.

Where is the man who would endeavor to justify one in a hundred of the wars that have devastated the world? All the waters of the ocean could not wash out the guilt that has been incurred, by those who have plunged the world in what is the most fruitful source of woes to mankind. The veriest monster would recoil with horror, were his own wife, with his little children and all his household, to be slaughtered before his eyes. But this is precisely what he inflicts upon his own brother, in war; or else is the brotherhood of the race a fable. But war not only barbarously destroys life, it injures the living, in a thousand ways. It burns up cities, towns, and pleasant villages; it devastates the woods and fields; it weighs down the public treasury with debt, and seems to leave the curse of God upon both the victors and the vanquished.

LESSON XXV.

Containing the Y-Series of Vowel-Signs.

˘ { *ye, year, yield.*
 ˘ { *yea.*

˘ { *yaw, yawn.*
 ˘ { *you, yew, ewe, ewer, your.*

˘ { *yeomen,*
 ˘ { *yeoman.*

˘ { *yet.*

˘ { *yonder, beyond:*

QUESTIONS.

Lesson XXV.—What does the heavy *y-sign*, opening upward, stand for on the line? above the line? opening downward, on the line? above the line? double, on the line? above the line? What does the light *y-sign*, opening upward, stand for on the line? opening downward, above the line?

EXERCISE XXV.

Quaker Johnson and the Sea Captain.

"I tell *ye*, Mister Johnson, that, sturdy *yeoman* though *you* are, *you* will till *your* hard ridge of a hill, there, for many a *year*, *yet*, before it will *yield* enough to keep a *ewe* and two lambs on an acre of it. What say *you* to that, Mr. Johnson?"

"I say, friend Hezekiah, firstly," replied the quaker, "let thy *yea* be *yea*, and thy *may* be *may*. My name is not Mister, but plain Joseph. In the second place, friend Hezekiah, the *yeomen*, as thou art pleased to name those of my calling, used, in olden times, to cultivate many a broad acre, that could not pay for its education, at the day, but which are now fertile fields, some of which have descended to my lot, friend Hezekiah. Canst thou say it is not my duty to do likewise, for those that will come after me?"

"Firstly," replied Hezekiah Stubbs, "as to thy sermons, friend Joseph, they always make me *yawn*; and secondly, as for cultivating grounds for generations *beyond* the present, I have no faith in it. I never could contrive to sail quite so near the wind's eye, sailor as I am, as *you* quakers contrive to do, on land. My ship always would *yaw* a little. I should turn in and take a snooze on one of the benches under the old *yew* tree *yonder*, by *your* door, if the farm belonged to me, whenever the question was of digging hard soil, for future generations."

"Well, well," said the quaker, "let us take a seat on the benches just now, and try a plate of strawberries." This proposition was accepted, and the quaker's wife produced two enormous bowls of strawberries and cream, each almost as big as an old-fashioned *ewer*, or wash-basin, and the two friends quietly discussed their berries and their philosophy to their mutual satisfaction.

LESSON XXVI.

Containing the Y-Series of Vowel-Signs—Plural Forms.

o { *years, yields.*
 } *yeas.*

no { *yeomen's*
 } *yeoman's.*

o { *yaws, yawns.*
 } *yours, ewers.*

QUESTIONS.

Lesson XXVI.—What does the heavy *y-sign*, plural form, opening upwards, stand for above the line? on the line? What does the *yo-sign*, plural form, stand for on the line? What does the heavy *y-sign*, plural form, opening downward, stand for above the line? on the line?

EXERCISE XXVI.

Respect due to Professional Judgment.

Every man knows or should know his own business. It is often not properly understood, that the judgment of one man may be, and often is, worth more than the judgment of a thousand, or even of all the world besides. Thus, the judgment of Fulton, upon the practicability of steam navigation, before a steamboat existed, was truer and better than that of millions who disbelieved from the lack of investigation, and the lack of faith in mechanical principles. So with other things; the positive conviction of one sound and intelligent mind, who absolutely thinks, not one who *yawns* sleepily over some dreamy theory, weighs more than the negative skepticism of a nation. Questions between truth and falsehood, fact and fiction, cannot be determined by the *yeas* and *nays*. An honest *yeoman's* opinion, after *years* of experience, and with a knowledge of how much every acre *yields* in every kind of produce, is entitled to great consideration in matters of husbandry, however the theoretical farmer may discard simple *yeomen's* conclusions. It takes the sailor to tell when the ship *yaws*. The lawyer's knowledge is good in questions of mine and *yours*; and the goldsmith can best determine the value of silver *ewers*, gold goblets, and diamond finger rings.

LESSON XXVII.

Containing the Aspirated and Double Vowel-Signs.

ˆ	{	hall, haul.
ˆˆ	{	hand.
ˆj	{	ho, hoe.
ˆc	{	why, where.
ˆn	{	hew, hue, Hugh, hewer.
ˆo	{	hews, hues, Hugh's, hewers.
ˆo	{	yourself.
ˆo	{	yourselves.

QUESTIONS.

Lesson XXVII.—What does the left inclined heavy dash, aspirated, stand for above the line? the small dot, aspirated, on the line? the long *o*-sign, aspirated, on the line? What does the heavy *w*-sign, opening to the right, aspirated, stand for on the line? What does the heavy *y*-sign, opening downwards, aspirated, stand for on the line? plural form, on the line? singular form, followed by the *s*-circle, on the line? same, followed by the *ss*-circle, on the line?

EXERCISE XXVII.

Busy Scenes in a Farm Yard.

Ho, there, Jerry, put on another yoke of oxen, and *haul* those sills up from the south wood-land. Drop them just before the *hall* door. See, as you go along, if they need another *hand* at the *hoe*, in the meadow there. Send Jim to keep the cows away from the corn, while the fence is down in the long field. Tell Tom, if his axe is dull, so that he can't *hew* any longer, that he can get the brush ready for burning. I'll put another *hewer* in his place. There's *Hugh* Robbins is worth a dozen of him.

Betty, you must work the *whey* out of that butter, and have it ready for market in the morning. See if you can't have it all of one color. The last time it had every *hue* of a drunkard's nose, and lost me two cents on a pound.

Look to *yourselves* there, boys, and work like good fellows. The *hewers* will have the sills all done to-morrow, if *Hugh's* work is half equal to what he brags of.

Mind *yourself*, *Hugh*, and see that you do more than Tom did. Tom *hews* very well, after all. I must be off to the town early in the morning, and try the market. Well, Betty, how are the *hues* of that butter now? Good rich yellow, are they? well, that's right. Bring me a glass of buttermilk.

LESSON XXVIII.

Containing the Lip Consonant-Signs, preceded by the L-Hook.

l { plea, ply, comply.
 { people, play.
 { apply, apple.

l { able.
 { blew, blue.

l { awful, offal, flee, flaw, fly.
 { flay, flow.
 { full, flew, flue.

l { evil.

QUESTIONS.

Lesson XXVIII.—What does *pl* stand for above the line? on the line? below the line? What does *bl* stand for on the line? below the line? What does *fl* stand for above the line? on the line? below the line? What does *vl* stand for on the line?

EXERCISE XXVIII.


A Chapter about Backbiters.


Many *people* are disposed to *play* too much with the *apple* of discord, as if *evil* speaking and backbiting were their element. They will scent out every *flaw*, with an instinct as unerring as that which directs the *fly* to the raw flesh, or the vulture to the *offal*. They *ply* their tongues, with the industry of a beaver, and *apply* this weapon to their neighbors, as if they would *slay* them alive. They are always finding something *awful* in the conduct, and are *full* of wrath at the faults of others, while, at the same time, they fail to *comply* with their own duties, under the *plea* that they are not *able* to find time to attend to them. Slanders *flow* from their lips, as it used to be fabled that poisonous serpents *blew* venom from their mouths; or to use a homelier figure, as smoke escapes from the *flue* of a steamboat.

I would *flee* the company of such persons, as I would a fit of the *blue* devils, or as *Æneas* *flew* from burning Troy.

LESSON XXIX.

Containing the Lip Consonant-Signs—Plural Forms, preceded by the L-Hook.

 { *pleas, please, plies, complies, applause, accomplice.*
people's, plays, place.
applies, apples.

 { *pleases, applauses, accomplices.*
places.

 { *bliss.*
bliss, blaze.
blues.

 { *blesses, blazes.*

 { *evils.*

QUESTIONS.

Lesson XXIX.—What does *pls* stand for above the line? on the line? below the line? What does *plss* stand for above the line? on the line? What does *bls* stand for above the line? on the line? below the line? What does *bles* stand for on the line? What does *vls* stand for on the line?

EXERCISE XXIX.

On Diversities of Taste.

People's tastes differ so widely, that what *pleases* one will give the *blues* to another. The *applauses* of the multitude constitute the *bliss* of some, and public *places* are their paradise. *Plays*, processions, and illuminations, are regular *blazes* of glory, for such persons, while others *please* themselves with retirement, and prize the bright *blaze* of a wood-fire, with a bowl of nuts and *apples*, in a winter's evening, more than all the *applause* of the forum. There is another large class of persons who seem to gloat over the *evils* and crimes of society. A friend of mine, in other respects a good man enough, *applies* himself, with enthusiasm, to the study of the police reports. He *plies* me with blazing accounts of lawyers' *pleas* in trials for all sorts of offenses, and talks incessantly of *accomplices*, and accessories before the fact, and after the fact, and *blesses* his stars when he gets hold of a good fresh account of a bloody murder. He even becomes, in my opinion, an *accomplice* himself, in imagination. There is no *place* which *pleases* him like the court-house, and so he *complies*, regularly, with all the citations addressed to the whole parish, and never fails of a term. The money he spends on this strange taste would *bless* a neighborhood.

LESSON XXX.

Containing Tongue-Teeth Consonant-Signs, preceded by the L-Hook.

f { *till.*
it will.
until.

f { *idle.*
deliver, delivered, delivery.
addle.

c { *catholic.*

c { *knowledge, acknowledge.*
only.
external.

QUESTIONS.

Lesson XXX.—What does *tl* stand for above the line? on the line? below the line? What does *dl* stand for above the line? on the line? below the line? What does *thl* stand for on the line? What does *xl* stand for above the line? on the line? below the line?

EXERCISE XXX.

Shallow-pated Gentility.

It is very rare for *idle* or *addle-headed* people to acquire much *knowledge*. They sometimes attain a certain polish of manners, and may even possess a pleasing or imposing *delivery*, as public speakers, but it consists *only* of *external* show. Upon the slightest opportunity to test them, one is compelled to *acknowledge* that they are destitute of any profound, broad, comprehensive, and *catholic* ideas.

It will soon become obvious that they have *delivered* themselves, at one effort, of all they know, and hence they cannot shine again, *till* they meet a new auditory ; *until* which time, they must either hibernate like a bear, or bore their friends by *delivering*, from time to time, the same stale budget of thought.

LESSON XXXI.

Containing Tongue-Teeth Consonant-Signs—Plural Forms,
preceded by the L-Hook.

l	{	<i>tills.</i>
l	{	<i>idles.</i>
		<i>delivers, deliveries.</i>
		<i>addles.</i>
l	{	<i>catholics.</i>
l	{	<i>acknowledges.</i>
		<i>externals.</i>

QUESTIONS.

Lesson XXXI.—What does *tls* stand for above the line? What does *dls* stand for above the line? on the line? below the line? What does *thls* stand for on the line? What does *nls* stand for above the line? below the line?

EXERCISE XXXI.

The Need of Early Training.

Children's early impressions do much to determine their future characters. One man *tills* the soil with assiduity and success, merely, perhaps, because he happened to learn the use of a hoe before he was five years of age, while another under the same circumstances, in other respects, *idles* away his time in hopeless imbecility, or perhaps, *addles* his brain with fruitless schemes for getting rich without work.

The *Catholics* attach more importance to *externals*, in matters of religion, than the Protestants. The one *acknowledges* the value of symbols and ceremonies in promoting spirituality, while the other discards them as hurtful. Who can tell how far this slight difference, inculcated in the minds of the young, may affect their modes of thought in all other respects through life? Many a man *delivers* an excellent lecture, or sermon even, upon principles which he is utterly unable to carry into practice, simply because, in the first few years of his life, he was never called upon to apply them. We are not always aware of the many *deliveries* from life-long bondage, for which we are indebted to the inculcation of early good habits.

LESSON XXXII.

*Containing the Palate and Throat Consonant-Signs—preceded
by the L-Hook.*

- / { which will.
 { children.
 { intellectual.
- { call, caul, claw.
 { clay.
 { clew, clue.
- { eagle, glee.
 { glow, glory, glorify, glorious.
 { glue.

QUESTIONS.

Lesson XXXII.—What does *chl* stand for above the line? on the line? below the line? What does *kl* stand for above the line? on the line? below the line? What does *gl* stand for above the line? on the line? below the line?

EXERCISE XXXII.

The Developments of Youth.

It is a *glorious* thing to witness the happiness, and the varying *intellectual* and physical developments of *children*. What can be more enchanting than to watch that pretty little Miss, of only some seven or eight years old, coquettishly *clewing* up her hair, as a sailor would say, in her neat little *caul*, viewing her features in the glass with budding admiration, and *calling* upon her companions to admire the beautiful fit? It is the first unfolding of a passion *which will* be still stronger in the woman, and furnishes a *clue*, if rightly pursued, to conduct us to valuable knowledge of the human heart.

The mere physical health of that sturdy urchin who digs and wallows in the mud and *clay* from morning till night, his features *glowing* with excitement, and his eyes laughing with *glee*, is an object of intense interest to the student of man. Let it not be said that we *glorify* the material above the spiritual. The latter is the fruit, but the former is the soil which is essential to the healthy growth of the fruit.

A still nobler object is the youth whose soul is intent on the pursuit of knowledge or true *glory*, who seizes thought with the swiftness and power of the *eagle* when he thrusts his *claw* into the bleeding sides of his victim, and who holds on with the tenacity of *glue* to the accomplishment of his purposes. We read at once in such a character the prophecy of future success.

LESSON XXXIII.

Containing the Palate and Throat Consonant-Signs—Plural
Forms, preceded by the L-Hook.

ㄥ } children's.

ㄥ } calls, cauls, claws, clause.
clays, close, close.
clews, clues, class.

ㄥ } clauses.
closes.
classes.

ㄥ } eagle's, glees, gloss.
glows, glories, glorifies.
glues, glass.

ㄥ } glosses.
glasses.

QUESTIONS.

Lesson XXXIII.—What does *chls* stand for on the line? What does *kls* stand for above the line? on the line? below the line? What does *kles* stand for above the line? on the line? below the line? What does *gls* stand for above the line? on the line? below the line? What does *g'ss* stand for above the line? below the line?

EXERCISE XXXIII.

• *The Preference of Each for His Own.*

It is amusing to observe how almost every devotee of science *glorifies* his own *class* of pursuits, and *closes* his ears to the praises of all else. The geologist is delighted with *clays*, rocks, and fossils, and the naturalist esteems an *eagle's claws*, a deer's antlers, or the peculiar *gloss* on the neck of some new species of bird, more than all the *glories* of the heavens, which the astronomer views through his *glasses*, and *glows* with enthusiasm as he contemplates them. Each in turn, perhaps, contemns the musician with his *glees*, his duets, and his rondos, and the linguist who labors *closely* and painfully over each *clause* of an old classic, consulting all the various *glosses* of a hundred musty authors, and comparing it cautiously with all the remaining *clauses* that can throw light upon its meaning, thus endeavoring to catch new *clues* to the true reading.

But this want of liberality is not confined to men of science alone. The *glass-blower* uses his blow-pipe, the sailor his compass, and the cabinet-maker his *glues*, with little credit to the science which discovered them. The laborer *classes* all men, who do not work with their hands, together, and *calls* them all drones. These are all mere *children's notions*, and should give place to more liberal and enlightened ideas. We will *close* by observing that whether one *clews* a sail, or nets a bobbin into children's *cauls*, or calculates an eclipse, he is equally a laborer, and deserves honor as such.

LESSON XXXIV.

Containing the Lip Consonant-Signs, preceded by the R-Hook.

- { pry, perfect.
 { principle, upper, pray.
 { practice, practicable, practicability, prow.
- { Hebrew.
 { member, remember, bray.
 { number, brew.
- { free, fry, offer.
 { from, fray.
- { very, aver.
- { mere, remark.
 { more.

QUESTIONS.

Lesson XXXIV.—What does *pr* stand for above the line? on the line? below the line? What does *br* stand for above the line? on the line? below the line? What does *fr* stand for above the line? on the line? What does *vr* stand for on the line? What does *mr* stand for above the line? on the line?

EXERCISE XXXIV.

• *The Difference between Doing and Saying.* •

A mere casual *remark* will sometimes do *more* to convince men of the *practicability* of a project, than formally to *aver* and demonstrate it by the most *perfect* argument. It may be *very* well to *free* a subject *from* misconception, if *practicable*, by *offering* a *number* of sound reasons, but I *pray* you to *remember*, that most men, even those of "the *upper* ten thousand," don't *pry* into the *principle* upon which a thing rests, nor *fray* their brains with reasoning upon it; but simply look at the *practice* of it. Such people follow their noses as a ship follows its *prow*. A syllogism, though every *member* of it should be fitted together like joiner's work, would be as unmeaning to them as the *braying* of a donkey, the sputtering of fat in a *frying-pan*, or a speech in *Hebrew*. They regard all your argumentation like the *brewing* of a tempest in a teapot, and simply wish to be informed how the thing works.

LESSON XXXV.

Containing the Lip Consonant-Signs—Plural Forms, preceded
by the R-Hook.

{ price, prize, comprise, perfects.
principles, prays, praise, appraise, prose, oppress.
practices, prows.

{ prices, prizes, comprises.
praises, appraises, proses, oppresses.

{ Hebrews, breeze.
members, remembers, brace, braze.
numbers, brews, brass.

{ breezes.
braces, brazes.
brasses.

{ frees, freeze, frieze, offers.
frays, phrase.

{ freezes, friezes.
phrases.

{ avers.

{ remarks.

QUESTIONS.

Lesson XXXV.—What does *prs* stand for above the line? on the line? below the line? What does *prss* stand for above the line? on the line? What does *brs* stand for above the line? on the line? below the line? What does *brss* stand for above the line? on the line? below the line? What does *frs* stand for above the line? on the line? What does *frss* stand for above the line? on the line? What does *vers* stand for on the line? What does *vrss* stand for above the line?

EXERCISE XXXV.

The Requisites for the True Orator.

The true orator, as Cicero himself *avers*, *perfects* himself in every species of knowledge. In our day, he not only understands the *principles* of rhetoric, and is able to put his *remarks* into good set *phrases* by rightly combining the *members* of each *phrase*, which powers, in the opinion of some, *comprise* the whole art: he not only *remembers* and *prizes*, and can quote with freedom, the lore of ancient sages, Romans, Greeks, or *Hebrews*, whether in *prose* or in *numbers*, but he is equally familiar with the *practices* of modern times. He knows what measures *oppress* the people, and why this measure *oppresses* this class, and that the other. He knows the *prices* of *provisions*, and in fine the *price* which the market *offers* for every article, and might even *appraise* them correctly. He even understands the technicalities of each art, which *frees* him from the chance of blunder, and enables him to bestow his *praises* so judiciously, that *praise* from him is deemed a *prize* by the artisan. He would never call a *brace* a sill, nor the *frieze* the pediment, nor a light *breeze* a gale, nor the *pro* the stern; nor would he say that a distiller *brews*, that a goldsmith *brazes*, nor that *brass* is one of the metals; but if at any time he speaks, whether of *braces*, or *friezes*, or *breezes*, or *prows*, or of *brazing*, or of *brasses*, or kinds of metal, he does so with the correctness of one whose calling it is to be acquainted with such subjects.

The true orator *appraises* at its true value every application of his art, which is, in fact, an art that *comprises* all other arts. As to his manner, he neither *proses* nor rants; he neither *freezes* his auditory by his coldness, nor *frays* a passion into tatters by his impetuosity. He neither blusters, nor *prays*, nor threatens his hearers; but by a true mixture of argument, persuasion, and emotion, he sways them to his purposes, and carries them along, unknown to themselves, to his own conclusions.

LESSON XXXVI.

Containing the Tongue-Teeth Consonant-Signs, preceded by the R-Hook.

- 1 { *tree, try, internal.*
 { *tray, truth, utter.*
 { *true.*
- 1 { *dry, draw.*
 { *dray, wonder, wonderful.*
 { *during, drew.*
- 1 { *author, ether, three.*
 { *throw, throe.*
 { *through, threw.*
- 1 { *either, whither.*
 { *there, their, they're.*
 { *other, weather, whether.*
- 1 { *near, nor.*
 { *manner.*

QUESTIONS.

Lesson XXXVI.—What does *tr* stand for above the line ? on the line ? below the line ? What does *dr* stand for above the line ? on the line ? below the line ? What does *thr* stand for above the line ? on the line ? below the line ? What does *THR* stand for above the line ? on the line ? below the line ? What does *nr* stand for above the line ? on the line ? below the line ?

EXERCISE XXXVI.

Jack Spigot's Escape from the Savages.

Shall I relate to you a story of the *wonderful manner* in which Jack Spigot escaped from the savages? Without undertaking to say *whether* it is exactly *true* or not, as I am not an *author*, I will tell it just as I heard it. *They're* terrible fellows, those Indians. *Three* sturdy fellows *drew* him up and tied him to a *tree*, near by a heap of *dry* brush, about as much as an ordinary *dray* load, which looked as though it might make a rousing fire for roasting. Jack thought it was getting rather *warm weather*, and he began to *wonder whether their* intention actually was to make a meal of him. The *truth* is that he began, like poor *Tray*, to feel that he was in bad company, and had a strong *internal* monition urging him to *try* some *other* climate for his health *during* the preparations, and if possible to be absent from the feast. He saw it was *either* "neck or nothing," *nor* had he much time to lose. So with a single *throe* of anguish in his heart, at the thought of the uncertainty of his desperate attempt, and without *uttering* an audible breath, he contrived to *draw* a small knife from his pocket, cut the strong thongs that bound him, and *throw* himself noiselessly on the ground. When he was *there*, he rolled himself quietly along to a little ledge of rocks hard by; *throw* himself down about twenty feet, recovered himself immediately, and ran *through* the thick woods without knowing *whither* he went, but as good luck would have it he came in safe, after starving about *three* days. The savages must have thought that he had dissolved into *ether*, as they heard no alarm and could find no trace of his departure.

LESSON XXXVII.

Containing the Tongue-Teeth Consonant-Signs—Plural Forms,
preceded by the R-Hook.

ʃ { trees, tries, internals.
trace, trays, tress, truths, utters.
truce.

ʃ { traces, tresses.
truces.

ʃ { dries, draws, dross.
drays, wonders, dress, address.

ʃ { dresses, addresses.

ʒ { authors, threes.
throws, throes.

ʒ { whither is, either his.
theirs, there is, there has.
others, whether his.

ʒ { either his is.
theirs is, there is as, there has as.
whether his is.

ʃ { manners.

QUESTIONS.

Lesson XXXVII.—What does *trs* stand for above the line? on the line? below the line? What does *trss* stand for on the line? below the line? What does *drs* stand for above the line? on the line? What does *drss* stand for on the line? What does *thrs* stand for above the line? on the line? below the line? What does *thrs* stand for above the line? on the line? below the line? What does *trrs* stand for above the line? on the line? below the line? What does *trrs* stand for above the line? on the line? below the line? What does *nr* stand for on the line?

EXERCISE XXXVII.

The Olden Times and the New Order of Things.

• *Whither is* the world bound at this helter-skelter speed? One hardly knows *whether his* head is on his shoulders, the modes and *manners* of every thing are so changed since my day. *Wonders*, I am sure, will never cease. All nature seems to me to be in the *throes* of a new creation. *There is* nothing now-a-days as it used to be. Indeed, I am told that a certain Frenchman named Fourier, with perhaps some other *authors*, *throws* out the idea of re-organizing human society,—rubbing out all the old *traces*, as it were, and beginning anew, and he *utters* many *truths*, no doubt, about the *internals* of the old order of things. *Whether his is* any better remains to be proved, and nobody can tell until he *tries* it; but *either his*, or some other plan, is about to be tried, I think. *Either his is* the one, or *others* are trying their hand at it. But his or *theirs*, *there is*, as I have said, something in the wind. *There is* nothing now talked of but reform, resolutions, *addresses*, memorials, protests, and exhortations, all to purge out the *dross*, or change the *dress* of the community. One hardly *dries* his eyes after reading some dreadful statement of wretchedness and want, when another still more dreadful *draws* upon him for a new flood of briny drops. There are no *truces* in these assaults upon his sympathies. Poor bleeding humanity stands before me in tattered garments, with her *tresses* all dishevelled, and many a *trace* of sorrow on her cheeks, or else as a maddened fury with each particular *tress* a hissing serpent. *There has* certainly, *there has*, as I have said, been a great change since my young days, when my parents lived in the back woods, wore home-made *dresses*, eat out of wooden *trays* dug out of the bodies of *trees*, and rode in a sort of *drays* or primitive wagons drawn by oxen yoked a single one, or by twos or *threes* as chance might direct. But a *truce* to these sad reflections. I have no design of writing an *address* on public evils myself.

LESSON XXXVIII.

Containing the Palate and Throat Consonant-Signs, preceded by the R-Hook.

ʃ { lecture.
nature, natural.
future.

ʒ { wager, conjure.
danger, conjure.

ʒ { wisher.
usher.
shrew.

ʒ { pleasure.

— { cry, christian, christianity.
occur, character.
accrue.

— { eager, auger, augur, agree.
gray, grow.
grew.

QUESTIONS.

Lesson XXXVIII.—What does *chr* stand for above the line? on the line? below the line? What does *jr* stand for on the line? below the line? What does *shr* stand for above the line? on the line? below the line? What does *zhr* stand for on the line? What does *kr* stand for above the line? on the line? below the line? What does *gr* stand for above the line? on the line? below the line?

EXERCISE XXXVIII.

On the Utility of Popular Lectures.

It may well be doubted whether a *lecture* is the best means of communicating knowledge upon the *character* of governments, the *nature* of the *christian* religion, the evidences of *christianity*, - the *natural* sciences, or any other similar subject. Please not to regard me as a *shrew*, or as any thing else than a *well-wisher* to popular instruction, if I scold a little about the popular taste in this respect. I have no desire to *conjure* up useless terrors, or to *cry* out against a practice which *grew* out of the best intentions, but I *conjure* you to reflect whether no *danger* may *accrue* that in *future* the more stated and severe drilling of the *usher*, which has some properties of the *auger* at all times, may become specially distasteful, in this *eager* pursuit after *pleasure* in the mode of receiving instruction; and yet, I *augur* and would willingly risk a *wager* that you will *agree* with me, for a hundred reasons which will *occur* to your own reflections, that a person would *grow gray* a hundred times before he would acquire a sound and thorough knowledge of any science from popular lectures on the subject, such as are ordinarily given.

LESSON XXXIX.

Containing the Palate and Throat Consonant-Signs—Plural
Forms, preceded by the R-Hook.

l { lectures.
natures.

l { wagers, conjures.
dangers, conjúres.

l { wishers.
ushers.
shrews.

l { pleasures.

l { cries, cross, christians, christianize.
occurs, characters, characterize.
accrues.

l { crisis, crises, crosses, christianizes.
characterizes.

l { augers, augurs, agrees, grease, Greece, grease.
grace, grays, graze, gross, grows.
grass.

l { Greece's, greases.
graces, grazes, grosses.
grasses.

QUESTIONS.

Lesson XXXIX.—What does *chrs* stand for above the line? on the line? What does *jrs* stand for on the line? below the line? What does *shrs* stand for above the line? on the line? below the line? What does *zhrs* stand for on the line? What does *krs* stand for above the line? on the line? below the line? What does *krss* stand for above the line? on the line? below the line? What does *grs* stand for above the line? on the line? below the line? What does *grss* stand for above the line? on the line? below the line?

EXERCISE XXXIX.

Christianity and War.

Great *crises* occur in the affairs of nations, but no *crisis* occurs which more completely changes the *characters* and *natures* of men, than when you *christianize* them. Whosoever *christianizes* a nation therefore *characterizes* it, so to speak, for the future; in other words, he *ushers* in the reign of *grace*, and plants the *cross's* benign influences, which do thenceforward *characterize* the people. Such, at least, should be the case, and the fact that the *cross* is planted *augurs* well; but, alas! all are not *christians* whom the name *graces*. The murderous spirit of war *grows* apace. Soon *grosses* of regiments of soldiers arise as *Greece's* fabled heroes sprang from dragons' teeth, grenadiers and horse, blues and *grays*, and tramp over the so-called christian soil, and the blood of slaughtered thousands *cries* to God, and *conjures* humanity to wipe so *gross* a stain from the christian name. So little profession *agrees* with practice. This subject *conjures* up strange imaginations. If, as the Scriptures say, "all flesh is *grass*," the warrior is an animal that *grazes* upon the fattest *grasses*, and yet he may say of the fat he feeds on as the poet says of *Greece*:

"'Tis *grease*, but living *grease* no more."

In fine, a warrior may be called a regular bore, both because he is very disagreeable, and because he *greases* his weapon as carpenters *grease* their *augers*, by sticking it into the tallow. The *dangers* of his profession are *pleasures* for him no doubt, as he *wagers* his life upon the cast, but much misery *accrues* from it. Still both *sermons* and satires seem as useless as the curtain *lectures* which *shrews* are said to inflict upon their hen-pecked husbands. They *graze* but never hit the mark. The well-wishers of mankind might well wish that it were otherwise.

LESSON XL.

Containing the L-Hook Series of Consonant-Signs, preceded by the S-Circle.

Ⓛ { *supply.*
supple.

Ⓛ { *sable.*

Ⓛ { *civil.*

Ⓛ { *settle.*
subtile, subtle.

Ⓛ { *sidle, swaddle.*
saddle.

Ⓛ { *satchel.*

Ⓛ { *sickle, cycle.*
suckle.

QUESTIONS.

Lesson XL.—What does *spl* stand for on the line? below the line? What does *sbl* stand for on the line? What does *svl* stand for on the line? What does *stl* stand for on the line? below the line? What does *sdll* stand for above the line? on the line? What does *schl* stand for on the line? What does *skl* stand for above the line? on the line?

EXERCISE XL.

The Progress through Life.


It may seem that the mother is doing little for the world while *suckling* or *swaddling* a snarling infant, and *supplying* its wants; but look at that school-boy furnished with his *sable satchel*, trudging on to school, *civil* and well-behaved, but somewhat shy, *sidling* off when spoken to by strangers, like a restive horse under the *saddle*; look again at that slender youth, graceful and *supple* in all his movements, and insinuating in his manners. Behold that middle-aged man *settling* down into the easy and wealthy merchant, with a good *supply* of worldly comforts, and a *subtle* look of quiet self-confidence in his capacity for driving a bargain. Look again at that old man who has filled the *cycle* of his years, and is about to be cut down by the *sickle* of time, and in all these you behold again the snarling infant in *swaddling* clothes.

LESSON XLI.

Containing the L-Hook Series of Consonant-signs—Plural
Forms, preceded by the S-Circle.


 } *supplies, splice.*

 } *splices.*

 } *civilize.*

 } *civilizes.*

 } *settles.*

 } *sidles, swaddles.*
saddles.

 } *satchels.*

 } *sickles, cycles.*
suckles.

QUESTIONS.

Lesson XLI.—What does *spis* stand for on the line? What does *sples* stand for on the line? What does *svls* stand for on the line? What does *svls* stand for on the line? What does *stls* stand for on the line? What does *sdls* stand for above the line? on the line? What does *schls* stand for on the line? What does *skls* stand for above the line? on the line?


EXERCISE XLI.


The Springs of Civilization.


Chronology proceeds by *cycles*. One age *suckles*, and *swaddles*, as it were, the infancy of the next, and thus *settles* its destiny. It *supplies* the staple of future thought and action. Sometimes a single event forms a transition, and *splices*, as we may say, one century or period to another, as sailors *splice* the ends of cordage. The scythes and *sickles* of the cultivators of the soil, and the well-filled *satchels* of school-boys, are specimens of the things which *civilize* the nations, and are, as we may say, the symbols of industry and learning. Whatever *civilizes* a people must relate more or less to the acquisition of wealth or the acquisition of knowledge. But, after all, civilization *sidles* along at a limping rate rather than proceeds in a direct line, and it cannot be denied, that the preceding age generally *saddles* its faults and its follies upon the coming one.

LESSON XLII.

Containing the Lip Consonant-Signs of the R-Hook Series,
preceded by the S-Circle.

 { *spry, spree.*
spiritual, spirituality, spray, supper.

 { *sober, sabre.*

 { *safer, suffer.*

 { *sever.*

QUESTIONS.

Lesson XLII.—What does *spr* stand for above the line? on the line? What does *sbr* stand for on the line? What does *sfr* stand for on the line? What does *svr* stand for on the line?


EXERCISE XLII.

The Advantages of Sobriety.


It is not to be denied that a *sober* man is frequently not so *spry* in his wits as the same man in a *spree*, but it is still *safer* by far, to *suffer* a little dullness of the brain, by keeping *sober*, than to *sever* oneself entirely from one's reason, which is the *spiritual* guide of the man. The *spirituality* which is derived from spirituous liquor, is always to be distrusted. It is the *spray* from the wild raging waves of insanity, and is more to be feared than the stroke of the *sabre*. Commend us to the man who always eats his *supper sober*.

LESSON XLIII

Containing the Lip Consonant-Signs of the R-Hook Series—
Plural Forms, preceded by the S-Circle.

 } *sprees, surprise.*
 suppers, suppress.

 } *surprises.*
 suppresses.

 } *sobers, sabre's.*

 } *suffers.*

 } *severs.*

QUESTIONS.

Lesson XLIII.—What does *sprs* stand for above the line? on the line? What does *spr̄s* stand for above the line? on the line? What does *sbr̄s* stand for on the line? What does *sfr̄s* stand for on the line? What does *svrs* stand for on the line?

EXERCISE XLIII.

The Prudence of those who are not Temperate in all Things.

Whosoever *sprees*, and eats oyster and wine *suppers*, in these temperance times, generally *suppresses* the fact, if possible, and *sobers* himself before he appears in public; for if he *suffers* it to be known, the habit *severs* him, in a measure, from his social relations. There are many persons in the community, who are intent upon *suppressing* intemperance at all hazard, and who refuse to associate, even, with those who continue to drink spirituous liquors. Public opinion is sharper than a *sabre's* edge, and most choose to avoid its stroke. It *surprises* one, however, to know how often the world is taken by *surprise* by learning that some distinguished man has become addicted to drinking habits in secret.

LESSON XLIV.

Containing the Tongue-Teeth and Throat. Consonant-Signs of
the R-Hook Series, preceded by the S-Circle.

9	{	<i>straw.</i> <i>stray, strow, stir.</i> <i>strew.</i>
9	{	<i>cider.</i> <i>consider.</i> <i>sadder.</i>
e	{	<i>sinner.</i> <i>sooner.</i>
—	{	<i>scripture, scriptural, sicker, seeker.</i> <i>sucker, succor.</i> <i>screw.</i>
—	{	<i>swagger.</i>

QUESTIONS.

Lesson XLIV.—What does *str* stand for above the line? on the line? below the line? What does *sdr* stand for above the line? on the line? below the line? What does *snr* stand for above the line? below the line? What does *skr* stand for above the line? on the line? below the line? What does *sgr* stand for on the line?

EXERCISE XLIV.


The Lamentable History of Simon Stumps.

There is not a *sadder sinner* in all the land, than Simon Stumps. He is almost never sober. He is what people call a gone *sucker*, meaning thereby, that there is no *succor* for him. He sucks sour *cider* through a *straw* till he is half drunk, when he will *swagger* like a newly elected alderman, and quote *scripture* as if he were a *seeker* after spirituality, and swing his cane as if it were a Damascus sabre; though, on the whole, it is a much safer instrument, as he seldom does more than sever the heads of a few mullens or cabbages, and *strew* them around him as the trophies of his valor.

No *sooner* has he unburdened himself of one set of his *scriptural* quotations, and got through with his military *stir*, than he will *stray* off, as spry as a boy, to the village tavern, order a supper and ply the cork-*screw*, and thus renew his spiritual inspiration. He will quaff the sparkling spray of Champagne and Burgundy, until he is dead drunk, and is forced to *strow* his limbs upon the carpet, and then, a *sicker* dog than Simon was never seen. One would think that he must suffer more in half an hour than all the pleasure of his beastly spree, but he never will *consider* the evil of his way.

LESSON XLV.

Containing the Tongue-Teeth, Palate and Throat Consonant-Signs of the R-Hook series—Plural Forms, preceded by the S.Circle.

 {

straws.

strays, strows, stirs.


strews, satirize.

 {

satirizes.

 {

considers.


 {

is there as, is theirs.


as there is, as there has, as theirs.

 {

sinn^{ers}

 {

such are his, such are as.

 {

scriptures, seekers.

suckers, succors.

screws.

 {

swaggers.

QUESTIONS.

Lesson XLV.—What does *strs* stand for above the line? on? below the line? What does *strs* stand for on the line? *sdrs* on the line? *strs* above? on the line? *snrs* on the line? *schrs* on the line? *skrs* above? on? below the line? *sgrs* on the line?

EXERCISE XLV.

On the true use of Satire.

The use of *satirizing* public follies, depends in a great measure upon the manner. The writer who blusters and *swaggers*, and *considers* this as right and that as wrong, for no better reason than that *such are his* opinions, while he, perhaps, shows that he *strays* as far himself from propriety, and that his taste is as perverted *as theirs*, or that it has been formed, like theirs, in a vicious school,—*such are as* certain to bring contempt upon themselves, *as there is* just appreciation enough in society to award them their due. Such a writer *stirs* up angry feelings in the community, and thus *strows* firebrands around him, while, at the same time, his opinions are not really entitled to the weight of *straws*. It is little better with him who *satirizes* as if it were a pleasure to him to apply the thumb-screws, or like one who lives on, and enjoys the public filth, as *suckers* live on slime. Most persons are *seekers*, more or less, after a knowledge of their own faults, and a pleasant criticism *succors* them in learning to know themselves. Even the *Scriptures* contain abundant instances of satire. In a true satire, humor *strews* the way with flowers that half conceal the thorns of criticism. *As there has* always been a class of men claiming to be public censors, why may we not turn the tables on them, and ask, "*is theirs* the true conception of their office? *Is there as* much always of wisdom as of spleen in their productions? Is this as pure and just an exercise of their self-appropriated judgship, as it might be?" A word to the wise. Those who are *sinners* themselves should be kind judges.

LESSON XLVI.

Containing the Peculiar Compound Consonant-Signs.

every, ever, over.
however.

important, importance.
improve, improvement.

already.

familiar.

LESSON XLVII.

Containing the Peculiar Compound Consonant-Signs—Plural Forms.

verse, converse, averse, reverse.

verses, converses.

impossible, impossibility.
improves, improvements.

QUESTIONS.

Lesson XLVI.—What does *vr* stand for on the line? below the line? What does *mp* stand for above the line? on the line? What does the heavy *lr* stand for on the line? What does the light *lr* stand for on the line?

Lesson XLVII.—What does *vr*s stand for on the line? What does *vr*ss stand for on the line? What does *mp*s stand for above the line? on the line?

EXERCISE XLVI.

Anti-Progressionists.

There is always a class of persons who persist in believing that *every important improvement* has been *already* made, and that, consequently, nothing with which they are not *familiar* can by possibility have the slightest *importance*, or can *ever* come into use. There are a plenty of such people *over* the world, and it would seem that from this impression alone, they, at least, are not in any manner destined themselves to *improve*. We must not, *however*, be discouraged by the stupidity or the obstinacy of those with whom we have to deal, though it is by no means pleasant to converse with such persons.

EXERCISE XLVII.

"The Poet is born, not made."

For some persons it is almost an *impossibility* to write *verses*. The genius of many people seems entirely *averse* to it. *Verse* and prose require very different kinds of talent. Hence, while in prose one *improves* constantly by practice, it is *impossible* to make similar *improvements* in poetry, without an original gift for it, whence Horace avers, that "the poet is born, not made." So again the man that *converses* with facility does not always write well. It is by no means, however, an *impossibility* to improve oneself by labor in the poetic art, any more than in the art of *conversing*, which also requires a natural gift.

LESSON XLVIII.

Containing the Peculiar Compound Consonant-Signs, preceded by the S-Circle.

s } *severe.*
sv } *savior.*

sc } *sailor, seller, cellar.*

LESSON XLIX.

Containing the Peculiar Compound Consonant-Signs—Plural Forms, preceded by the S-Circle.

s } *saviors.*

sc } *sailors, sellers, cellars.*

QUESTIONS.

Lesson XLVIII.—What does *svr* stand for above the line? on the line? What does *slr* stand for on the line?

Lesson XLIX.—What does *svrs* stand for on the line? What does *slrs* stand for on the line?

EXERCISE XLVIII.

The Sailor and the Dog.

A *sailor* hid himself in the *cellar* of a wine-seller, with the intention of making himself merry on the good wines with which the *cellar* was stocked. The *sailor* was just in the act of tapping a butt, when the wine-seller entered his *cellar* and caught the *sailor* at the tap. The wine-seller was about to give the *sailor* a *severe* flogging, when a big dog belonging to the *sailor* caught the wine-seller by the skirt of his coat, and thus proved the *savior* of the *sailor*.

EXERCISE XLIX.

Merchants and Sailors.

Merchants are the *sellers* and buyers for the world, and *sailors* are the servants of the merchants. Together they fill the *cellars* and storehouses of the nations, and are thus the *saviors* of the world from famine and distress.

LESSON L.

Containing the Lip Consonant-Signs, followed by the N-Hook.

{ *pin, pine, pawn.*
 { *upon, open, pain, pane.*
 { *happen, punish, punishment.*

{ *bean.*
 { *been, bin, bone, bane.*
 { *ban, boon.*

{ *often, fine.*
 { *phonography, phonographic.*
 { *fan.*

{ *even, evening, convene.*
 { *heaven, haven, vain, vein.*
 { *van.*

{ *mean, mien, mine, men.*
 { *man, humane, amen.*
 { *moon, human.*

{ *impugn.*

QUESTIONS.

Lesson L.—What does *pn* stand for above the line? on the line? below the line? What does *bn* stand for above the line? on the line? below the line? What does *fn* stand for above the line? on the line? below the line? What does *vn* stand for above the line? on the line? below the line? What does *mn* stand for above the line? on the line? below the line? What does *mpn* stand for on the line?

EXERCISE L.







The Phonographic Art.

Phonography, or the *Phonographic* art, is, like the art of printing, destined to accomplish much good for the *human* race. It may *happen* to receive the *ban* of a few *vain* and conceited *men*, the *bane* of society, such as *Heaven* seems to have inflicted *upon* this world, as a *punishment* for its sins, and whose opinions are not really worth a *pin*, or, as a chess-player would say, a *pawn*. Such *men* have always *been* opposed to reform of all kinds. They regard as *mean* and vulgar, whatever has not the mould of time upon it. They would almost discard a *mine* of gold which should *happen* to be *open* for the first time. They *often*, however, *punish* themselves more than they inflict *pain* on others. There is, it is true, at the opposite extreme, a class of fanciful and flighty persons, whose humor runs in the marvelous *vein*, and whose sanguine *mien* reminds one of the old story of the man who climbed to the *moon* on a *bean* vine. These hopeful personages are ready to lead the *van* in any new enterprise, and to steer for any *haven* with a cockle-shell for a boat, a fish *bone* for a mast, and a lady's *fan* for a main-sail. They *even* fancy that it would be quite easy to *convene* the whole *human* family some *fine evening*, and resolve the world into a triangular shape, or bridge the Atlantic.

Every truly *humane man*, however, must hail as a *boon* and bestow his hearty *amen* upon every actual invention or improvement, even though in so small a thing as the cutting and fitting of a *pane* of glass, or the construction of a *pine* table, or of a farmer's corn *bin*. How much, the more should he rejoice over and aid an invention like this which increases fourfold the facility for communicating thought. We, however, *impugn* the motives of none.

LESSON LI.

Containing the Lip Consonant-Signs, followed by the N-Hooks—
Plural Forms.

-  { pins, pines, pawns.
 opens, pains, panes, pence.
 happens, punishes, punishments.
-  { beans.
 bins, bones.
 bans, boons.
-  { fines.
 offence.
 fans.
-  { evenings, convenes, vines.
 heavens, havens, veins.
 vans.
-  { means, mines, men's, immense.
 man's, amens.
 moons.
-  { impugns.

QUESTIONS.

Lesson LI.—What does *pns* stand for above the line? on the line?
 below the line? What does *bns* stand for above the line? on the line?
 below the line? What does *fns* stand for above the line? on the line?
 below the line? What does *vns* stand for above the line? on the line?
 below the line? What does *mns* stand for above the line? on the line?
 below the line? What does *mpns* stand for on the line?

EXERCISE LI.

A new Species of open-hearted Inhabitants.

There is a tribe of people, situated in the *moon's* left limb, having very peculiar habits. They have *men's* faces, but the *bones* and *veins* of their bodies are much larger in proportion than ours. They carry *immense fans* in their hands, like the Chinese, and live chiefly on a species of wild *beans*, which they winnow in large *vans*, and then house in *bins*, taking great *pains* in cooking them. They amuse themselves by playing at a game similar to chess, in which they use large pine *pins* as *pawns*. But the most curious fact is, that they dispense with *fines* and *punishments* altogether, each *man's* breast having in it a small window, consisting of four *panes*, which *opens*, as it *happens*, just opposite his heart, and discovers all that he *means* or intends to do; and this, it is found, *punishes* sufficiently any one who is guilty of an *offence*. This they consider *heaven's* mode of retribution. They publish the *bans* of marriages intended like civilized Christians, and conclude the ceremony by three hearty *amens*. They regard as great *boons* either presents or payments of money, even though they may be no more than a few *pence*, as they have no *mines* in their country, and cash is scarce, as it is likewise in some sublunary neighborhoods, as the historian of that region quaintly observes. As there is no water in the moon, they have no *havens* nor sea-ports, and are consequently very much benighted. The king of that portion of moondom sometimes *convenes* his subjects under the *vines* and fig-trees and *pinetrees* around his residence, on fine *evenings*, and harangues them in a regular lunatic oration, and praises or *impugns* their conduct as he likes.

LESSON LII.

Containing the Tongue-Teeth Consonant-Signs—followed by
the N-Hook.

J { *highten, twine, twin, tin.*
contain, attain, ten,* tone, atone, twain.
between, town, tune.

J { *dine, dawn, denomination.*
deign, done, dun.
down, providential.

C { *thin.*

C { *within, heathen.*
then, than.

J { *sign, sine, assign.*

J { *zone.*

⌋ { *lean, lien, lawn, line.*
alone, lane.

J { *iron, Rhine.*
urn, earn, rain, reign, run.
ran.

⌋ { *nine, opinion.*
known, none, nun.
union.

QUESTIONS.

Lesson LII.—What does *tn* stand for above the line? on the line? below the line? *dn*, above? on? below the line? *thn*, on the line? **THN**, above? on the line? *sn*, on the line? *zn*, on the line? *ln*, above? on the line? *rn*, above? on? below the line? *nn*, above? on? below the line?

* *Eighteen* should be vocalized, at least with the first vowel-sound.


EXERCISE LII.

The Fishing Excursion.


A gentleman arranged a fishing party on the *Rhine*. It consisted of his *twin* brother, the *twain* being hardly less intimate *than* the two Siamese *heathen*, together with *nine* or *ten* of his friends, *none* of whom were *known* to the others. To *highten* the pleasure of the excursion, it was agreed that they should meet at *dawn*, each provided with *twine* enough for a *line*, a *thin* cane fishing-pole, and a small *tin* or *iron urn* to *contain* the fish, hanging from his *zone* or girdle. Thus equipped, and having sung a lively *tune*, they were *then* to proceed by a *lane* which *ran* through the *lawn* from the gentleman's house *down* to the water's edge, and this *done*, to agree to what point they would sail. But it was soon found that there was a difference of *opinion*, sufficiently great for each disputant to *lean* to his own, and to be able to *assign* some reason for it. Each one held to his *opinion*, as a *nun* holds to her vow, and would not *deign* to give the slightest *sign* of concession, as if he were bent on *earning* some *denomination* distinctive of obstinacy. At length they consented to take the vote of the party in order to *attain* some conclusion, and each gave the other a *lien* on his honor, that he would submit, and that they would *run* to the point for which the greatest number should vote, thus *atoning* for the discord that seemed to *reign* among them. The gentleman, whose only object in arranging the party, had been to escape a *dun* which he expected from a neighboring *town*, that morning, now perceiving that it was *between* two and three o'clock, and that they were threatened with a heavy *rain*, regarded the quarrel as quite a *providential* event. He consulted a moment with his brother, and when the vote was cast, they two *alone* concurred, and their vote was to return forthwith and *dine* snugly *within* the four walls of the chateau. Thus the two gave *tone* by their *union* to the whole procedure.


LESSON LIII.

Containing Tongue-Teeth Consonant-Signs, followed by the N-Hook—Plural Forms.


 { *hightens, twines, twins.*
contains, attains, tens, tense, tones, atones.
towns, tunes, at once.


 { *tenses.*


 { *dines, denominations, dawns.*
dunce, duns, deigns.
downs, dance, providence.


 { *dunces.*
dances, providences.

QUESTIONS.

Lesson LIII.—What does *tns* stand for above the line? on the line? below the line? What does *tnss* stand for on the line? What does *dns* stand for above the line? on the line? below the line? What does *dns* stand for on the line? below the line?

EXERCISE LIII.

Intelligence and Industry.

Intelligence and industry are *twins*. Each *twines* her snowy arms around the other's form, and utters *tones* of love; but necessity, alas! like a stern stepmother, often drives them asunder. She harshly reigns over *tens* of thousands of subjects in cities, *towns*, and country. She claims the *denominations* of *providence* and fate, and thus *hightens* the veneration of her victims, while she thins their ranks by misery, nor *deigns* to show the slightest pity. Wise men and *dunces* are *at once* and alike subject to her sway. Seldom one *attains* to the knowledge that many of these so called *providences* are of his own causing—that necessity is often herself a *dunce*, when met by fortitude, and *atones* for her usurpation by yielding the reins to resolution. This philosophy *contains* the remedy. Adopt it, and hope *dawns* upon the *downs* and heaths which the poor man cultivates. He *dines*, already, in imagination, on luxuries. Joy leads a merry *dance* around his cottage, and *tunes* her voice to songs of high resolve.

Fruition is in the future *tense* for him, but imagination *dances* through all the *tenses*, past, present, and future, and he often enjoys an actual exemption from the *duns* which curse the existence of his apparently more prosperous neighbor.

LESSON LIV.

Containing Tongue-Teeth Consonant-Signs, followed by the
N.Hook—Plural Forms.

6 { thins.

6 { thence.

∩ { signs, sines, assigns.

∩ { zones.

∩ { leans, liens, lawns, lines.
lanes.

∩ { urns, earns, rains, reigns, reins, runs.

∩ { opinions.
nuns.
unions.

QUESTIONS.

Lesson LIV.—What does *thns* stand for on the line? What does *thns* stand for on the line? What does *sns* stand for on the line? What does *zns* stand for on the line? What does *lns* stand for above the line? on the line? What does *rns* stand for on the line? What does *nns* stand for above the line? on the line? below the line?

EXERCISE LIV.

Life in the Nunnery.

The peaceful *nuns* of a convent often have a quiet time of it. They may assemble, when the *rains* do not drive them indoors, either in the gardens and *lanes*, or upon the *lawns* belonging to the convent, and enjoy the most agreeable *unions* with each other.

Their *opinions* are seldom much in conflict, and *thence* each easily *earns* and preserves the good will of her companions. Each *leans* upon the others.

Their brains are not racked like those of the student, by his *lines* and points and angles, his *sines* and cosines, or of the lawyer, by his *liens* and his mortgages, his heirs and *assigns*, or of the politician, in studying how to hold the *reins* of government, or to annex all the five *zones* to his dominions. The *signs* of age creep slowly upon them, and death, who *reigns* over all, gradually *thins* their ranks, and fills new *urns* with their ashes, as their sand of life *runs* out; but they go cheerfully hence, believing themselves prepared to meet him.

LESSON LV.

Containing Palate and Throat Consonant-Signs, followed by the N-Hook.

- ✓ { *chn.*
question, chain.
- ✓ { *John, join, religion.*
Jane, general, generally.
June.
- ✓ { *shine, commission.*
ocean, shone, shown, shun.
- ✓ { occasion, occasional, occasioned.
- { *queen, coin, weaken.*
can, cane, cone.
- { *gone.*
gain, again, gun.
gown, wagon.

QUESTIONS.

Lesson LV.—What does *chn* stand for above the line? on the line? What does *jn* stand for above the line? on the line? below the line? What does *shn* stand for above the line? on the line? What does *zkn* stand for on the line? What does *kn* stand for above the line? on the line? What does *gn* stand for above the line? on the line? below the line?

EXERCISE LV.

War.

The *question occasionally* arises, of what good is the whole theory and practice of war? The *commission* of what crimes does it not *occasion*? From homes where every ray of peace and plenty *shone* brightly, thousands are dragged forth, and placed in line of battle. All are arrayed alike—the same *cone-like cap* upon the head—the same texture and color of cloth upon the body—the same length and kind of *gun* at the shoulder—every eye directed alike—every *chin* to the same elevation, and every man as much a machine as a *wagon* or a clock. And all to kill and be killed, to deluge the country in an *ocean* of blood, and *generally* because a nation's pretended "honor" is injured. It surely is but mockery. The *occasional* advancement or *gain* of a great *general*, or of a king or *queen*, is, perhaps, effected. The few may *shine* conspicuously forth to the world. But on the other hand, it must *weaken* the resources, energies, and morals of nations. The activity and sympathy of millions of brave and noble hearts it must *coin* to basest purposes. *Religion*, the great *chain* that should ever *join* man to man, is set at naught. Virtue is *gone*—and vice none seem longer to *shun*. Only in cases of self-defence *can* war be justified. The offence, however, need never be *occasioned*. So war need never exist. A clear and peaceful sky, as that of the brightest morning in *June*, might ever hang over us. Let the parade and foolery of war be *shown* up by children—with each a miniature *gun, cane, stick* or sword—some little *John Bull* for a *general*—his sister *Jane* for a paymaster—and a little waddling urchin of six, yet in his *gown*, for a lieutenant. *Again* we say, give the parade to children. The fighting to none.

LESSON LVI.

Containing Palate and Throat Consonant-Signs, followed by
the N-Hook—Plural Forms.

✓ { *chins.*
questions, chains.
chance.

○ { *chances.*

✓ { *John's, joins, religions.*
June's, generals, Jones.
June's.

✓ { *Jones's.*

✓ { *shines, commissions.*
oceans, shuns.

✓ { *occasions.*

○ { *queens, coins, weakens.*
cans, canes, cones.

○ { *gains, guns.*
gowns, wagons.

QUESTIONS.

* Lesson LVI.—What does *chns* stand for above the line? on the line? below the line? *chns* on the line? *jns* above? on? below the line? *jns* on the line? *shns* above? on the line? *zhns* on the line? *kns* above? on the line? *gns* on? below the line?


EXERCISE LVI.


Jane Jones's Usefulness.


Jane Jones, a poor sixpenny dealer in children's *wagons*, little *guns*, watch *chains*, wooden *cones*, tin *cans*, and walking *canes*, is no less a useful person to community than her neighbor John Somers, one of your great *generals* or *doctors* in divinity, with one of your clean shaven *chins*, white *cravats*, and clerical *gowns*, who continually speculates upon the various *questions* of the various *religions* in the controversial field. *Jane's* activity gives to many a little fellow innocent and pleasant pastime. *John's* study of the mathematical theories of the *chances* of the world's creation, against the *chance* that it was not created at all, *occasions* himself and others much perplexity. She *shuns* all this as completely as a landsman does the *ocean's* dangers, and *joins* action to her little knowledge, and thus *shines* in her sphere as much as *queens* do in theirs. He only speculates in mysteries, and thus too often *weakens* the efforts of those who act. She counts out her *coins*, and *gains* by them an enjoyment peaceful as a *June's* evening. He discovers his nothingness, and *gains* a disquietude uncontrollable as a *December's* storm. So take them all in all, she is perchance the more useful person of the two. *Providence commissions* each one of us to act well in whatever capacity we may act.

LESSON LVII.


Containing Lip and Tongue-Teeth Consonant-Signs, followed
by the N-Hook and preceded by the S-Circle.


 { spine, spawn, spin.
spun.
span.

 { soften, syphon.

 { seven.

 { summon.

 { sweeten.
satan, stone, stain.

 { sudden, sadden.
sedan.

QUESTIONS.

Lesson LVII.—What does *spn* stand for above the line? on the line? below the line? What does *sfn* stand for above the line? What does *svn* stand for on the line? What does *smn* stand for on the line? What does *stn* stand for above the line? on the line? What does *edn* stand for on the line? below the line?

EXERCISE LVII.


The Tattler.

I abominate one of those persons who are ever ready to *summon* your patience to a compliance with the details of every whim they may have in their heads. The long *spun*, *seven-hour*, *spawn-like* tale, which is so often inflicted upon you by such a pest, carries with it a blighting influence like the simoom of the desert. Perchance you have urgent business on hand, and are hurrying along the street. You are brought to a *sudden* stand by meeting John Hang-on, who has a long story to *spin* concerning some fortunate exchange of a worthless *span* of horses, some great remedy that cured an old woman of a crooked *spine*, some senseless sketch of an oriental nobleman and his *sedan* with attendants, subservient to his will, and dull as a *stone*. Of course he manages so to *soften* his manner and words to you, that you must *sweeten* down your temper to a perfect quiescence, and take it coolly, though you hate it all, as you hate *Satan* himself. A creature of this character is of no use to the world. Like a *syphon*, he only serves to run a verbiage of nonsense from one head to another. Intercourse with him will *stain* your soul with misanthropy. Avoid him if possible.


LESSON LVIII.

Containing Lip and Tongue-Teeth Consonant-Signs, followed by the N-Hook and preceded by the S-Circle—Plural Forms.


 { spins.
spans.

 { softens.

 { sevens.

 { summons, as many as.

 { sweetens.
Satan's, stones, stains, circumstance.

 { circumstances.

 { saddens.

QUESTIONS.

Lesson LVIII.—What does *spns* stand for above the line? below the line? *sfns*, above the line? *svns*, on the line? *smns*, on the line? *stns*, above the line? on the line? *stns*, on the line? *sdns*, on the line?

EXERCISE LVIII.

The Temptations of Satan.

It is believed by some, that *Satan's* wicked influences help to ruin *as many as* their own evil passions. This persuasion *saddens* their hearts, or *softens* them into sympathy and concern, according to their own character.

It *sweetens* the contemplation for them, however, that there is One, at whose *summons* devils have been driven out, even by *sevens*, and that whatever *stains* our souls may have contracted, it is possible for them to be purified.


As the spider *spins* his web, so the evil one, as they believe, *spans* the world with his wiles, and tempts us all as he did the Saviour of the world, when he counselled him to turn *stones* into bread. In every *circumstance* of life it becomes us to be watchful, and to guard ourselves against evil temptations.


Let us learn, too, even though we differ in belief from others, to treat every religious faith with great respect, and to remember the force of education and *circumstances* in modifying all our sentiments and doctrines.

LESSON LIX.

*Containing Tongue-Teeth, Palate and Throat Consonant-Signs,
followed by the N-Hook and preceded by the S-Circle.*


 } *season.*

 } *sullen.*

 } *serene.
concern, concerning.*

 } *such a one.*

 } *circumcision.*

 } *skin, sicken.
skern.
scan.*

QUESTIONS.

Lesson LIX.—What does *szn* stand for on the line? What does *sln* stand for on the line? What does *srn* stand for above the line? on the line? What does *schn* stand for on the line? What does *szhn* stand for on the line? What does *skn* stand for above the line? on the line? below the line?








EXERCISE LIX.

Effects of the Weather.

The Jew's rite of *circumcision* and an Englishman's dinner are not postponed on account of the weather. Almost every thing else submits to its potent influences. There is generally some one *season* of the year which affects the temper of each individual, a circumstance *concerning* which there has been much speculation, though it seems still to remain a tangled *skein* to unravel. In London a kind of *sullen* gloom settles upon the inhabitants in the month of November. This is probably owing to an effect of the atmosphere upon the *skin*. If we *scan* the matter closely, indeed, we shall find that man is a kind of atmospheric tree, having his roots in the air; *such a one*, it is true, as is not described in any botanical work yet published. At all events, his health is always and directly affected by the state of the atmosphere, whether *serene* or tempestuous, moist or dry. Many persons *sicken* by this means and die, while few feel any special *concern* about the state of the weather.

LESSON LX.

Containing Tongue-Teeth, Palate and Throat Consonant-Signs,
followed by the N-Hook and preceded by the S-Circle—
Plural Forms.

	{	<i>seasons.</i>
	{	<i>silence.</i>
	{	<i>concerns.</i>
	{	<i>such a one's.</i>
	{	<i>skins, sickens.</i> <i>consequence.</i> <i>scans.</i>
	{	<i>consequences.</i>
	{	<i>significance.</i>

QUESTIONS.

Lesson LX.—What does *szns* stand for on the line? What does *slns* stand for on the line? What does *srns* stand for on the line? What does *schns* stand for on the line? What does *skns* stand for above the line? on the line? below the line? What does *skns* stand for on the line? What does *agns* stand for above the line?

EXERCISE LX.

The Annoyances of Silly Talk.

Mr. *Such-a-one's* conversation, said my uncle Toby, always *sickens* me. He entertains one for an hour at a time, with the acute manner in which he *scans* a fabric or *skins* a flint in the course of his trade, or about some other *concerns* of no *significance* or *consequence* whatsoever. He never *seasons* his talk by a judicious *silence*, and the *consequences* are weariness and disgust on the part of every one.

LESSON LXI.

Containing the L-Hook Series of Consonant-Signs, followed by the N-Hook.

∫ { plain, plane, complain.
plan.

∫ { blown.

∫ { flown, philanthropy, philanthropist.

∫ { clean.
clan, clown.

∫ { glean.
glen.

QUESTIONS.

Lesson LXI.—What does *pln* stand for on the line? below the line? What does *bln* stand for on the line? What does *fln* stand for on the line? What does *kln* stand for above the line? below the line? What does *gln* stand for above the line? on the line?

EXERCISE LXI.

True and False Philanthropy.

If a self-styled *philanthropist* talks in high *flown* language of his own *philanthropy*, and seems to wish his name and deeds to be *blown* abroad, you may safely suspect that he belongs to the *clan* of boasters, and is little better than a *clown*. The true benefactor of mankind proceeds upon a different *plan*. He is a *plain* man, and moves in the *plane* of a different orbit. You will perchance find him living in some retired *glen* of social life, and little disposed to seek the applause or *complain* of the neglect of those he benefits. He is a man of a *clean* breast, and if you would *glean* a knowledge of his good deeds, you must consult others and not himself.

LESSON LXII.

Containing the Lip Consonant-Signs of the L-Hook Series,
followed by the N-Hook—Plural Forms.

∫ { *compliance.*
plains, complains.
plans, appliance.

∫ { *compliances.*
appliances.

∫ { *balance.*

∫ { *balances.*

∫ { *philanthropists.*
flounce.

QUESTIONS. •

Lesson LXII.—What does *plns* stand for above the line? on the line? below the line? What does *plns* stand for above the line? below the line? What does *blns* stand for on the line? What does *blns* stand for on the line? What does *flns* stand for on the line? below the line?

EXERCISE LXII.

The Modus Operandi of Philanthropy.

Philanthropists must begin to act in *compliance* with better *plans*. They must use the same *appliances* for doing good as the *balance* of mankind employ in their ordinary business. This is not the age for barefooted friars as reformers. There was never a time when money was so powerful an *appliance* as now. It *balances* the affairs of the world, which are no longer settled as formerly on battle-*plains*. He who *complains* of the world as the world is, and refuses the slightest *compliances* with its ruling tone, may *founce* about in the mire of his own discontent, but he will accomplish little for the world's good.

LESSON LXIII.

Containing the Tongue-Teeth and Throat Consonant-Signs of the L-Hook Series, followed by the N-Hook—Plural Forms.

∫ { deliverance.

∫ { deliverances.

∩ { cleans.
cleanse.
clans, clowns.

∩ { cleanses.

∩ { gleans.
glens.
glance.

∩ { glances.

QUESTIONS.

Lesson LXIII.—What does *dlns* stand for on the line? What does *dlns* stand for on the line? What does *klns* stand for above the line? on the line? below the line? What does *clns* stand for on the line? What does *glns* stand for above the line? on the line? below the line? What does *glns* stand for on the line?


EXERCISE LXIII.

Innocence and Guilt.

To *cleanse* the heart is the only way to obtain a genuine *deliverance* from evil propensities. A guilty man cannot hide himself from remorse in the most secluded *glens*, and he *cleans* not his bloody hands by Lady Macbeth's remedy of washing. Water *cleanses* not from blood. There are no such *deliverances* for him who has murdered his fellow being. He *gleans* no comfort from solitude, and society is equally a burden to him. He *glances* suspiciously around, upon all who approach him, and expects, in every *glance* that is returned, to be detected. Criminals have been known to play the part of *clowns* or maniacs to conceal themselves, and in some countries they herd together in *clans*, and set the laws at defiance, but there is still a law within, which cannot be defied, and the criminal is every where a sufferer.

LESSON LXIV.


*Containing the Lip Consonant-Signs of the R-Hook Series,
followed by the N-Hook.*


 {

prawn.

prone.

prune.


 {

brawn, brine.


brain, burn.

brown, bran.


 {

furniture.

frown.


 {

govern, government.

QUESTIONS.

Lesson LXIV.—What does *prn* stand for above the line? on the line? below the line? What does *brn* stand for above the line? on the line? below the line? What does *frn* stand for on the line? below the line? What does *vrn*, second form, stand for on the line?

EXERCISE LXIV.

Usefulness of a Knowledge of Definitions.

A *prawn* is a small shell-fish similar to a lobster. A *prune* is a dried plum. *Bran* is the coarse portion of grain which is separated from the flower after grinding. *Brawn* is the swelling portion of a muscle. *Brine* is water strongly impregnated with salt. Definitions are, as it were, the *furniture* for the *brain*, and are the more needed to *govern* our recollection, when words sound alike, than in other cases in which such *government* of the memory is not required. We are, perhaps, *prone* to attach too little importance to this branch of education. How often do we see a man buried in a *brown* study, with a *frown* on his brow, racking his *burning brain* for the meaning of some simple term, the definition of which would serve to unlock a whole sentence, and which he should have learned in his schoolboy days.

LESSON LXV.

Containing the Lip Consonant-Signs of the R-Hook Series,
followed by the N-Hook—Plural Forms.

- } *prawns, prince.*
 } *prunes, prance.*
 } *princes.*
 } *prances.*
 } *brains, burns, remembrance.*
 } *remembrances.*
 } *circumference.*
 } *frowns, France.*
 } *governs, governments.*

QUESTIONS.

Lesson LXV.—What does *prns* stand for above the line? below the line? What does *prns* stand for above the line? below the line? What does *brns* stand for on the line? What does *brns* stand for on the line? What does *frns* stand for on the line? below the line? What does *vrns*, second form, stand for on the line?

EXERCISE LXV.

France and England.

England has now established her government, or rather *governments*, quite around the world's *circumference*. She cherishes the *remembrances* of her past greatness in the olden times ; but, in the future, the glory she is now accumulating through the *brains* and the benevolence of her inhabitants will be a prouder *remembrance* still. Her old jealousy of *France* still *burns* a little in her bosom, and *France frowns* a little occasionally in return, but the English war-horse no longer *prances* upon her soil, and the editors of daily journals at Paris and London, have taken to *prancing* instead. But the crowned heads and *princes* of the two countries, now make friendly visits and feast each other upon good things at their palaces. When a *prince governs* his own realm with contentment, and cultivates a taste for potted *prawns* and stewed *prunes* rather than for jousts and tournaments, the quiet of his subjects is ensured.

LESSON LXVI.

Containing the Tongue-Teeth, Palate and Throat Consonant-
Signs of the R-Hook Series, followed by the N-Hook.

ʃ { train.

ʒ { drawn.
drain, drone.
drown.

ʒ { thrown, throne.

ʃ { learn.

ʒ { shrine.

ʃ { crane, crone.
crown.

ʒ { green.
grain, grown, groan.

QUESTIONS.

Lesson LXVI.—What does *trn* stand for on the line? What does *drn* stand for above the line? on the line? below the line? What does *thrn* stand for on the line? What does *lrn* stand for on the line? What does *shrn* stand for on the line? What does *krn* stand for on the line? below the line? What does *grn* stand for above the line? on the line?

EXERCISE LXVI.

The Crane that saved a King's Life.

A villanous usurper engaged an old *crone* to *drown* a young child who was the real heir to the *throne*. The old hag went through a field of *green grain* which had *grown* on the bank of a river, and threw the child down from a high cliff, and then fled. The fall of the child thus *thrown* into the water, frightened a *crane* which was below the cliff watching for its prey, and by this means a peasant was *drawn* to the spot to *learn* the cause of the crane's flight, when he heard a low moaning noise or *groan* made by the child, which had been washed upon the shore. He took the child to a neighboring temple which held the *shrine* of the muses, where he was reared, and finally recovered the *crown* of his fathers. Thus a worthless bird, generally thought no better than a *drone*, saved a king's life. Such is the *train* of consequences that may result from the movements of the most insignificant creature, though some cases which are related in illustration of this, make a heavy *drain* upon our credulity.

LESSON LXVII.

Containing the Tongue-Teeth, Palate and Throat Consonant-Signs of the R-Hook Series, followed by the N-Hook—Plural Forms.

∩ { *trains, utterance.*
trance.

∩ { *utterances.*
trances.

∩ { *drains, drones.*
drowns.

∩ { *thrones.*

∩ { *learns.*

∩ { *shrines.*

∩ { *crones, occurrence.*
crowns.

∩ { *occurrences.*

∩ { *grains, groans.*

EXERCISE LXVII.


A Chapter about Trances.

Among the curious *occurrences* which one *learns* historically, there are none more so, than those *trances* into which seers of all kinds are in the habit of falling, from the old *crones*, called priestesses, who used to guard heathen *shrines*, up to very respectable kings with veritable *crowns* and *thrones* of their own, for seers are not to be found solely among the *drones* of society. The *occurrence* of a *trance* seems to be somewhat after this manner. The subject gradually *drowns* his natural senses in a kind of sleep, when he gives forth *groans* and strange *utterances*, generally, if they are understood at all, containing a few *grains* of sense mixed with much which is utter nonsense. Whatever may be the *trains* of thought which lead to this medley of ideas, and whether the subject *drains* them from his own disturbed imagination, or derives them from the spiritual inhabitants of another world, it seems certain that little valuable knowledge has been hitherto communicated to the world by this species of *utterance*.

LESSON LXVIII.

Containing the *Spl-Series of Consonant-Signs*, followed by the *N-Hook*.

 } *spleen*.

 } *civilian*.

LESSON LXIX.

Containing the *Spl-Series of Consonant-Signs*, followed by the *N-Hook—Plural Forms*.

 } *spleens*.

 } *civilians*.

QUESTIONS.

Lesson LXVII.—What does *trns* stand for on the line? below the line? *truss*, on the line? below the line? *drns*, on the line? below the line? *thrns*, on the line? *lrns*, on the line? *shrns*, on the line? *krns*, on the line? below the line? *krns*, on the line? *grns*, on the line?

Lesson LXVIII.—What does *spln* stand for on the line? *svln*, on the line?

Lesson LXIX.—What does *splns* stand for on the line? *svlns*, on the line?

EXERCISE LXVIII.

The Civilian as he should be.

A man of *spleen* was never seen
To make a good *civilian*,
It needs a mind, calm, strong, and kind,
To govern well the million.

EXERCISE LXIX.

Civilians as they are.

The fate of nations used to be determined by examining the entrails of birds, but the fashion has now changed, and politicians and *civilians* settle the destinies of the world to their own satisfaction by consulting their own *spleens*.


LESSON LXX.

Containing the *Spr*-Series of Consonant-Signs, followed by the *N*-Hook.

 } *sprain, spurn.*

 } *suborn.*

 } *sovereign.*

 } *Saturn, strain, constrain.*

 } *sojourn.*

 } *screen.*

QUESTIONS.

Lesson LXX.—What does *sprn* stand for on the line? *sbrn*, on the line? *svrn*, second form, on the line? *strn*, on the line? *sjrn*, on the line? *skrn*, above the line?

EXERCISE LXX.

The Trial of an Astronomer.


An astronomer was once summoned to appear before the *sovereign* of the country, charged with a high crime. Not daring to *spurn* such a call, he resolved to *strain* a point, and to *suborn* a witness, to prove that he was, at the time of the commission of the crime, engaged in making observations on the motions of the planet *Saturn*, and that he was, for that purpose, *sojourning* at a distant observatory.

Just as he was about to *screen* himself from punishment, by this contrivance, *constraining* the king to distrust the *proofs* of his guilt, another astronomer, who was present, examined the dates, and discovered, that, at the time when the crime was committed, *Saturn* was not visible. This confirmed the guilt of the culprit, and he was accordingly executed.


Every plot, so devised, is apt to have some *sprain*, which makes it limp, if it is closely enough observed.

LESSON LXXI.

Containing the *Spr-Series of Consonant-Signs, followed by the N-Hook—Plural Forms.*

 } *sprains, spurns.*

 } *sovereigns.*

 } *Saturn's, strains, constrains.*

 } *sojourns.*

 } *screens.*

QUESTIONS.

Lesson LXXI.—What does *sprns* stand for on the line? *svrns*, on the line? *strns*, on the line? *sjrns*, on the line? *skrns*, above the line?

EXERCISE LXXI.

The Follies of Improvidence and Ambition.

I.

The wight who on this earth *sojourns*,
And *spurns* the humble penny,
Though every tree that *screens* his head,
Bore golden *sovereigns*, bright and red,
Deserves not to have any.

II.

Where too great love of fame *constrains*,
It wounds while it amuses—
The child does full as wise a thing
Who *strains* his eyes for *Saturn's* ring,
And saves the *sprains* and bruises.

LESSON LXXII.

Containing Lip and Tongue-Teeth Consonant-Signs, followed
by the *Shn*-Hook.

- ✓ { option.
 { potion.
 { passion.
- 6 { confusion, fusion.
 { effusion.
- 6 { vision.
 { evasion.
- 7 { mission, omission.
 { motion.
- 1 { tuition.
- 1 { edition.
 { condition, accommodation.
 { addition.
- 1 { cession, concession.

QUESTIONS.

Lesson LXXII.—What does *p-shn* stand for above the line? on the line? below the line? What does *f-shn* stand for on the line? below the line? What does *v-shn* stand for above the line? on the line? What does *m-shn* stand for above the line? on the line? What does *t-shn* stand for on the line? What does *d-shn* stand for above the line? on the line? below the line? What does *s-shn* stand for on the line?

EXERCISE LXXII.

The Solidarity of the Human Race.

We never think, nor act, exclusively of our own *motion*. Every idea and every *passion* is modified by contact with those of others. Men, in every *condition* of life, undergo a *tuition*, in their infancy, from which there is no possible *evasion*, and which modifies the entire *mission* of the individual in the world. His ideas are not begotten of his own *option*, but consist of an indiscriminate *fusion* of what belongs to him, in *addition* to what he has derived from ten thousand others, and which, with them, in turn, were, in a great part, a second, tenth, or fiftieth *effusion* or new *edition* of old thoughts and notions. Each drinks in his little *potion* of the common ocean of thought, and each must make the *concession*, to others, of a like use of his own, in return for the *accommodation* he has received. This apparent *confusion* of all ideas into one common stock is part of what has been called, by some one, the solidarity of the human race; or of what Carlyle means, when he says, that "there is not a red Indian upon the shores of Lake Winnepeg, who can quarrel with his squaw, but the whole world must smart for it." Hence it is impossible for the individual to rise high, in the entire *omission* of all effort to raise the masses. They must possess, and make a *cession* to him, of a portion of what they possess, or he will be poor indeed. It is a bright *vision* of the future, which promises a universal elevation and purification of the human family.

LESSON LXXIII.

*Containing Lip and Tongue-Teeth Consonant-Signs, followed
by the Shn-Hook—Plural Forms.*

6 } *patience.*
 } *passions.*

6 } *fusions.*
 } *effusions.*

6 } *visions.*
 } *evasions.*

6 } *missions, omissions.*
 } *motions.*

6 } *editions.*
 } *conditions, accommodations.*
 } *additions.*

6 } *cessions, concessions.*

QUESTIONS.

Lesson LXXIII.—What does *p-shns* stand for on the line? below the line? What does *f-shns* stand for on the line? below the line? What does *v-shns* stand for above the line? on the line? What does *m-shns* stand for above the line? on the line? What does *d-shns* stand for above the line? on the line? below the line? What does *s-shns* stand for on the line?

EXERCISE LXXIII.

A Chapter on Bible Societies.

By making slight *concessions* to each other, several sects of Christians, interested in *missions*, have united in publishing the Scriptures, under the *conditions* that they should go out, without note or comment; that is, without *additions* to, or *omissions* from, the text, and that the different sects should receive equal *accommodations* from the society. In this manner they have published many *editions*, and though their *motions* have been closely observed, there has not been very frequent complaint of *evasions* of the terms of the compact; though some *effusions* of this sort have appeared, whether based on sufficient reason, or caused by improper *passions*, we are unable to say.

These partial *fusions* of different sects are truly desirable, if they can be effected by simply exercising a little *patience* with each other, and without absolute *cessions* of important principles. They seem to give us partial *visions* of that union which will prevail, when the Kingdom of God shall have come on earth.

LESSON LXXIV.

*Containing Tongue-Teeth, Palate and Throat Consonant-Signs,
followed by the Shn-Hook.*

elision.
lotion, illusion.
allusion.

ration.

information.
nation.

generation.

objection, caution, auction.
connection, subjection.
action.

unction.

QUESTIONS.

Lesson LXXIV.—What does *l-shn* stand for above the line? on the line? below the line? What does *r-shn* stand for on the line? What does *n-shn* stand for above the line? on the line? What does *j-shn* stand for on the line? What does *k-shn* stand for above the line? on the line? below the line? What does *ng-shn* stand for on the line?

EXERCISE LXXIV.

Old Ideas and New.

Every succeeding *generation* ought to possess more knowledge and *information* than the preceding one. Every modern *nation* is the son and heir of some ancient one. The successive ages of the world form a chain, having a continuous *connection*, from first to last, without *elision*; and the youngest may, in some sense, be called the *oldest*, as somebody has said that every child is older than his grandfather; that is, he adds the results of his own thought and *action* to those of his ancestors, and thus, if there is no *illusion* in this view, he ought to hold himself, not in *subjection* to the ideas of past time, but superior to them. It may be said that every man, now born into the world, receives his *ration* of the ideas of antiquity, without *allusion* to the greater facilities which he has for accumulating new ones. There is no *objection* to this inheritance, provided one exercises proper *caution*, as to which among his share of old ideas he shall accept, and which he shall throw away, and not, as men buy at an *auction*, take the cheapest. With regard to those notions, however old or respectable, which are pernicious, he should take a *lotion* or a potion, from the waters of Lethe, to help him forget them. Age confers no *unction*, merely because it is age.

LESSON LXXV.

Containing Tongue-Teeth, Palate and Throat Consonant-Signs, followed by the Shn-Hook—Plural Forms.

l } *lotions, illusions.*
l } *allusions.*

r } *rations.*

n } *nations.*

g } *generations.*

o } *objections, cautions, auctions.*
o } *connections.*
o } *actions.*

QUESTIONS.

Lesson LXXV.—What does *l-shns* stand for on the line? below the line? What does *r-shns* stand for on the line? What does *n-shns* stand for on the line? What does *j-shns* stand for on the line? What does *k-shns* stand for above the line? on the line? below the line?

EXERCISE LXXV.

A chapter on Auctions and Peddling.

Various *objections* have been urged, and various *cautions* suggested, in relation to *auctions*, as a mode of conducting trade, while, however, all commercial *nations* have resorted to them, through successive *generations*, and the ramified *actions* and *connections* of commercial men have now become so extensive, that they will hardly be dispensed with. The same prejudices have, also, existed against peddling, as a branch of commerce, especially against small peddlers of essences and *lotions*, and disparaging *allusions* are frequently made to that class of people, who, one would think, must generally subsist upon rather short *rations*; though silly boys sometimes indulge in flattering *illusions*, in relation to great profits and happiness between two hand-trunks.

LESSON LXXVI.

*Containing the Consonant-Signs, followed by the Shn-Hook
and preceded by the S-Circle.*

e } conception.

e } suffusion.

o } consummation.
consumption.

p } citation, station.
satisfaction.

p } sedition.

g } secession, cessation.

o } consolation.
solution.

o } section, suction.

o } sanction.

QUESTIONS.

Lesson LXXVI.—What does *sp-shn* stand for on the line? *sf-shn*, on the line? *sm-shn*, on the line? below the line? *st-shn*, on the line? below the line? *sd-shn*, on the line? *ss-shn*, on the line? *sl-shn*, on the line? below the line? *sk-shn*, on the line? *sg-shn*, on the line?









EXERCISE LXXVI.

Death and the Doctors.

Many a man has attempted a *solution* of the question, which is the easiest way of dying? Is it *consumption*, a *suffusion* on the brain, or the *suction* of an air-pump, to exhaust the breath? But, after all, most persons seem to resign themselves, very quietly, into the hands of the profession, and to regard it as a great *satisfaction* and *consolation*, to report themselves at the *station-house* of the grim monster, at his final *citation*, and meet the grand *consummation*, the *cessation* of life, under the *sanction* of the learned faculty. A *sedition* against the doctors occurs periodically, and draws off a small *section* of the public, but the *secession* of the discontented generally ceases in a short time, and the doctors have it all their own way again. Few persons indeed ever have the slightest *conception* of dying, otherwise than under the most orthodox and approved treatment.

LESSON LXXVII.

Containing the Consonant-Signs, followed by the Shn-Hook and preceded by the S-Circle—Plural Forms.

	} conceptions.
	} consummations. consumptions.
	} citations, stations.
	} seditions.
	} secessions, cessations.
	} consolations. solutions.
	} sections.
	} sanctions.

QUESTIONS.

Lesson LXXVII.—What does *sp-shns* stand for on the line? *sm-shns*, on the line? below the line? *st-shns*, on the line? *sd-shns*, on the line? *ss-shns*, on the line? *sl-shns*, on the line? below the line? *sk-shns*, on the line? *sng-shns*, on the line?




EXERCISE LXXVII.

The difference between Aspiration and Realization.

It is easy to form *conceptions* of various *consummations* devoutly to be wished, such, for example, as that *consumptions* should cease, and that death should forget to serve his *citations*,—that the *cessations* of wars and *seditions*, which occur in various *sections* of the world, should become permanent,—that schisms and *secessions* should cease in the church, and spiritual *consolations* become universal, and, in fine, that all men should fill well their respective *stations*, and that *solutions* should be discovered for all the problems of the universe ;—but to effect these desirable objects, HIC LABOR HOC OPUS EST. The *sanctions* of law will probably be a long time necessary, to enforce the obligations of right.




LESSON LXXVIII.

Containing the *L-Hook Series of Consonant-Signs*, followed
by the *Shn-Hook*.

-  { completion.
 compulsion.
 appellation.
 { collision.
 collation.
 conclusion, collusion.
 { glorification.

LESSON LXXIX.

Containing the *L-Hook Series of Consonant-Signs*, followed
by the *Shn-Hook—Plural Forms*.

-  { appellations.
 { collisions.
 collations.
 conclusions, collusions.
 { glorifications.

QUESTIONS.

Lesson LXXVIII.—What does *pl-shn* stand for above the line? on the line? below the line? What does *kl-shn* stand for above the line? on the line? below the line? What does *gl-shn* stand for on the line?

Lesson LXXIX.—What does *pl-shns* stand for on the line? What does *kl-shns* stand for above the line? on the line? below the line? What does *gl-shns* stand for on the line?

EXERCISE LXXVIII.

The Beauties of Phonography.

Completion, *compulsion*, and *appellation*, are three words which are written by the same word-sign, in three positions, so that there is no *collision* between them. This is a fine illustration of a beautiful principle in Phonographic reporting. Phonographers, without any *collusion* with each other, have a constant tendency to the *glorification* of the art, a *conclusion* to which they are driven by the beauties which they discover in the system itself. A good method of propagating phonography has been hit upon in England, which is that of having an occasional supper, or *collation*, with speeches and songs to enliven the assembly.


EXERCISE LXXIX.


Political Dinners.

At the *conclusions* of political campaigns, it is usual to hear of certain assemblages, which pass under the *appellations* of public dinners or *collations*, and which are considered as mere puppet-shows, or *glorifications* of political victories and their heroes. But they are, in fact, got up for the more important purpose of healing the results of old *collisions*, and entering into *collusions* for the future control of parties, or, at all events, of coming to definite *conclusions* for future action.

LESSON LXXX.

Containing the R-Hook Series of Consonant-Signs, followed
by the Shn-Hook.

 { perfection.
operation, oppression, compression, Prussian.
apparition.


 { version, aversion, conversion.


 { contrition.

 { creation.

LESSON LXXXI.

Containing the R-Hook Series of Consonant-Signs, followed
by the Shn-Hook—Plural Forms.

 { perfections.
operations, oppressions, Prussians.
apparitions.

 { versions, aversions, conversions.

 { creations.

QUESTIONS.

Lesson LXXX.—What does *pr-shn* stand for above the line? on the line? below the line? *vr-shn*, second form, on the line? *tr-shn*, on the line? *kr-shn*, on the line?

Lesson LXXXI.—What does *pr-shns* stand for above the line? on the line? below the line? *vr-shns*, second form, on the line? *kr-shns*, on the line?

EXERCISE LXXX.

The Prussian System of Education.

The *perfection* of the *Prussian* system of education is every where spoken of. Every *operation* seems to have undergone the greatest degree of *compression* into a short space of time, without, however, any burdensome *oppression* of the pupil's brain. Still there is, in Prussia, a strong *aversion* to that free use of education, when it has been obtained, without which, an education is of little utility. In this respect, Prussia needs a *conversion*, and she must have it. The government of that country is preparing food for future *contrition*, in educating its people, so far. The rising generation will make a new *creation* in Prussia, and give a new *version* to many old maxims. The *apparition* of this revolution begins to haunt their imaginations, already.

EXERCISE LXXXI.

Modern Improvements.

The *creations* of art are truly wonderful, but in no direction are we called on for more admiration, in the present age, than in the great *perfections* which are attained in mechanical *operations*. We are daily astonished at the *conversions* of old processes into something new. The *apparitions* of a new epoch, in which all kinds of labor, for which men have well-founded *aversions*, shall be performed by machinery, are rising on every hand. New *versions* are, now a days, given to many an old reading, in every department. If the *Prussians* take the lead in education, the Americans do so in *machinery* and the useful arts.

LESSON LXXXII.

Containing the *Spl-Series of Consonant-Signs*, followed by the *Shn-Hook*.

 } *supplication.*

 } *seclusion.*

LESSON LXXXIII.

Containing the *Spl-Series of Consonant-Signs*, followed by the *Shn-Hook*.

 } *supplications.*

 } *seclusions.*

QUESTIONS.

Lesson LXXXII.—What does *spl-shn* stand for on the line? What does *skl-shn* stand for on the line?

Lesson LXXXIII.—What does *spl-shns* stand for on the line? What does *skl-shns* stand for on the line?

EXERCISE LXXXII.

The True Place of Prayer.

In Christ's directions to his disciples, in relation to prayer, he teaches that *seclusion* is the proper place for genuine *supplication* and communion with the Father, and that long formal prayers, in public, are by no means the true test of piety.

EXERCISE LXXXIII.

The Growing Leniency of Punishment.

Banishments from society, or forced *seclusions* from the world, are now becoming the most common punishments for crimes, instead of the scaffold and gibbet. Thus, an enlightened state policy grants a mollification of judicial rigor, such as formerly the tenderest *supplications* and entreaties could not procure.


LESSON LXXXIV.

Containing the Spr-Series of Consonant-Signs, followed by the Shn-Hook.

 } *suppression.*

 } *construction.*


 } *consideration.*

 } *description, secretion.*
subscription.

 } *segregation.*


LESSON LXXXV.

Containing the Spr-Series of Consonant-Signs, followed by the Shn-Hook—Plural Forms.

 } *suppressions.*

 } *constructions.*

 } *considerations.*

 } *descriptions, secretions.*
subscriptions.

EXERCISE LXXXIV.

False Notions of Virtue.

There is a certain *description* of individuals, who seem to suppose that the *segregation* and partial *seclusion* of themselves from the world, is the only way of preserving their virtue. They lament the *construction* of society as it is, and seek the *suppression* of every natural manifestation of their feelings, and for this *consideration*, they are fond of retiracy, and seldom appear in the world, except to carry round a *subscription* paper, with a solemn countenance, for some relief society, or other matter of benevolence.

EXERCISE LXXXV.

"When Doctors disagree, who shall decide?"

The glands of the human body elaborate, from the blood, various *descriptions* of fluids, which are called *secretions*, and such are the minute and delicate *constructions* of the different parts of our bodies, that the slightest *suppressions* of these fluids cause disease. From these *considerations*, physicians regard the *secretions* as of the utmost importance. But medicine has no settled creed, which would obtain the *subscriptions* of any great number of the faculty, to all its articles. It is extremely unsettled, so that we intrust our health, often, to men who disagree in relation to the very first principles of health.

LESSON LXXXVI.

Containing the Half-Length Lip Consonant-Signs.

{ if *i*, *fi*, *fought*, *fight*.
 { after, *fate*.
 { *fat*, *foot*.

{ *void*, *avoid*.
 { *evade*.
 { *viewed*, *vowed*.

{ *meat*, *mete*, *meet*, *might*, *mite*, *omit*.
 { *mate*, *met*.
 { *mat*, *moot*, *mute*.

{ *need*, *mead*, *immediately*.
 { *maid*, *made*, *mud*, *mode*, *mowed*.
 { *mood*.

QUESTIONS.

Lesson LXXXIV.—What does *spr-shn* stand for on the line? *str-shn*, on the line? *sdr-shn*, on the line? *skr-shn*, above the line? on the line? *sgr-shn*, on the line?

Lesson LXXXV.—What does *spr-shns*, stand for on the line? *str-shns*, on the line? *sdr-shns*, on the line? *skr-shns*, above the line? on the line?

Lesson LXXXVI.—What does *f*, half-length, stand for above the line? on the line? below the line? *v*, half-length, above the line? on the line? below the line? *m-t*, above the line? on the line? below the line? *m-d*, above the line? on the line? below the line?

EXERCISE LXXXVI.

The fat Friar's Discourse.

If it be thought *fitting* or *meet* to *moot* this question, in this place, said a *fat* friar, putting one *foot* over the other, and evidently just in the *mood* for a polemic debate, I will give my *mite* of advice, and will *omit* nothing, and *evade* nothing, and *avoid* nothing, which is mediately or immediately connected with the subject. This is always my *mode* of treating a question. *After* this imposing exordium, he *viewed* his audience with great self-approbation, and with the air of one *void* of fear and prepared for *fight*, and who had *vowed* to conquer, and had already *mowed* down whole ranks of the enemy, and had never *met* nor feared to *meet*, a *mate* able to cope with him *in might*, upon the wordy battle-field.

Thus he sat discussing the question of *fate*, and a brimming pitcher of *mead*, at the same time, and had already *made* several acute distinctions, giving a *meed* of praise to this philosopher, and of censure to that, and had *fought* over a large portion of this field, which is noted for having neither *mete* nor bound, gradually leaning back in his chair, when the servant *maid*, leaving her roasting *meat* at the fire, ran suddenly in and snatched up the *mat* upon which, as it happened, the legs of his chair rested, and threw the *fat* friar in the *mud*; when he became, *immediately*, as *mute* as an oyster.

LESSON LXXXVII.

Containing the Half-Length Lip Consonant-Signs—Plural Forms.

6 } *if it is, fits, fights.*
 } *fates.*

6 } *voids, avoids.*
 } *evades.*

o } *meats, metes, meets, mites, omits.*
 } *mates.*
 } *mats, moots.*

o } *meads.*
 } *maids, modes.*
 } *moods.*

QUESTIONS.

Lesson LXXXVII.—What does *f*, half-length, plural form, stand for above the line? on the line? What does *v*, half-length, plural form, stand for above the line? on the line? What does *m-t*, plural form, stand for above the line? on the line? below the line? What does *m-d*, plural form, stand for above the line? on the line? below the line?

EXERCISE LXXXVII.

The Philosophy of Resignation.

Whosoever *fights* with the *fates* , and *moots* the question of destiny with destiny itself, and finally *meets* death with resignation and firmness, *avoids* the terrors, which, in various *modes* , afflict the lives of others. *If it is* ordained that life shall not pass certain *metes* and bounds, so that none *evades* this grand consummation, he *omits* not, on this account, to enjoy those many *mites* of comfort with which the path of life is strown. There are luscious *meats* , and flowery *meads* , like enameled *mats* for fairy feet, and lovely *maids* , for *mates* , that make life pleasant ; so that he neither indulges in *fits* of melancholy nor angry *moods* , nor *voids* his spleen against the ways of Providence. He lives content, and dies resigned.

LESSON LXXXVIII

Containing Half-Length Tongue-Teeth Consonant Signs.

- | { ought to, it ought, it ought to, committed.
- | { deed, did.
| { dead.
| { doubt, added, had had.
- ({ thought.
- ({ without.
({ that.
-) { highest, hoist.
) { establish-ed-ment, west, waist, waste, haste.
-) { is it, eased.
) { as it, has it.
) { used.

QUESTIONS.

Lesson LXXXVIII.—What does *t*, half-length, stand for above the line? What does *d*, half-length, stand for above the line? on the line? below the line? What does the light *th*, half-length, stand for above the line? What does the heavy *th*, half-length, stand for above the line? on the line? What does *s*, half-length, stand for above the line? on the line? What does *z*, half-length, stand for above the line? on the line? below the line?

EXERCISE LXXXVIII.

On the Abolition of the Gallows.

What *ought to be thought* of a man, who, to *establish* his innocence of a murder, should falsely accuse his own father? I have read an account of a monster, at the *west*, who *did* so; and, afterwards, when his father was *dead*, and his own innocence apparently completely *established*, without any other compulsion than the force of conscience, he confessed *that* he *committed* the *deed* himself, *as it* was charged upon him; and *added*, *that he had had* no reason, whatsoever, for accusing his father, for whom he had always entertained the *highest* esteem, until the temptation came upon him to avoid punishment by this vile means. Having killed his victim, he had tied a weight around his *wais*t, and *hoisting* him upon his shoulder, had carried, and thrown him into a shallow stream; after which he returned, with great *haste*, and induced his father to *go to that* place, and had him arrested, when close by the murdered man.

There is no *doubt that* he had *committed* crimes before, and thus *used* himself to guilt, and *eased* the way to this worst of iniquities. But *is it* not an additional lesson upon the *waste* of innocent life by capital punishment? *Has it* not been said, with truth, *that* "it is better for ten guilty to escape, than for one innocent to suffer?" *It ought*, at least, to redouble the caution of judges and jurymen, and in the opinion of many *it ought to* lead, together with other similar cases, to the entire abolition of the gallows, and the *establishment* of proper prisons, for detaining all persons guilty of such high crimes as are now punished with death.

LESSON LXXXIX.

Containing Half-Length Tongue-Teeth Consonant-Signs—
Plural Forms.

- 6 { ought *its*.
 6 { deeds. .
 6 { doubts, had had *his*.
 6 { thoughts.
 6 { without *his*.
 { that is, that *his*.
 2 { hoists.
 { establishes-ments, wastes, *hastes*.
 2 { is it *his*, is it *as*.
 { as it is, as it *has*.

QUESTIONS.

Lesson LXXXIX.—What does *t*, half-length, plural form, stand for above the line? What does *d*, half-length, plural form, stand for above the line? below the line? What does the light *th*, half-length, plural form, stand for above the line? What does the heavy *th*, half-length, plural form, stand for above the line? on the line? What does *s*, half-length, plural form, stand for above the line? on the line? What does *x*, half-length, plural form, stand for above the line? on the line?

EXERCISE LXXXIX.

The Springs of Good Fortune.

A friend of mine turned philosophy into experience, after this manner. He *had had his thoughts* much occupied, for a long time, about what it is, which *hoists* a man into good fortune, and *establishes* him in life; *that is* to say, *is it his own merit, or mere luck?* Is fortune blind, *as it is* said of her, or *is it as* a man chooses, and determines, whether he shall rise in the world, or not? Must he depend on his own *deeds*, or is he destined to rise or sink *without his exertions*, and apart from all consideration of them, *as it has* often been affirmed? Overcome by his *doubts* upon this subject, he withdrew from all occupation, and commenced speculating, in earnest, on the question. After a few months, he found himself reduced to absolute beggary, and discovered *that his doubts* were all solved. He found that whosoever *wastes his time, hastes* to become poor; and hence prudence suggested, that whosoever improves it, stands, at least, the best chance to become rich. *Ought its* dictates ever to be entirely unheeded? Almost all valuable *establishments* in life, in every department, are the fruit of calculation, labor, and perseverance.

LESSON XC.

Containing Half-Length Tongue-Teeth, Palate and Throat
Consonant-Signs.

- ({ *light, lit, lot.*
({ *late, let.*
({ *lute.*
- ({ *lead, wild.*
({ *old, lead, led.*
({ *loud, allowed.*
- ({ *wrough^t.*
({ *wrote, rote, art, heart, hart.*
- ({ *read, reed, rid.*
({ *word, heard, herd.*
({ *hard.*
- ({ *not, knot, want, hint, unite.*
({ *note, wrot, represent.*
({ *ant, aunt.*
- ({ *need, knead.*
({ *under, end.*
({ *command.*
- ({ *sheet, shot.*
({ *shut.*
({ *shoot, shout.*
- { *object, quite, caught.*
- { *could, subject, act.*
- { *God.*
- { *good, get.*

QUESTIONS.

Lesson XC.--What does *l-t* stand for above the line? on? below the line? *-l-d*, above? on? below the line? *r-t*, above? on the line? *r-d*, above? on? below the line? *h-t*, above? on? below the line? *n-d*, above? on? below the line? *sh*, half-length, above? on? below the line? *k*, half-length, above? on the line? *g*, half-length? above? on the line?

EXERCISE XC.

The Still Hunt.

Being a short time since on a visit to my *aunt*, in a Southern State, a *lot* of roistering youth were assembled at the *old* mansion, when, upon some *hint* from one of the party, it was determined that they *could* and must have a still hunt. I will *represent* to you the nature of this sport, as I have thus introduced a *subject* upon which you may *need* some *light*. Each hunter, having *lit* a bundle of torches, fastens them to the *end* of a pole, over his left shoulder, and takes his rifle upon the other. Thus equipped, they penetrate the *wild* woods in search of a *hart*, or a *herd* of deer, the *object* of their murderous *art*. The deer, surprised by the glimmer of the *light*, approaches, glaring with its eyes, which shine, in the dark, like two balls of fire. Thus directed, the deadly *lead* is *shot*, with a *hard heart*, and a certain aim, between the two red balls, and the poor victim is thus *caught*, and sacrificed by its simple curiosity. The *act* of *shooting* with skill, is more prized in that country than any other, and he who takes the *lead* in it, *let* him be what he may, is in no *want* of admirers, and can *get* almost any promotion.

As soon as our *knot* of hunters *went* off, and had *shut* the big *gate* behind them, so we were fairly *rid* of them, my *cousins* *led* the remainder of the party into the garden, by a beautiful *sheet* of water, and played on the *lute*, and a species of *reed*, under the open sky, until it was *quite late*; when we were disturbed by a *loud shout*, and *heard* the *note* of the horn. The hunters had returned, dragging a poor deer after them, as an *ant* drags her load of prey to her hole. I soon retired, *thinking* upon the slaughter they had *wrought*, and reflecting *whether* or *not* the *word* of a good God *allowed* such murder of animals, and *whether* we *could* *unite* cruelty and love, as bakers *knead* flour and water. As I do *not* know the Scriptures by *rote*, I must *read* on the *subject*; but I do *not* remember that I have ever read any positive *command* against hunting. I believe I *wrote* you on the *subject* before.

LESSON XCI.

Containing Half-Length Tongue-Teeth, Palate and Throat
Consonant-Signs—Plural Forms.

- ∞ { lights, lots.
 lets, let us.
 lutes.
- 6 { leads, wilds.
- ∞ { arts, hearts, harts.
- ∞ { reads, reeds, rids.
 words, herds.
- ∞ { knots, wants, hints, unites.
 notes, represents.
 ants, aunts.
- ∞ { needs, kneads.
 ends.
 commands.
- ∞ { sheets.
 shuts.
 shoots, shouts.
- ∞ { objects.
 subjects, acts.
- ∞ { God's.
 goods, gets.

QUESTIONS.

Lesson XCI.—What does *l-t*, plural form, stand for above? on? below the line? *l-d*, plural form, above the line? *r-t*, plural form, on the line? *r-d*, plural form, above? on the line? *n-t*, plural form, above? on? below the line? *n-d*, plural form, above? on? below the line? *sh*, half-length, plural form, above? on? below the line? *k*, half-length, plural form, above? on the line? *g*, half-length, plural form, above? on the line?

EXERCISE XCI.

The Spirit of the Age.

The *needs* and *wants* of the poor, is now one of the *subjects* which attract the greatest share of public attention, and move the *hearts* of the benevolent. The *objects* or *ends* of government, the *commands* of God's law, the *lights* of science and of the *arts*, the *acts* and *words* of the wise, and the *hints* derived from history, are studied by all, from the crowded *herds* of population in Europe, to the western *wilds* of America, in order to discover the true social order, which, if discovered, *rids* the world of poverty, *shuts* the gates of crime, and *leads* the world to the reign of peace and plenty, and the enjoyment of the *goods* of life; and *lets* man know his true destiny on earth. The same question *unites* the inquiries of different *knots* of philosophers and religionists, and *kneads* and moulds their opinions; and thus they all work, with the industry of *ants*, at the same labor, while they often fancy themselves opposed to each other, because each *gets* at his conclusions by a different route, or *represents* his ideas by a different set of terms. The various hard *lots* of the poor, who are hunted, like weary *harts*, by grasping avarice, are, every where, commiserated. The *notes* of sympathy and the *shouts* of encouragement are heard, on every hand. Hope *shoots* up, where despair brooded. Even the *reeds* and *lutes* of the muses are now pitched in a more joyful key.

But *let us* bring this homily to a close. Nobody, now-a-days, *reads* broad *sheets* of foolscap, except my two old maiden *aunts*, who know the whole history of every regiment in the service, reds, blues, and grays.

LESSON XCII.

Containing the Half-Length Lip Consonant-Signs, preceded by the S-Circle.

Ɔ { spot, spit, spite.
spout.

Ɔ { soft, as if it.

Ɔ { saved.

Ɔ { smile.
somewhat, smote.

Ɔ { seemed, seamed.
consumed.

LESSON XCIII.

Containing the Half-Length Lip Consonant-Signs, preceded by the S-Circle—Plural Forms.

Ɔ { spots.
spouts.

Ɔ { smiles.
somewhat is, somewhat as.

QUESTIONS.

Lesson XCII.—What does *sp*, half-length, stand for above ? on the line ? *sf*, half-length, above the line ? *sv*, half-length, on the line ? *sm-t*, above ? on the line ? *sm-d*, above ? on the line ?

Lesson XCIII.—What does *sp*, half-length, plural form, stand for above ? on the line ? *sm-t*, plural form, above ? on the line ?

EXERCISE XCII.

The Brave Soldier's Catastrophe.

He *smote* his fists together, as hard as he could *smite*,
 And *seemed as if* it would be almost joy to fight ;
 His visage, red and rough, and *somewhat seamed* with scars,
 Betokened years *consumed* in services of Mars.

With footstep *soft* and light, she to the window came,
 And poured a *water-spout*, to cool his raging flame ;
 In rushing from the *spot*, he many a danger braved,
 And lost his old straw hat, but still his life was *saved*.

EXERCISE XCIII.

Appearances and Reality.

There are *spots* on the face of the sun. *Water-spouts* rise from the smooth surface of the ocean in a calm, and misfortune *smites*, in the midst of prosperity. *Somewhat is* to be deducted from every statement of perfection, save with respect to God himself. God alone is good. Life is, *somewhat as* the poets have described it, a sort of kaleidoscope, in which man discovers a thousand beautiful forms, that vanish when he is about to grasp them.

LESSON XCIV.

*Containing Half-Length Tongue-Teeth Consonant-Signs,
preceded by the S-Circle.*

ʃ { *seated, cited.*
 { *staid, stayed.*
 { *stout, stood, suited.*
 ʒ { *consist.*
 {
 ʒ { *seized, sized.*
 {

LESSON XCV.

*Containing Half-Length Tongue-Teeth Consonant-Signs,
preceded by the S-Circle—Plural Forms.*

ʒ { *consists.*
 {

QUESTIONS.

Lesson XCIV.—What does *st*, half-length, stand for above? on? below the line? *ss*, half-length, above the line? *sz*, half-length, above the line?

Lesson XCV.—What does *ss*, half-length, plural form, stand for above the line?

EXERCISE XCIV.

Proving a Tender.

A stout fat lawyer, once cited a staid, small sized old woman, as a witness, in defence of his client, who had been seized, under the charge of defrauding his creditor ; the defence consisting of proof, that his client had made a tender of the money. But before he had quite non-suited his opponent, his brother lawyer, who was somewhat of a wag, seated at the bar, while he stood before the court, stayed the proceedings, at least for a moment, by writing and handing him the following squib :

Cease, dumpy squire, your fuss and pother,
Nor try the court to blind and bother ;
Do what you will, that tough old jade
Will never prove a tender maid.

EXERCISE XCV.

Variety of Phonographic Forms.

Consists, *exists*, and *subsists*, are three words from the same Latin root, but which are quite different in appearance, when written in phonography. No other system of short writing ever had the advantage of such variety in its forms.

LESSON XCVI.

Containing Half-Length Tongue-Teeth and Throat Consonant-Signs, preceded by the S-Circle.

6 { slight, salt.
slate, consult

6 { sealed, ceiled, swallowed, solid.
sailed, sold, soiled.

6 { sort, sought.

6 { sorrowed.
soared, sword.
soured.

6 { sent, cent, scent.

6 { sinned.
send.
sand, sound.

6 { Scott.
sect, sacked.

6 { as good.

QUESTIONS.

Lesson XCVI.—What does *sl-t* stand for above? on the line? *sl-d*, above? on the line? *sr-t*, above the line? *sr-d*, above? on? below the line? *sn-t*, above the line? *sn-d*, above? on? below the line? *sk-t*, above? on the line? *sg-d*, on the line?

EXERCISE. XCVI.

The Modern Conquest of Mexico. (Sept., 1847.)

General *Scott*, who was sent "to conquer a peace," has, we are now told, conquered Mexico by the *sword*, though he has not yet entered, nor *sacked* the city. An armistice has been agreed upon, to *consult* about peace; and it is hoped that a treaty will soon be signed, *sealed*, and delivered.

This may have been *as good* a course, or the best, that could have been taken, though every *sect*, and *sort* of politician, *soured* by party feeling, and even every old *salt* that ever *sailed*, brought up *sand* on a lead, or *swallowed salt* junk, will have and give his opinion, and pronounce, perhaps, that the general *sinned* against all the *sound* rules of policy, and the laws of war. The financier will take his *slate*, and calculate every *cent* of profit—every pecuniary advantage lost, however *slight*, and perhaps declare, that he has fairly *sold* the country. In fine, if he is on the political *scant*, he might as well have *ceiled* himself up in his own coffin, and *sorrowed* over his own funeral, provided the measure proves unpopular, however *solid* his reasons. But perhaps he *soared* above all such considerations, and really desired a peace; if so, may Heaven *send* us, always, such generals, while we must have generals at all.

LESSON XCVII.

Containing Half-Length Tongue-Teeth and Throat Consonant-Signs, preceded by the S-Circle—Plural Forms.

h^o { *slights, salts.*
slates, consults.

6 { *solids.*

o^d { *sorts.*

o^d { *swords.*

o { *cents, scents, sense.*

o { *sends.*
sands, sounds.

o { *Scots.*
sects.

o { *as good as.*

QUESTIONS.

Lesson XCVII.—What does *sl-t*, plural form, stand for above ? on the line ? *sl-d*, plural form, above the line ? *sr-t*, plural form, above the line ? *sr-d*, plural form, on the line ? *sn-t*, plural form, on the line ? *sn-d*, plural form, on ? below the line ? *sk*, half-length, plural form, above ? on the line ? *sg*, half-length, plural form, on the line ?

EXERCISE XCVII

The Various Sorts of Knowledge.

A wise man *slights* no species of knowledge. One sort may not be *as good as* another, but all is valuable. If he knows enough of natural philosophy to have a general acquaintance with sights, and *scents*, and *sounds*, as they affect the senses, or of chemistry, to know the nature of *salts*, and *sands* and *slates*, and earths, or other substances, whether *solids* or liquids, such knowledge will not be found amiss, when some one *consults* him about a question of optics, or acoustics, or agriculture. Dollars and *cents* are not the only things worth knowing, whether Jews, or *Scots*, or Yankees preach the doctrine, and politics and theology are no more so, whatever *sects*, and parties of various *sorts*, may say of it, nor *swords* and pistols and epaulets, though the soldier *sends every* other subject into Coventry.

LESSON XCVIII.

Containing the L-Hook Series of Consonant-Signs, Half-Length.

- \ { complete, plight, complied, plot, plod.
 { plate, played.
 { applied, plat, plaid.
- \ { bleed, blight.
 { bled, blood, able to.
- C { flight.
 { float, flood.
 { flout.
- † { till it.
 { told, until it.
- † { idled.
 { addled.
- ✓ { world.
- C { difficult, difficulty, called.
 { cold.
 { conclude, cloud.
- C { glide.
 { glad; gold.

QUESTIONS.

Lesson XCVIII.—What does *pl*, half-length, stand for above ? on ? below the line ? *bl*, half-length, above ? on the line ? *fl*, half-length, above ? on ? below the line ? *tl*, half-length, above ? on the line ? *dl*, half-length, above ? on the line ? *rl*, half-length, on the line ? *kl*, half-length, above ? on ? below the line ? *gl*, above ? on the line ?

EXERCISE XCVIII.

The Bankrupt Merchant.

A mercantile friend of mine, once *told* me of an acquaintance of his, who was so *addled* by success, when he first entered business, that he *played* at games of chance, staking money and *plate*, and *idled* away his time, until his affairs were in such a *plight*, and he was so *completely* ruined, that he had to betake himself to *flight*. One *cold* night, being watched by the sheriff, he threw his *plaid* cloak over him, and taking a small purse of *gold*, and *platt*ing it into the skirt, he jumped from the back window of his store, into a deep river, that ran below, and *floating* down upon the *flood*, like a knight of old, *till it* bore him out of the town, and *gliding* through by-ways, he succeeded in escaping. *Glad* of being *able* to throw a *cloud* over his departure, and *concluding* to begin the *world* entirely anew, he had *bled* himself freely, and while *bleeding*, had smeared the *blood* on the furniture and window-sill, giving the impression that he had cut his own throat, and then precipitated himself into the water. This was, without much *difficulty*, believed, *until it* was contradicted by himself, some years after. Having *completely* disguised himself, with false whiskers, and otherwise, and changed his name, he returned to the city, *called* on one of his principle creditors, and *applied* to him for employment. This it was not *difficult* to obtain, as his qualifications were excellent. He began as a clerk, rose to be a partner, and then the head of the house. When he believed that the *blight* might be removed from his character, so that no one could *flout* him for his old faults, he declared his true name, discharged all his old responsibilities, and rose to great distinction in the mercantile world. Thus, *plodding* on, he *complied* with the terms of his *plot*, and success wiped out his former *disgrace*.

LESSON XCIX.

Containing the L-Hook Series of Consonant-Signs, Half-Length—Plural Forms.

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \begin{array}{l} \text{completes, plights, plots, plods.} \\ \text{plates.} \\ \text{plats, plaids.} \end{array}$

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \begin{array}{l} \text{bleeds, blights.} \\ \text{bloods.} \end{array}$

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \begin{array}{l} \text{flights.} \\ \text{floats, floods.} \end{array}$

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \begin{array}{l} \text{till it is.} \\ \text{until it is.} \end{array}$

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \text{worlds.}$

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \begin{array}{l} \text{difficulties.} \\ \text{colds.} \\ \text{concludes, clouds.} \end{array}$

$\left. \begin{array}{l} \text{c} \\ \text{c} \end{array} \right\} \begin{array}{l} \text{glides.} \\ \text{glads.} \end{array}$

QUESTIONS.

Lesson XCIX.—What does *pl*, half-length, plural form, stand for above? on? below the line? *bl*, half-length, plural form, above? on the line? *fl*, half-length, plural form, above? on the line? *tl*, half-length, plural form, above? on the line? *rl*, half-length, plural form, on the line? *kl*, half-length, plural form, above? on? below the line? *gl*, half-length, plural form, above? on the line?

EXERCISE XCIX.

Ambition and Contentment.

The sad *plights* and *difficulties*, into which would-be great folks get themselves, by their *plots* to make others believe in their greatness, and by their *flights* of fancy into the *clouds*, about their *bloods*, (or their *plaid*s, which is the same thing, if they are Scotch people,) have been ridiculed, as for example, by Dickens, in the first chapter of *Martin Chuzzlewit*, until it is a wonder, with many, that they don't grow wiser. Ornamental door-*plates* and pretentious little grass-*plats*, are sometimes regarded as among the milder symptoms of this disease. The modest and contented burgher who *plods* or *glides* along, and never *bleeds* himself to learn the quality of his sanguineous fluid, nor *blights* his peace of mind by lamenting the obscurity of his ancestors, *floats* over the *floods* of fortune, till it is time to die—saves himself *worlds* of trouble, and *completes* and *concludes* his life somewhat like a hero, and somewhat like an oyster. It *glads* his heart if he escapes from *colds*, while another might prefer a little more exposure, and a rougher airing, at the risk of an occasional rheum. The wish to get up in the world is always praiseworthy, though its manifestations may be sometimes ridiculous.

LESSON C.

Containing Lip and Tongue-Teeth Consonant-Signs of the R-Hook Series, Half-Length.

{ particular, pride.
 \ { opportunity, prate, prayed, preyed, interpret.
 { proud.

{ bright, bride, breed, brought, broad, abroad.
 \ { bread, bred.
 { brood.

{ freed, offered, fright.
 \ { fret, effort, afraid.

{ treat, trite, tried, trot, trod.
 \ { toward, hatred, trade, tread.
 { trout.

{ dried.
 \ { dread.
 { druid.

{ third, thread, threal.

QUESTIONS.

Lesson C.—What does *pr*, half-length, stand for above? on? below the line? *br*, half-length, above? on? below the line? *fr*, half-length, above? on the line? *tr*, half-length, above? on? below the line? *dr*, half-length, above? on? below the line? *thr*, half-length, on the line?

EXERCISE C.

Mrs. Spratt's interesting Table-Talk.

"I take *particular* pleasure," said Mrs. Spratt to Mrs. Snooks, "in this *opportunity of interpreting* to you what that *proud* vixen was *prating* about. *Pride* always goes before a fall. It is a *trite* saying, but it is true; and just because she is a *bride*, she need not think to carry her head quite so high. They are not the best *bred* people in the world, by no manner of means. I know the whole *breed* of them, and a *shabby brood* they are, too, *bright* as they think themselves. I never make a *threat*, Mrs. Snooks, and she need not be *afraid* of me, at all, though she *prayed*, like a parson, that I would say nothing about it, and worked herself into a terrible *fright*, at the very idea. She did *dread* it so, and *tried* to make me promise. But I knew what ground I *trod* upon, and I have such a *hatred toward* promises. You can't think what she *offered*, and what an *effort* she made, and how she did *fret*. She was as uneasy as a *trout* out of water. I *freed* my mind to her pretty *broadly*, I assure you, and I am determined always to *treat* her as she deserves. If she gads *abroad* much more, I'll spoil the *trade* for her yet. It's *trot, trot, trot*, with her, all day long, until I know her *tread*, when she goes by the door. If I were only to tell you the *third* part of what I know, or just give you a single *thread*, as a *clue* to it, you would be astonished. She deserves, too, to be *brought* down a little, but then I can never make up my mind to take the *bread* out of any body's mouth, even by telling the truth about them."

Thus this *dried-up* old hag *preyed* upon the characters of her victims, as an old *druid* would have *preyed* upon their carcasses, if, as some suppose, they were actually cannibals.

LESSON CI.

Containing Lip and Tongue-Teeth Consonant-Signs of the R.
Hook Series, Half-Length—Plural Forms.

- ʁ } particulars, prides.
 } opportunities, pratcs, interprets.
- ʁ } brides, breeds.
 } broods.
- ʁ } frights.
 } efforts, frets.
- ʁ } treats, trots.
 } towards, trades, treads.
- ʁ } dreads.
 } druids.
- ʁ } thirds, threads, threats, in other words.

QUESTIONS.

Lesson CI.—What does *pr*, half-length, plural form, stand for above ? on the line ? *br*, half-length, plural form, above ? below the line ? *fr*, half-length, plural form, above ? on the line ? *tr*, half-length, plural form, above ? on the line ? *dr*, half-length, plural form, on ? below the line ? the light *thr*, half-length, plural form, on the line ?

EXERCISE CI.

The Professional Horse-Jockey.

A horse-jockey *prides* himself on his knowledge of the *particulars* of the various *breeds* of horses, and on the *opportunities* he has had, and the *efforts* he has made, to train different animals to their different gaits. He will tell you how one *trots*, and another *treads*, and about the great *trades* he has made, and *prates* about horses, continually, in a language, often, which no one *interprets* correctly, unless he is familiar with the slang; *in other words*, the *threads* of his discourse are as intricate for the uninitiated, as a *druid's* incantation. His affection for a horse is equal to a *bride's* affection for her husband; he *treats* him with as much kindness, and suffers the same *frights*, at the remotest *threats* of danger to his favorite. He *dreads*, especially, the slightest propensity *towards* excessive driving. There used to be whole *broods* of such characters, around the stands of the post-coaches, in England, but *two-thirds* of them have disappeared, since the introduction of railroads. A change, like this, greatly *frets* the conservative, who loves dearly all that is old and time-honored.

LESSON CII.

*Containing Tongue-Teeth, Palate and Throat Consonant-Signs,
of the R-Hook Series, Half-Length.*

- { *lord.*
 { *laird.*
 { *lowered, lard, allured.*
- { *inert, honored.*
- { *short.*
 { *ushered, shirt.*
 { *shroud, shrewd.*
- { *according-ly, according to.*
- { *crowd.*
- { *greet.*
 { *great, grate, grade.*

QUESTIONS.

Lesson CII.—What does *lr*, half-length, stand for above the line? on the line? below the line? What does *nr*, half-length, stand for above the line? What does *shr*, half-length, stand for above the line? on the line? below the line? What does *kr*, half-length, stand for above the line? below the line? What does *gr*, half-length, stand for above the line? on the line?

EXERCISE CII.

The Laird's Adventure in the Cottage.

A Scottish *laird*, allured by the smell of dough-nuts, fried in *lard*, and somewhat influenced by the fact, that the weather *lowered*, as if there might be a storm, entered the hut of a Scottish laborer, politely *greeting* the housewife, who was sedulously engaged at the *grate*, in her enticing occupation.

The *shrewd* woman, suspecting that they were *honored* by a visit from a *great* man, caught an opportunity when she was not observed, and went into the sleeping-room, and informed her *lord* and master of the fact, enlarging on the high *grade*, as she was certain, of their visitor.

Thus suddenly awaking her husband, and rather confusing his *inert* and drowsy brain, he arose *accordingly*, and without fairly awaking, *ushered* himself into the presence of their guest, not habited *according to* the most approved fashion, but dressed in a *shirt*, which might have been mistaken for a *shroud*, if it had not been rather too *short*. The good woman was frightened, the *laird* laughed heartily, and the adventure was related afterwards by him, with *great* glee, in many a *crowd* of jovial companions.

LESSON CIII.

*Containing Tongue-Teeth, Palate and Throat Consonant-Signs
of the R-Hook Series, Half-Length—Plural Forms.*

lr { *lords.*
lairds.

shr { *shirts.*
shrouds.

kr { *crowds.*

gr { *greets.*
grates, grades.

QUESTIONS.

Lesson CIII.—What does *lr*, half-length, plural form, stand for above the line? on the line? What does *shr*, half-length, plural form, stand for on the line? below the line? What does *kr*, half-length, plural form, stand for below the line? What does *gr*, half-length, plural form, stand for above the line? on the line?

EXERCISE CIII.

The Scottish Idiom.

The Scottish people have a great many peculiarities of speech, by which they are distinguished from the English. For example, they call *shirts* sarks, and for weeps they say *grees*; and so of whole *crowds* of words, enough to fill a glossary. Sometimes we are liable to be misled, as to the *grades* of society, by an apparent resemblance of Scotch and English words, which, without care, *shrouds* the meaning from our apprehension. Thus the Scottish word *lairds* is by no means the equivalent of the English word *lords*, the former being merely land-holders, while the latter are peers of the realm, either actually, or in prospect.

The Scottish idiom *grates* harshly on the ears of many Englishmen, while to others, it is extremely pleasing.

LESSON CIV.

Containing the Spl and Spr-Series of Consonant-Signs, Half-Length.

p	{	settled.
q	{	spirit. spread.
q	{	sobered.
q	{	street. straight, strait.
q	{	considered, considerate.
o	{	secret, secrete, consecrate. sacred, succored.
o	{	as great.

QUESTIONS.

Lesson CIV.—What does *stl*, half-length, stand for on the line? What does *spr*, half-length, stand for above the line? on the line? What does *sbr*, half-length, stand for on the line? What does *str*, half-length, stand for above the line? on the line? What does *sdr*, half-length, stand for above the line? What does *skr*, half-length, stand for above the line? on the line? What does *sgr*, half-length, stand for on the line?

EXERCISE CIV.

Washingtonianism and Magnetism.


The Washingtonian, who is a reformed inebriate, considers it a *settled* and *sacred* duty, to *consecrate* himself to saving his fellow-men, who, like him, before he was *succored*, perchance at his greatest *strait*, by a similar kindness, are the tenants of the gutters in the *street*. He becomes *considerate* for the well being of those, whom he had formerly despised, and labors to *secrete* their failings. The *sacred spirit* of brotherhood is thus made to *spread* among those who have been *sobered* by its influence. Love is the great *secret* of reforming men, and bettering their hearts. The discovery of this great truth, in its application to the victims of drink, may be *considered* one of the glorious signs of "a good time coming," which abound in the present age. It is *as great* an invention, in the moral sphere, as the magnetic telegraph in the material, since love is the magnetism of the soul, which always finds its way *straight* to the heart.

LESSON CV.

*Containing the Spr-Series of Consonant-Signs, Half-Length—
Plural Forms.*

 } *spirits.*
 } *spreads.*

 } *streets.*
 } *straits.*

 } *secrets, secretes, consecrates.*

 } *as great as.*

QUESTIONS.

Lesson CV.—What does *spr*, half-length, plural form, stand for above the line? on the line? What does *str*, half-length, plural form, stand for above the line? on the line? What does *skr*, half-length, plural form, stand for above the line? What does *sgr*, half-length, plural form, stand for on the line?

EXERCISE CV.

Drunkennes.

The use of ardent *spirits spreads* much misery among both rich and poor. The *streets* and lanes of our great cities are filled with wretchedness untold, and families are driven, every day, to the greatest *straits*, in consequence of it. The *secrets* of domestic suffering, in this way, would, if they could be fully unveiled, shock the most indifferent.

The drunkard often *consecrates* that home, which should be the temple of purity and happiness, to his infernal orgies; and thus *secretes* his vice from the world. There is a shadow of respect for virtue, in withdrawing his beastliness from the public gaze, while the suffering inflicted upon those, who are immediately around him, is quite *as great as*, or perhaps greater, than could result to them from his absence, and public exposure.

But while the habit continues, there is no remedy for the suffering, either of himself, or of his unhappy victims.

LESSON CVI.

*Containing the Lip Consonant-Signs, followed by the N-Hook,
Half-Length.*

- } *point, pawned.*
 } *opened, pained, paint, penned.*
 } *happened, pound.*
- } *bond, bind.*
 } *bend.*
 } *band, bound.*
- } *find.*
 } *fund.*
 } *fount, found.*
- } *convent.*
 } *event, convened, circumvent.*
- } *mind.*
 } *mend, may not, meant.*
 } *amount, mount, am not, movement.*

QUESTIONS.

Lesson CVI.—What does *p-n*, half-length, stand for above? on? below the line? What does *b-n*, half-length, stand for above? on? below the line? What does *f-n*, half-length, stand for above? on? below the line? What does *v-n*, half-length, stand for above? on the line? What does *m-n* half-length, stand for above? on? below the line?

EXERCISE CVI.

The Conspiracies of War and Love.

A conspiracy had been formed in one of the countries of Europe. The *band* of conspirators were *bound* together by an oath, as a *bond*, which could not be violated. They had *pawned* their property, and thus raised a *fund* sufficient in *amount*, to *found* high expectations upon, of a favorable *event*, and had *convened* for their first *movement* at an old *convent*, where they *meant* to *mount* cannon, *painting* them the color of the wall, to aid the disguise.

But when the chiefs were assembled together to consult, one of them *happened* to receive a letter from his daughter, which he *opened*, and read, first to himself, and then to the company, as follows :

MY DEAREST FRIEND :—I have *penned* this, in great haste, to say, that I *find* good reason to suspect, that your whole plan is discovered, and that measures are taken to *circumvent* you. I am greatly *pained* to believe it; but I *am not* so much surprised. Your *point* of rendezvous was too public. As the strongest ties *bind* me to you, the *fount* of affection in my heart has kept my *mind* on the alert for your welfare. You can rely on me for fidelity, even to the *pound* of flesh. I advise you, for the present, to *bend* to circumstances. They may *mend* hereafter. Yours, most affectionately,

EMMA.

P. S. My suspicions *may not* be correct.

The conspirators, greatly alarmed by this epistle, suddenly dispersed, and abandoned their design; but it afterwards appeared that the gentleman's daughter having written one letter to her father, and another to a young friend, who was planning a runaway match, had, by mistake, addressed them to the wrong parties.

LESSON CVII.

*Containing the Lip Consonant-Signs, followed by the N-Hook,
Half-Length—Plural Forms.*

- } points.
 } paints.
 } pounds, pants.
- } bonds, binds.
 } bends.
 } bands, bounds.
- } finds.
 } funds.
 } founts, founds.
- } convent's.
 } events, circumvents.
- } mind's.
 } mends.
 } amounts, mounts, movements.

QUESTIONS.

Lesson CVII.—What does *p-n*, half-length, plural form, stand for above? on? below the line? What does *b-n*, half-length, plural form, stand for above? on? below the line? What does *f-n*, half-length, plural form, stand for above? on? below the line? What does *v-n*, half-length, plural form, stand for above? on the line? What does *m-n*, half-length, plural form, stand for above? on? below the line?

EXERCISE CVII.

The Unfortunate Pantaloons.

A man having bought a pair of *pants* for three *pounds*, *binds* himself in three several *bonds*, of one pound each, for the payment of the same. He afterwards *finds* several spots on the *pants*, where the color is changed; the waist-*bands* are also too short, so as greatly to confine his *movements*, when he runs, or *bounds*, or *mounts* a horse, especially after dinner; and when he *bends*, they often actually split open. But being in want of the garment, he tries to remedy these untoward *events*, and for that purpose he *paints* the spots, enlarges the *bands*, and *mends* the rips. When his debt becomes due, however, the *founts* of his cash being exhausted, he has no *funds* to pay the several *amounts*; so he directs his *mind's* activity to the subject, and, in imagination, *circumvents* his creditor. He *finds* a defence, at law, upon the several *points*, that the garment was spotted, short in the *bands*, and given to ripping. But, inasmuch as he had actually worn it out, without complaining of, or returning it, the court sent him to prison, which he found as unpleasant a residence, as a *convent's* solitude.

LESSON CVIII.

Containing the Tongue-Teeth, Palate and Throat Consonant-Signs, followed by the N-Hook, Half-Length.

- j { tint.
 content, contend, contained, attained, atoned.
 tuned.
- j { did not, dined, dawned.
 do not, deigned.
 had not, provident.
- j { is not.
 has not.
- r { will not, island.
 lend, lent, Lent, leaned.
 land.
- j { ironed.
 earned, are not.
 round, around.
- c { anoint.
- j { joint.
 gentleman, gentlemen.
- j { commissioned.
 shunned.
 shan't.
- r { cannot.
 count, account.

QUESTIONS.

Lesson CVIII.—What does *t-n*, half-length, stand for above? on? below the line? *d-n*, half-length, above? on? below the line? *z-n*, above? on the line? *l-n*, half-length, above? on? below the line? *r-n*, half-length, above? on? below the line? *n-n*, half-length, on the line? *j-n*, half-length, above? on the line? *sh-n*, half-length, above? on? below the line? *k-n*, half-length, above? on the line?

EXERCISE CVIII.

The Humble Classes.

Have you ever seen a youthful nursery maid, who has not left the nursery for weeks, about to make an excursion to some country green, or small *island*, for a pic-nic with a party of *gentlemen* and ladies, elate with the high expectation, perhaps, of being *dined* on the fragments of a cold *joint* of veal, provided it was not *Lent*. Her highest ambition seemed about to be *attained*, and weary weeks of baby-tending to be *atoned* for. As the earliest *tint* of morning *dawned* in the east, she was up, intent upon the coming pleasure, and every emotion *tuned* for happiness, till one might say, in the language of Scripture, that she had been "*anointing* her face with gladness." Her well *ironed* apron, neatly pinned *around*; her beaded purse, which *contained* her well-*earned* pittance, *providently* saved, and which she *shunned* not to show a little ostentatiously, as if it were necessary to *count* it often lest some of it should escape, and her very white cambric handkerchief, all proved how much *account* had been made of this great occasion.

We *shan't contend* about the matter, but we think the poor nursery maid may have been as *content* with her lot, as any wealthy *gentleman* of the party, who would hardly have *deigned* to look upon her, or as the proud dame that *leaned* upon his arm. She was, of course, *commissioned* to take care of the small fry. They *had not* thought of her pleasure in the matter, and *did not* inquire whether she was pleased or sorry. *Do not* think we are complaining. Domestic, we know, *are not* gentry, and it *is not* genteel to treat them with much attention. This, therefore, *cannot* be expected, and we *will not* insist upon it. But *has not* the reflection come, sometimes, to your mind, that a human soul, however humble, with all its rich treasure of affections, is of more importance than rents, or *land*, or interest on money *lent*? Cast your eyes *round* upon the poor, we entreat you; *lend* a thought to their elevation and well being, and you will, we know, be a richer man yourself.

LESSON CIX.

Containing the Tongue-Teeth, Palate and Throat Consonant-Signs, followed by the N-Hook, Half-Length—Plural Forms.

↓ { *tints.*
contents, contends.

↓ { *is not as.*
has not as

↪ { *islands.*
lends.
lands.

↪ { *are not as.*
rounds.

↪ { *anoints.*
.

↪ { *joints.*
gentleman's, gentlemen's.

↪ { *counts, accounts.*

QUESTIONS.

Lesson CIX.—What does *t-n*, half-length, plural form, stand for above ? on the line ? *z-n*, half-length, plural form, above ? on the line ? *l-n*, half-length, plural form, above ? on ? below the line ? *r-n*, half-length, plural form, on ? below the line ? *n-n*, half-length, plural form, on the line ? *j-n*, half-length, plural form, above ? on the line ? *k-n*, half-length, on the line ?

EXERCISE CIX.

The Portrait of a Gentleman about Town.

If you wish, now, to sit for a *gentleman's* portrait, here you have it.—Plenty of mustaches and whiskers,—a connoisseur in *rounds* and *joints* of beef, and in the *tints* and flavors of wines—*anoints* his hair daily, with fresh pomatum,—*lends* money freely to his friends, when he has it, which is seldom, and borrows largely, at all times,—never *counts* the change returned to him, as *gentlemen's accounts* are of no importance,—*is not as* old as he appears to be, and *has not, as* you can well believe, so many wrinkles in his face as he would have, if he had less whiskers to conceal them. He *contends*, in an argument, with the dignity of one, who cares not a fig about convincing, but who *contents* himself with putting forth his own opinions merely, and, perhaps, he talks largely of his *lands* and estates, which are probably situated in the West India *islands*, or some other remote parts. But those who lend him money, *are not as* much gratified by the revenues, as he seems to be himself.

LESSON CX.

Containing the Consonant-Signs, followed by the N-Hook and preceded by the S-Circle, Half-length.

ſ	}	<i>spent, spend.</i>
ſ		<i>softened.</i>
ſ	}	<i>summoned.</i>
ſ		<i>stint, constant.</i> <i>stand, stained, stoned.</i>
ſ	}	<i>student.</i>
ſ		<i>silent.</i> <i>slant.</i>
ſ	}	<i>consonant.</i>
ſ		<i>consequent.</i> <i>second.</i>
ſ	}	<i>significant.</i>
ſ		

QUESTIONS.

Lesson CX.—What does *sp-n*, half-length, stand for on the line? *sf-n*, half-length, above the line? *sm-n*, half-length, on the line? *st-n*, half-length, above? on the line? *sd-n*, half-length, on the line? *sl-n*, half-length, above? on the line? *sn-n*, half-length, on the line? *sk-n*, half-length, above? on the line? *sg-n*, half-length, on the line?

EXERCISE CX.

The Young Student's Reformation.

A young and dissipated *student*, who had just recovered from a fit of sickness, caused by his debauches, sat at his window, as the day was far *spent*, and as the *slanting* rays of the setting sun gilded the western skies. He was *silent*, and *softened* into tears, by a scene so *consonant* with his feelings, and so *significant* of goodness and love. He suddenly felt himself *summoned*, by the voice within, to dedicate his whole being, without *stint* or *second* thought, and *stained* as it was by past excesses, to the work of doing good, and to *spend* his entire life in seeking the well being of his fellow-men ; and though he well knew, that even prophets of old had been persecuted, *stoned*, and sawed asunder, for the same endeavor, he was enabled to prove *constant*, and *stand* by his resolution, through life. Thus, *consequent* upon a single evening's reflection, was the whole current of his existence changed, from evil to good.

LESSON CXI.

Containing the Consonant-Signs, followed by the N-Hook, and preceded by the S-Circle, Half-Length—Plural Forms.

 } spends.

 } stints.
stands.

 } students.

 } slants.

 } consonants.

 } consequents.
seconds.

QUESTIONS.

Lesson CXI.—What does *sp-n*, half-length, plural form, stand for on the line? What does *st-n*, half-length, plural form, stand for above? on the line? What does *sd-n*, half-length, plural form, stand for on the line? What does *sl-n*, half-length, plural form, stand for on the line? What does *sq-n*, half-length, plural form, stand for on the line? What does *sk-n*, half-length, plural form, stand for above? on the line?


EXERCISE CXI.

The Habits of Students.

A student, who *spends* his time at routs and balls, delights in *slants* and jibes at those who do study, never *stints* himself in his pleasures, and always *stands* ready to visit, to hunt, or to play, and occasionally *seconds* a friend in a duel, is likely to make little progress in the path of learning. Hence it is, that there are plenty of so called *students*, who graduate at our universities, while they could hardly tell the distinction between vowels and *consonants*. It would be more commendable to play less, study logic more, and learn the difference between *antecedents* and *consequents*

LESSON CXII.


Containing the L-Hook Series of Consonant-Signs, followed
by the N-Hook—Half-Length.


 {

pliant, compliant.

plaintiff, complaint.

plant.


 {

blind.


blend, blunt.

bland.



 {

flint.

flaunt.


 {

it will not.


 {

which will not.


 {

cleaned.


 {

England.

gleaned, gland.

QUESTIONS.

Lesson CXII.—What does *pl-n*, half-length, stand for above? on? below the line? *bl-n*, half-length, above? on? below the line? *fl-n*, half-length, above? on the line? *tl-n*, above the line? *chl-n*, above the line? *kl-n*, above the line? *gl-n*, above? on the line?

EXERCISE CXII.

The School-master and the Surgeon.

A *plaintiff* in one of the courts, in *England*, having entered a *complaint* against a surgeon, for having made him *blind* of one eye, while treating him for a disease of the lachrymal *gland*, *cleaned* his breast of all personal feeling, and called on the defendant, with the most *bland* and *compliant* manner, to propose a compromise. The defendant, who was as *blunt* as the other was polished and *pliant*, and whose face was as hard as a *flint*, *planting* himself firmly on his feet, and *blending* no particle of kindness with the tones of his voice, began *flaunting* his opponent with having *gleaned* his livelihood by teaching school.

It will not be denied, replied the other, that I have taught pupils, *which will not*, I hope, be thought less honorable than to destroy them, as you do.

LESSON CXIII.

*Containing the L-Hook Series of Consonant-Signs, followed by
the N-Hook, Half-Length—Plural Forms.*

∫ { *plaintiffs, complaints.*
plants.

∫ { *blinds.*
blends, blunts.

∫ { *flints.*
flaunts.

∫ { *England's.*
glands.

QUESTIONS.

Lesson CXIII.—What does *pl-n*, half-length, plural form, stand for on? below the line? *bl-n*, half-length, plural form, above? on the line? *fl-n*, half-length, plural form, above? on the line? *gl-n*, half-length, plural form, above? on the line?

EXERCISE CXIII.

The Courts of Common Law.

The common law is *England's* boast, but, in my opinion, a large half of it is common humbug. Somebody has called the parks of London, the lungs of that city. If this pretty conceit is allowed, as a legitimate figure, I will take the liberty to name the courts, the liver, gall-ducts, and *glands* of the country, since they serve to secrete, or take up, or nab and carry off, the bad humors of the body politic. *Plaintiffs' complaints* are the broken doses of calomel, which excite these organs to the performance of their bilious functions.

Perhaps I speak from prejudice, but it really seems to me, that the administration of justice, as it is conducted, *plants* rancor and hatred in the breasts of the people, *flaunts* justice in the face, and *blinds* her eyes, if they were not blind before, *blends* all distinctions of right and wrong, *blunts* the consciences of the judges, and converts their hearts into *'stints*.

LESSON CXIV.

Containing the R-Hook Series of Consonant-Signs, followed
by the N-Hook—Half-Length.

- ʃ { print.
 ʃ { browned.
 ʃ { frowned, front, affront.
 ʃ { turned, trained, truant.
 ʃ { drained.
 { drowned.
 ʃ { learned.
 ʃ { crowned.
 ʃ { ground, grand.

QUESTIONS.

Lesson CXIV.—What does *pr-n*, half-length, stand for above the line? *br-n*, half-length, on the line? *fr-n*, half-length, on the line? *tr-n*, half-length, on the line? *dr-n*, half-length, on the line? below the line? *lr-n*, half-length, on the line? *kr-n*, half-length, on the line? *gr-n*, half-length, on the line?

EXERCISE CXIV.

A Chapter on Shakespeare.

The immortal Shakespeare, the most *grand*, powerful, and versatile, if not the most *learned* of poets, who has almost *drained* the currents of human imagination, whose *front* is now *crowned* with unfading laurels, and whose works we *print* in letters of gold, was a sad *truant* in his young days, nevertheless; and fortune *frowned* upon him, likewise, as she has upon many a man of less genius. He is even accused, in history, of killing deer on *ground*, the title deeds of which were not in his pocket; which is about the greatest *affront* that can be put upon the majesty of the English law. *Browned* by the rough sports of the field, and *trained* to the exercise of physical energy, his mind ripened at the same time, and the world was thus illuminated by the blaze of his genius. Had fortune *turned* the other way, had Shakespeare been *drowned*, or fallen from a fatal precipice when a youth, what would not the world have lost!

LESSON CXV.

Containing the R-Hook Series of Consonant-Signs, followed
by the N-Hook, Half-Length—Plural Forms.

∩ { prints.

∩ { fronts, affronts.

∩ { truants.

∩ { grounds.

QUESTIONS.

Lesson CXV.—What does *pr-n*, half-length, plural form, stand for above the line? *fr-n*, half-length, plural form, on the line? *tr-n*, half-length, plural form, on the line? *gr-n*, half-length, plural form, on the line?

EXERCISE CXV.

Schools and Play-grounds.

A well contrived school-house, frequently *fronts* on a spacious play-ground; and it has been often observed, that *truants* from school, are seldom *truants* from such play-grounds, which are quite apt to be familiar with their *foot-prints*. The desire for activity is immensely strong in children, and, if they are long confined to a dull round of duties, nature resents all such *afronts*.

LESSON CXVI.

Containing the *Spl*, and *Spr*-Series of Consonant-Signs, followed by the *N*-Hook, Half-Length.

§ { *splint*.
supplant.

§ { *constraint*, *constrained*.
strand.

LESSON CXVII.

Containing the *Spl*, and *Spr*-Series of Consonant-Signs, followed by the *N*-Hook, Half-Length—Plural Forms.

§ { *splints*.
supplants.

§ { *constraints*.
strands.

QUESTIONS.

Lesson CXVI.—What does *spl-n*, half-length, stand for above the line? on the line? What does *str-n*, half-length, stand for on the line? below the line?

Lesson CXVII.—What does *spl-n*, half-length, plural form, stand for above the line? on the line? What does *str-n*, half-length, plural form, stand for on the line? below the line?

EXERCISE CXVI.

The Shipwrecked Craft.

Every *splint* of mast or hull, of the unfortunate craft, which, *constrained* by overmastering winds, has borne you in safety to the shore, by laying her own carcass on the *strand*, is a pleasant remembrancer of dangers past. It seems as if the good ship were one of those faithful servants, in whose breast devotion is powerful enough to *supplant* selfishness, and who, under the *constraint* of duty, has sacrificed her own existence for the salvation of yours.

EXERCISE CXVII.

Tight Lacing.

Of all sorts of *constraints* upon locomotion, there is none more disagreeable than a surgeon's bandaging, with his scientific arrangement of *splints* and *strands*, which, if it permits a man to move at all, *supplants* his natural motion, and converts his gait into a most ungainly hobble.

LESSON CXVIII.

Containing the Consonant-Signs, followed by the Shn-Hook, Half-Length ; (and preceded by the S-Circle.)

↘ } patient.
 → } cautioned.
 ⑆ } stationed.

LESSON CXIX.

Containing the Consonant-Signs, followed by the Shn-Hook, Half-Length—Plural Forms.

↘ } patients.

QUESTIONS.

Lesson CXVIII.—What does *p-shn*, half-length, stand for on the line? What does *k-shn*, half-length, stand for above the line? What does *st-shn*, half-length, stand for on the line?

Lesson CXIX.—What does *p-shn*, half-length, plural form, stand for on the line?

EXERCISE CXVIII.

Self-Control.

A man who is naturally *patient* under provocation, and in trials of his temper, need not be *cautioned*, specially, on the subject; but most men have need to act as sentries, *stationed* over the citadel of their own souls. Solomon was right when he said, "He that ruleth his own spirit, is greater than he that taketh a city."

EXERCISE CXIX.

The Distinction between Words ending in ENTS and ENCE.

The writer of phonography should distinguish well between the words, *patients* and *patience*; for, though the words sound very nearly alike, they are not the same. The same remark applies to large classes of words, which are distinguished from each other in a similar way.

LESSON CXXI.

Containing the *St-Loop*, and the Consonant-Signs preceded by the *St-Loop*.

o } east.
 } first.

o } steam.
 } stem.

p } state.

p } stead, steady, study.

o } steel, steal, style, still.
 } stale, stole.
 } stool.

o } steer.
 } stare, store.
 } star.

p } stage.

o } stick, stock.
 } stuck, stake.
 } stack.

QUESTIONS.

Lesson CXXI.—What does the *st-loop* stand for above ? on the line ? *st-m*, above ? on the line ? *st-t*, on the line ? *st-d*, on the line ? *st-l*, above ? on ? below the line ? *st-r*, above ? on ? below the line ? *st-j*, on the line ? *st-k*, above ? on ? below the line ?

EXERCISE CXX.


The East and the West.

Wisdom *first* came from the *East*, where were the roots and *stem* of the tree of the knowledge of good and evil, and where mother Eve *stole* the fruit of it, and thereby lost her *state* and standing, in the garden of Paradise. At the advent of our Saviour, however, the Magi, being in the *East*, must have seen his *star* to the west of them, and *steering* their course, by *staring* at it, they pursued it, loaded with their *store* of presents, after the *style* and manner of their times and country. Whether they traveled by *stage* coaches, or on dromedaries, in their *stead*, the writing does not inform us. At present, there is a *steady* increase of knowledge, in the west, by means of *study*, and *steam*, and *steel* implements, and the *staking* out of telegraphs, until the grand Turk, the chief potentate of the *East*, is frequently content to *steal* a European, or an American invention, in the place of some *stale* old Turkish jog-trot method of doing things; until one hardly knows whether he is Mussulman or Christian. He must take care, however, which *stool* he sits on, or he will, perchance, find himself *sticking* in the mud between them, where many an incautious innovator has *stuck* before him. He might find a whole *stack* of examples in history, to *stock* his memory, and warn him of such a fate.


The West may *still* look for much light from the *East*.


LESSON CXXI.

Containing the Consonant-Signs, preceded by the St-Loop—
Plural Forms ; (and followed by the N-Hook.)

 { *steams.*
stems.

 { *states.*

 { *steadies, studies, studious.*

 { *steels, steals, styles, stills.*
stools.

 { *steers.*
stares, stores.
stars.

 { *stages.*

 { *sticks, stocks.*
stakes.
stacks.

 { *stolen.*

QUESTIONS.

Lesson CXXI.—What does *st-m*, plural form, stand for above ? on the line ? *st-t*, plural form, on the line ? *st-d*, plural form, on the line ? *st-l*, plural form, above ? below the line ? *st-r*, plural form, above ? on ? below the line ? *st-j*, plural form, on the line ? *st-k*, plural form, above ? on ? below the line ? *st-ln*, on the line ?


EXERCISE CXXI.

The Triumphs of Science.

The *studious* man, who *stares* at the *stars*, and *studies* all the various *styles* of the poetry which they write, truly *steals* fire from heaven—if knowledge may be called so—which, being *stolen*, *steers* or guides the bark of empire, and controls the destiny of *states*, through the various *stages* of their existence. Navigation and commerce have resulted, in a great measure, from a knowledge of astronomy and natural philosophy. Commerce conveys the grain, that loads, in *stacks*, the groaning soil of the fertile west, into the *stores* and granaries of Europe, and *sticks* at nothing by which wealth can be increased, and *stocks* enhanced; and, thus, while it often *steels* the heart of the merchant with false and avaricious principles, it nevertheless accomplishes much good. To science, in one form or another, we are indebted, on all hands, whether we cure a rheumatic pain, by the use of insulated *stools*, or travel up the Mississippi, in a magnificent palace, which *stems* the mighty torrent, against which she *steadies* her breast, and *steams* ahead at the rate of twenty miles an hour, like the noble race-horse contending for the *stakes*.

LESSON CXXII.


Containing the *R-Hook Series of Consonant-Signs*, preceded
by the *St-Loop*.

 { stopper.
stepper.
stooper.

 { stager.

LESSON CXXIII.

Containing the *R-Hook Series of Consonant-Signs*, preceded
by the *St-Loop—Plural Form*.

 { stoppers.
steppers.
stoopers.

 { stagers.

QUESTIONS.

Lesson CXXII.—What does *st-pr* stand for above? on? below the line? What does *st-jr* stand for on the line?

Lesson CXXIII.—What does *st-pr*, plural form, stand for above? on? below the line? What does *st-jr*, plural form, stand for on the line?

EXERCISE CXXII.

An Illustration of the St-Loop before the R-Hook.

The words, *stopper*, *stepper*, and *stooper*, are introduced into the 'Phonographic Reporter's First-Book,' rather as illustrations of a principle, than for any great practical advantage they may be of, to the reporter.* The regular old *stager*, in reporting, may meet with them, once, perhaps, in his lifetime.

EXERCISE CXXIII.

The observation made in the preceding exercise, is of course equally applicable to the plural forms, *stoppers*, *steppers*, *stoopers*, and *stagers*.

LESSON CXXIV.

Containing the Lip Consonant-Signs, followed by the St-Loop.

p { paused.
post, opposed, pest.
past.

b { beast.
best, boast.
bust.

f { feast, fist.
faced.
fast.

v { vest.
vast.

m { mist, almost.
most, must.
mast.

QUESTIONS.

Lesson CXXIV.—What does *p-st* stand for above the line? on the line? below the line? What does *b-st* stand for above the line? on the line? below the line? What does *f-st* stand for above the line? on the line? below the line? What does *v-st* stand for on the line? below the line? What does *m-st* stand for above the line? on the line? below the line?

EXERCISE CXXIV.

The Bully.


A bully is a *beast*, who butts with his *fist*, instead of his head, and *must* be regarded, at *most*, as *almost* as much of a *pest*, as a he-goat. He will *boast* of his *bust*, or broad chest, and open his *vest* to prove his *boast* well founded, calls himself the *best* man in a crowd, and talks of the *vast* number of men he has *faced* in times *past*, and of his dangerous properties when *opposed*; and contrives to gather around him a clan of fellows, who *feast* upon such relations.

There is, in fact, always a certain charm about physical courage and strength. I have often *paused* in my walk, and leaned against a *post*, or against the *mast* of a ship, when at sea, to listen to the self-glorification of the bully of the ring. He seldom talks *fast*, but by his air of importance, he envelops himself in a *mist* of grandeur, which quite over-awes his admiring listeners.


LESSON CXXV.

Containing the Lip Consonant-Signs, followed by the St-Loop—
Plural Forms.

 *posts, pests.*

 } *beasts.*
boasts.
busts.

 } *feasts, fists.*
fasts.

 } *vests.*

 } *mists.*
 *masts.*

QUESTIONS.

Lesson CXXV.—What does *p-st*, plural form, stand for on the line? What does *b-st*, plural form, stand for above the line? on the line? below the line? What does *f-st*, plural form, stand for above the line? below the line? What does *v-st*, plural form, stand for on the line? What does *m-st*, plural form, stand for above the line? below the line?

EXERCISE CXXV.

Improvement of Stock.

In many sections, this amounts almost to a mania, in the mind of the farmer. He *boasts* of his flocks and herds, with too much pride, to call them *beasts* even. An association with *beasts* of burden would degrade them. He removes all deformed, or inferior animals, as absolute *pests*. He *vests* large sums in his Durhams, and Saxonies; though, to be sure, he will hold his gold some time in his *fists*, before he will pay five hundred for a cow, or fifty for a sheep; unless he foresees and *feasts* his imagination upon a liberal return to his purse.

They must be housed with the nicest care from all storms, even the slightest *mists*.

He not only *feasts* his pride over their symmetry and elegance, but even *posts* up their likenesses in his house, among the portraits and *busts* of his family and ancestors. If he ever *fasts*, it is in obedience to duty, or his Governor; and not because "his herds fail from the stall."

Indeed a farm-yard thus stored, and barns bursting with the overflowing treasures of the meadows, and surrounded with clustering stacks of hay and grain, peering up like *masts* in a harbor, is most certainly a rich sight, and a most beautiful representative of the bounties of nature.

LESSON CXXVI.

Containing the Tongue-Teeth Consonant-Signs, followed by the St-Loop.

t { teased.
taste, test, attest.

d { doest, dust.

th { atheist.

s { ceased, assist.

z { wisest, zest.

l { least, lost, lst.
lest, lust.
last.

r { worst.

n { honest.
nest.

QUESTIONS.

Lesson CXXVI.—What does *t-st* stand for above? on the line? *d-st*, on the line? *th-st*, on the line? *s-st*, on the line? *z-st*, on the line? *l-st*, above? on? below the line? *r-st*, on the line? *n-st*, above? on the line?

EXERCISE CXXVI.

The Looseness of the Law.

The law declines the *attest* of an *atheist*, though he be, in all other respects, one of the *wisest* and most *honest* of men, and one of the *last*, to falsify his word; while it accepts, without the *least* objection, that of the *worst* man in community, who indulges with *zest* in the gratification of every *lust*, or vitiated *taste*, and may, perhaps, be on the *list*, and belong to some *nest* of *lost* and profligate scoundrels. While the *test* of an oath is required, to *assist* in arriving at the knowledge of truth, the community will be *teased*, necessarily, with nice distinctions, the reason of which was either never very apparent, or has long since *ceased*. The law often inflicts one positive injustice, *lest* some other injustice should occur. The balance of justice is often weighed down upon one side or the other, by the small *dust* that gathers in the scales. *Doest* thou not think so, kind reader?

LESSON CXXVII.

Containing the Tongue-Teeth Consonant-Signs, followed by the
St-Loop—Plural Form.

t } tastes, tests, attests.

d } dusts.

th } theists.

st } assists.

l } lists:
l } lusts.
l } lasts.

w } worsts.

n } nests.

QUESTIONS.

Lesson CXXVII.—What does *t-st*, plural form, stand for on the line? *d-st*, plural form, on the line? *th-st*, plural form, on the line? *s-st*, plural form, on the line? *l-st*, plural form, above? on? below the line? *r-st*, plural form, on the line? *n-st*, plural form, on the line?

EXERCISE CXXVII.

Hypocrisy.





The specious sophistries of *atheists* may be dangerous *tests* of one's discriminating powers ; but far more dangerous to our virtue, is the example of the smooth-faced hypocrite. With fair outside, he *attests* his own purity and refined *tastes* ; while his heart, foul as the *nests* of carrion birds, is the seat of all manner of *lusts*.

To make a show of Christianity, he *assists* the poor ; to make pretension to honesty, he carefully *dusts* his balances ; but this assumed virtue *lasts* no longer than the external display, and he cheats, or *worsts* you, whenever he has the law between himself and harm.

Take pains to keep out of the *lists* of such men's friends.





LESSON CXXVIII.

Containing the Palate and Throat Consonant-Signs, followed
by the St-Loop.

	{	chaste, chastity, chest.
	{	gist. just, justly, jest.
	{	cost. coast. cast, accused.
	{	August. guest, ghost, august.

LESSON CXXIX.

Containing the Palate and Throat Consonant-Signs, followed
by the St-Loop—Plural Forms.

	{	chests.
	{	jests.
	{	costs. coasts. casts.
	{	August's. guests, ghosts.

QUESTIONS.

Lesson CXXVIII.—What does *ch-st* stand for on the line? *j-st*, above? on the line? *k-st*, above? on? below the line? *g-st*, above? on the line?

Lesson CXXIX.—What does *ch-st*, plural form, stand for on the line? *j-st*, plural form, on the line? *k-st*, plural form, above? on? below the line? *g-st*, plural form, above? on the line?

EXERCISE CXXVIII.

Extract from a Son's Letter to his Mother.

I find myself an unknown *guest* of this *august* city, fairly *cast* upon the busy world, having arrived here about the first of *August*. You remarked *justly*, that I should hardly land upon the *coast*, before meeting new, untried temptations, and falling into associations with those, among whom purity and *chastity* would be a mere *jest*, and with whom, the *gist* of social intercourse would be to beguile and ensnare. But I trust, through the influence of the Holy *Ghost*, that I shall live a *just*, upright, *chaste* life, *cost* whatever self-denial it may, *accused* neither by my own conscience, nor by my fellow-men.

When the custom-house officer inspected my trunks and *chest*, I was almost tempted to show your miniature, and ask him if the son of such a mother would deal in *contra-band* goods! But I see I am becoming a little *vain*, so fare-well for the present.


EXERCISE CXXIX.


The Sailor on Shore.


We often see groups of jolly tars from all *coasts*, with complexions of all *casts*, cracking their *jest*s upon each other, and enjoying themselves, regardless of all *costs*. *Guests* of some grog-shop, or sailors' boarding-house, a week's debauchery makes them look like *ghosts*. *August's* midnight damps frequently find them with purses and *chests* empty, out-*casts* in the streets, exploring new *coasts* in some obscure lane, or, perhaps, anchored in a coal-yard or watch-house.


LESSON CXXX.


Containing the Consonant-Signs, preceded by the S-Circle, and followed by the St-Loop.

 } spiced.
spaced, supposed.

 } sophist.
safest.

 } seemest.
psalmist, sumest.

 } soonest.

 } sagest, suggest.

LESSON CXXXI.

Containing the Consonant-Signs, preceded by the S-Circle, and followed by the St-Loop—Plural Forms.

 } sophists.

 } psalmists.

 } suggests.

QUESTIONS.

Lesson CXXX.—What does *sp-st* stand for above? on the line? *sf-st*, above? on the line? *sm-st*, above? on the line? *sn-st*, on the line? *sj-st*, on the line?

Lesson CXXXI.—What does *sf-st*, plural form, stand for above the line? *sm-st*, plural form, on the line? *sj-st*, plural form, on the line?

EXERCISE CXXX.

Evils of Controversy.

“The least said, the *soonest* mended,” is one of the *safest* and best of maxims. The *sophist* may map out the field of wordy battle, with its outlines all *spaced* off, conceive his arguments, well *spiced* and seasoned, by wit and illustration, and his trophies may even be *supposed* to be borne home in triumph; but such conquests never purify the heart, nor benefit the world. Solomon, son of the *Psalmist*, David, that *sagest* of philosophers, has well said, “leave off contention before it is meddled with.” Let him *suggest* our duty. Yes! thou personified wisdom of Israel, thou *seemest* to have set the matter right, and well *summed* up the whole duty of man, in his obligation to fear God, and keep his commandments.


EXERCISE CXXXI.

Psalms of Israel.


Among the *psalmists* of Israel, David has been emphatically called the “Sweet Singer.” He continually *suggests* refined maxims of wisdom, and breathes forth the purest devotion. In vain, atheists assail; in vain, *sophists* attempt to refute; his writings will ever remain a monument of wisdom.

LESSON CXXXII.

Containing the L-Hook Series of Consonant-Signs, followed by the St-Loop.

 } pleased.
placed.

 } blest.
blast.

 } closed.
classed.

 } glazed.

LESSON CXXXIII.

Containing the L-Hook Series of Consonant-Signs, followed by the St-Loop—Plural Forms.

 } blasts.

QUESTIONS.

Lesson CXXXII.—What does *pl-st* stand for above the line? on the line? What does *bl-st* stand for on the line? below the line? What does *kl-st* stand for on the line? below the line? What does *gl-st* stand for on the line?

Lesson CXXXIII.—What does *bl-st*, plural form, stand for on the line?

EXERCISE CXXXII.

Posthumous Fame.

Who is there, that would not be *pleased* to know, that, when his eyes shall be *closed*, and *glazed* by death, and himself *placed* beneath the cold earth, if no *blast* of fame's trumpet shall sound his name, he will still be *blessed* by the poor, and *classed* by those who knew him, among their benefactors and friends ?


EXERCISE CXXXIII.

A Question for the Grammarians.

Will the reader please tell us, whether *blasts* is a verb plural, or a noun singular ? If he cannot, let him propose the question to the next pedant who *blasts* phonetic spelling, on the ground, that it does not distinguish words of the same sound, but of different meanings.


LESSON CXXXIV.

Containing the R-Hook Series of Consonant-Signs, followed by the St-Loop.


 { priest.
praised, prest.


 { breast, burst.

 { traced, trust, triest, contrast.
truest.

 { driest, drawest.
dre-t.

 { thrust, thirst.

 { Christ, crossed.
crest, crust.

 { greased.
graced, grazed.

QUESTIONS.

Lesson CXXXIV.—What does *pr-st* stand for above the line? on the line? What does *br-st* stand for on the line? What does *tr-st* stand for on the line? below the line? What does *dr-st* stand for above the line? on the line? What does *thr-st* stand for on the line? What does *kr-st* stand for above the line? on the line? What does *gr-st* stand for above the line? on the line?

EXERCISE CXXXIV.


Christian Profession and Practice.

Art thou, fellow Christian, *crossed* with the cross of *Christ*, our great High *Priest*; *triest* thou to imitate him, the *truest* pattern of excellence; and doest thou *trust* in him, as thy Saviour, whilst thou art *drest* in the habiliments of war; whilst thy *breast* is *bursting* with a raging *thirst* for conquest; whilst thou *drawest* the sword to *thrust* thy fellow-man, and thy path is *traced* with blood; whilst thou art *praised* for deeds of carnage, and whilst thou rearest thy proud *crest*, as a hero, but never *driest* the mourner's tear? How art thou mistaken! The true follower of *Christ* is *graced* by very different honors, and is more likely to be found in the poor old man, whom thou hast *prest* under the iron foot of thy war-steed, or *grazed* with thy murderous bullet, or even in the poor beggar, in his tattered garments, *greased* and soiled by wear, who snatches a *crust* from the dogs in the street, to preserve his miserable existence.


How great the *contrast*, between war and christianity.


LESSON CXXXV.


Containing the R-Hook Series of Consonant-Signs, followed by the St-Loop—Plural Forms.

 } priests.

 } breasts, bursts.

 } trusts, contrasts.

 } thrusts, thirsts.

 } Christ's.
crests, crusts.

QUESTIONS.

Lesson CXXXV.—What does *pr-st*, plural form, stand for above the line? What does *br-st*, plural form, stand for on the line? What does *tr-st*, plural form, stand for on the line? What does *thr-st*, plural form, stand for on the line? What does *kr-st*, plural form, stand for above the line? on the line?

EXERCISE CXXV.


Sources of Christian Edification.


The simple story of *Christ's* death and resurrection, is one of the sublimest relations on record. How many little incidents stir the heart of him, who humbly *trusts* in that resurrection, as the symbol and pledge of his own eternal life. The account of how the *priests* condemn him; of how he *thirsts*, and calls for drink, in the midst of his sufferings; of how the Roman soldier *thrusts* his spear into his side; and of how he finally *bursts* the bands of death, and rises triumphant over the grave,—all inspires the *breasts* of the devout followers of Christ with the profoundest emotions.

The doctrine of humility, taught by Christ, has lowered the *crests* of pride, and has comforted beggars gnawing their *crusts*. How beautifully this *contrasts* with mere worldly philosophy.

LESSON CXXXVI.

Containing the R-Hook Series of Consonant-Signs, preceded by the S-Circle and followed by the St-Loop.

 } *supprest.*

 } *strayest, strewest, stirrest.*

 } *considerest.*

 } *succorest.*

QUESTIONS.

Lesson CXXXVI.—What does *spr-st* stand for on the line? What does *str-st* stand for on the line? What does *sdr-st* stand for on the line? What does *skr-st* stand for on the line?

EXERCISE CXXXVI.

The Evils of Revenge.

Hast thou always *supprest* the uprising of vindictive feeling in thy breast, and thus uprooted the diabolical sentiment of revenge? If not, thou *strayest* from the path that conducts to peace and happiness, and *strewest* thy way with thorns. *Considerest* thou not, that thou *stirrest* the half extinguished fires of a volcano within thee, and *succorest* them with thy breath, until there is danger that they may burst out into devouring flame? Take heed to thyself, and learn the great lesson of charity and love, even for those that hate thee.

LESSON CXXXVII.

Containing the Consonant-Signs, Simple, and preceded by a Circle, or Hook, and followed by the Nst-Loop.

 } *canst.*

 } *against.*

 } *circumstanced*

 } *balanced.*

 } *cleansed.*

QUESTIONS.

Lesson CXXXVII.—What does *k-nst* stand for on the line? What does *g-nst* stand for on the line? What does *st-nst* stand for on the line? What does *bl-nst* stand for on the line? What does *kl-nst* stand for on the line?

EXERCISE CXXXVII.

Badly Circumstanced.

Before a shop where clothes were *cleansed*,
A coat was *balanced* on a pole ;
Hodge, leaning there *against* a post,
With watchful eyes, the garment stole.

The owner seized him with it on—
“ Who made that coat ? Tell if thou *canst*. ”
Quoth Hodge, while trembling 'neath the grin
“ I guess I'm badly *circumstanced*. ”

LESSON CXXXVIII.

Containing the Lip Consonant-Signs, followed by the Str-Loop.

p } poster, pester.

b } boaster.

f } feaster.
f } fester.
f } faster.

v } visitor.
v } vaster.

m } Mister.
m } muster.
m } master.

QUESTIONS.

• *Lesson CXXXVIII.*—What does *p-str* stand for on the line? What does *b-str* stand for on the line? What does *f-str* stand for above? on? below the line? What does *v-str* stand for above? below the line? What does *m-str* stand for above? on? below the line?


EXERCISE CXXXVIII.

A Chapter on Public Exhibitions.

The large handbill, advertising theatrical performances, mountebanks, lectures, &c., which one sees at every corner of our large cities, is more appropriately called a *poster*; as they have grown quite too large for the hand, and are constantly expanding, becoming *vaster* and *vaster*. Every foreign *visitor* who fancies himself *master* of some new trick, contrives to *muster* the public, or at least to *pester* them with his importunities to attend his wonderful performances, in order to help him to turn a penny a little *faster*; and many a native *boaster*, laying aside the plain *Mister*, assumes the "Don," or "Signore," and becomes a *feaster* at the public expense. The dense communities of large cities *fester* with the presence of such pretenders.

LESSON CXXXIX.

Containing the Lip Consonant-Signs, followed by the Str-Loop—
Plural Forms.

 } posters, pesters.

 } boasters.

 } feasters.
festers.

 } visitors.

 } musters.
masters.

QUESTIONS.

Lesson CXXXIX.—What does *p-str*, plural form, stand for on the line? What does *b-str*, plural form, stand for on the line? What does *f-str*, plural form, stand for above? on the line? What does *v-str*, plural form, stand for above the line? What does *m-str*, plural form, stand for on? below the line?

EXERCISE CXXXIX.

Taking in Strangers.

It *pesters* the poor countryman, who is unused to the ways of the world, sadly, to choose, among the thousand amusements which are announced to him, when he visits the city, in big capitals, by the numerous broad *posters*, which he sees at the corners of the streets. The *boasters* who publish them, all profess to be complete *masters* of the most wonderful arts, and strive, by the most exaggerated statements, to attract *visitors*. Each *musters* his best skill in deception, until the gilded bait fairly *festers* with falsehood, but most of them, in the end, become *feasters* at the poor countryman's expense.

LESSON CXL.

Containing the Consonant-Signs, Peculiar, Simple, and preceded by the R-Hook, and followed by the Str-Loop.

	}	<i>impostor.</i>
		<i>sister.</i>
	}	<i>lustre.</i>
		<i>honester.</i>
	}	<i>jester.</i>
		<i>coaster.</i>
	}	<i>bliester.</i>
		<i>bluster.</i>

QUESTIONS.

Lesson CXL.—What does *mp-str* stand for above the line? *s-str*, on the line? *l-str*, on the line? *n-str*, above the line? *j-str*, on the line? *k-str*, on the line? *bl-str*, above the line? on the line?

EXERCISE CXL.

The Cruel Jester.

There is hardly a more cruel tormentor than a regular habitual *jester*; especially, if there is a little spice of destructiveness in his composition. He will make a jest sting like a *blister*, and without the *bluster* of the bully, he will deal harder blows. To exhibit the *lustre* of his wit, he would tarnish the honor of his own *sister*, while an *honest* man would sacrifice the point of satire, to his regard for truth and delicacy. His tongue is sharper than the face of a down-east *coaster*, and his barefaced impudence, which he dignifies with the name of frankness, more intolerable than the frauds and tricks of an *impostor*.


LESSON CXXI.

Containing the Consonant-Signs, Peculiar, Simple, and preceded by the R-Hook, and followed by the Str-Loop—Plural Forms.

 } *impostors.*

 } *sisters.*

 } *jesters.*

 } *coasters.*

 } *blisters.*
 } *blusters.*

QUESTIONS.

Lesson CXXI.—What does *mp-str*, plural form, stand for above the line? *s-str*, plural form, on the line? *j-str*, plural form, on the line? *k-str*, plural form, on the line? *bl-str*, plural form, above the line? on the line?

EXERCISE CXLI.

Sea Captains.

The captains of the small craft, called *coasters*, must be great *jesters*, in their way. One can hardly take it for any thing but a joke, when he hears of a brig or a schooner named "The Two Pollies," or "The Two *Sisters*." The captains of the larger ships, such as the regular liners, have become a very different class of men, from what they were a few years ago. One may go to sea a dozen times, now-a-days, and not meet with one of your regular old salts, who *blusters* round the ship like a north-easter, and *blisters* his tongue with an oath, every time he gives an order.

Sea captains may often tell great stories, and not thereby become *impostors*.

LESSON CXLII.

Containing the Consonant-Signs, preceded by the S-Circle, and followed by the Str-Loop; (and Consonant-Signs followed by the Nstr-Loop.)

 } *songster.*
 } *punster.*

LESSON CXLIII.

Containing the Consonant-Signs, preceded by the S-Circle, and followed by the Str-Loop; (and Consonant-Signs followed by the Nstr-Loop)—Plural Forms.

 } *songsters.*
 } *punsters.*

QUESTIONS.

Lesson CXLII.—What does *eng-str* stand for above the line? *pn-str*, on the line?

Lesson CXLIII.—What does *eng-str*, plural form, stand for above the line? *pn-str*, plural form, on the line?

EXERCISE CXLII.

Will you ; nill you.

One can hardly say which is the greatest bore, a *songster*, or a *punster* ; the *songster*, because he won't sing, when his songs are wanted, and the *punster*, because he will pun, when the puns are not wanted.

EXERCISE CXLIII.

Poor Seamstresses.

Much sympathy begins to be felt with the poor seamstresses and other laboring women, who are depressed in their wages, to the lowest living rate, by the merciless competition of trade. *Punsters*, *songsters* and grave writers, have all taken the case of the poor seamstresses in hand, and it is to be noped that some relief may come of it.

LESSON CXLIV.

Containing the Half-Length Consonant-Signs, preceded by the St-Loop; (some of them followed by the N-Hook.)

o { steered.
stared, stored.
starred.

ſ { constituent.

ſ { student.

LESSON CXLV.

Containing the Half-Length Consonant-Signs, preceded by the St-Loop, and followed by the N-Hook—Plural Forms.

ſ { constituents.

ſ { students.

QUESTIONS.

Lesson CXLIV.—What does *st-rd* stand for above? on? below the line? What does *st-tn*, half-length, stand for on the line? What does *st-dn*, half length, stand for on the line?

Lesson CXLV.—What does *st-tn*, half-length, plural form, stand for on the line? What does *st-dn*, half-length, plural form, stand for on the line?

EXERCISE CXLIV.

The Mariner's Compass.

The contemplative *student*, or experimenter, who first discovered the power of the magnet, was, perhaps, little aware, that he was providing the chief *constituent* of a world-wide and successful commerce, which has *stored* with food, many an *ill-starred* and famine-stricken country. Many a sea-tossed mariner has *steered*, by its aid, through the darkness and gloom of the howling storm, to a safe harbor. The ignorant people, who *stared* at the discoverer, probably thought him crazed; so the world's greatest boons have been conferred by those whom the world has contemned.



EXERCISE CXLV.

Freedom of Thought.

Students govern their opinions by the opinions of the authors whom they study; politicians by those of their *constituents*, and so of other classes. The world has very few genuine free inquirers and thinkers, and they receive little sympathy or support from others.

LESSON CXLVI.

*Containing the Consonant-Signs, Simple and Peculiar, followed
by S-Shn ; (and Str-Shn.)*

 } *composition.*
 } *opposition, position, possession.*

 } *physician.*

 } *musician.*

 } *imposition.*

 } *decision.*

 } *acquisition.*
 } *accusation.*

 } *illustration.*

QUESTIONS.

Lesson CXLVI.—What does *ps-shn* stand for above the line ? on the line ? *fs-shn*, on the line ? *ms-shn*, on the line ? *mpa-shn*, on the line ? *ds-shn*, on the line ? *ks-shn*, above the line ? on the line ? *lstr-shn*, on the line ?

EXERCISE CXLVI.

Professional Exclusiveness.

The *acquisition* and *possession* of any peculiar and special kind of knowledge, is somewhat apt to place one in such a *position*, that he looks upon any *decision*, or expression of an opinion, on the subject, by one less informed, as an *imposition* upon himself, or a kind of *accusation* made against him. The *physician* or the *musician* will serve as an *illustration*. One sees many a professional man, in the professions of physic and music, who considers any expression of an opinion on a question relating to his department, by one of the uninitiated as a full declaration of hostility, or *opposition* to the faculty, or profession. If this characteristic cannot be said to be general, it results, perhaps, from the jealous and irritable *com-position* of some men.

LESSON CXLVII.

Containing the Consonant-Signs, Simple and Peculiar, followed
by S-Shn ; (and Str-Shn)—Plural Forms.

} *compositions.*
 } *positions, possessions.*

} *physicians.*

} *musicians.*

} *impositions.*

} *decisions.*

} *acquisitions.*
 } *accusations.*

} *illustrations.*

QUESTIONS.

Lesson CXLVII.—What does *ps-shn*, plural form, stand for above the line ? on the line ? *fs-shn*, plural form, on the line ? *ms-shn*, plural form, on the line ? *mps-shn*, plural form, on the line ? *ds-shn*, plural form, on the line ? *ks-shn*, plural form, above the line ? on the line ? *lstr-shn*, plural form, on the line ?

EXERCISE CXLVII.


The Effects of Sudden Wealth.

Many ludicrous *illustrations* are found of the phantastic tricks played, and the *impositions* practiced, upon those in inferior *positions*, by men who have come suddenly into large *possessions*, the *acquisitions*, perhaps, of some great uncle, or far-off relative, held long in abeyance, by the conflicting *decisions* of a court of chancery.


Physicians have abandoned their pills and *compositions* of drugs, and *musicians* their fiddles and bagpipes, to don the aristocratic habiliments of greatness, conferred by wealth. Let us not, however, bring railing *accusations* against poor human nature. Perhaps she has never yet had a fair field to display herself. Let us live for the improvement of ourselves and the world, and hope for the best.

LESSON CXLVIII.

Containing the Consonant-Signs, Simple, Peculiar, or preceded by a Circle, or Hook, and followed by S-Shn, or Ns-Shn.

 } *supposition.*

 } *succession.*

 } *precision.*
procession, persuasion.

 } *conversation.*

 } *civilization.*

 } *compensation.*

 } *condensation.*

 } *colonization.*

QUESTIONS.

Lesson CXLVIII.—What does *sps-shn* stand for on the line ? *skc-shn*, on the line ? *prs-shn*, above ? on the line ? *urs-shn*, on the line ? *ups-shn*, on the line ? *pns-shn*, on the line ? *dns-shn*, on the line ? *klns-shn*, on the line ?


EXERCISE CXLVIII

Slavery and Freedom.


The question of slavery has been much agitated of late years, both in public, and in private *conversation*. It is urged that it is an institution contrary to the spirit of *civilization*, and numerous plans have been suggested, in *succession*, to put an end to it, such as *colonization*, *compensation*, and voluntary manumission. Little, comparatively, seems to have been effected in the way of *persuasion*, and one cannot speak with much *precision*, as to the amount of good or evil that has been accomplished. It seems, however, not an improbable *supposition*, that many years will elapse, before a *procession* will march in celebration of universal freedom. A simple *condensation* of the arguments that have been used, on both sides, would fill volumes.


LESSON CXLIX.

Containing the Consonant-Signs, Simple, Peculiar, or preceded by a Circle or Hook, and followed by S-Shn or Ns-Shn—Plural Forms.

 } suppositions.

 } successions.

 } processions, persuasions.

 } conversations.

 } compensations.

 } condensations.

QUESTIONS.

Lesson CXLIX.—What does *sps-shn*, plural form, stand for on the line? *sks-shn*, plural form, on the line? *prs-shn*, plural form, on the line? *vrshn*, plural form, on the line? *pns-shn*, plural form, on the line? *dus-shn*, plural form, on the line?

EXERCISE CXLIX.

A New Theory of the Tides.

Various *suppositions* have been made, and various *persuasions* or opinions entertained, in relation to the regular *processions*, retrocessions, and *successions* of the tides.

They seem to be an instance of those *compensations*, which abound through universal nature ; of that action and re-action, which may be denominated the pulsation of the universe.

I recollect a series of scientific *conversations*, in which the theory was maintained, that the earth has a kind of animal life, and that the tides are the result of the natural *condensations* and expansions of the animal, expelling and inhaling its fluids, as in the act of breathing.

LESSON CL.

Containing the Consonant-Signs, preceded by Ns, and followed by the Shn-Hook.

 } inspiration.

 } instruction.


 } inscription.

LESSON CLl.

Containing the Consonant-Signs, preceded by Ns, and followed by the Shn-Hook—Plural Forms.

 } inspirations.

 } instructions.

 } inscriptions.

QUESTIONS.

Lesson CL.—What does *nspr-shn* stand for on the line? What does *nstr-shn* stand for on the line? What does *nskr-shn* stand for above the line?

Lesson CLl.—What does *nspr-shn*, plural form, stand for on the line? What does *nstr-shn*, plural form, stand for on the line? What does *nskr-shn*, plural form, stand for above the line?

EXERCISE CL.

The Ten Commandments.

The *inscription* of the decalogue upon tables of stone, for the *instruction* of the human family in their moral duties, is one of the most remarkable interventions of the Deity, recorded in the volume of *inspiration*.

EXERCISE CLI.

The Sybils' Leaves.

The *instructions* of the Sybils were contained, it is said, in certain *inscriptions*, made upon leaves, which they scattered abroad at random, but which were received by the people as *inspiration's* voice.

This was the earliest organization of a Tract Society, of which we have any account.

LESSON CLII.

Containing the Straight Lip Consonant-Signs, Double, (and Curves irregularly doubled, by license, to add the termination THR.)

∖ } *pipe, pope, popular, popularity.*

∖ } *public, publication, publican, publish, published.*

∪ } *father, feather.*

∩ } *mother.*

| } *tight, taught.*

| } *to-day, tidy.*

| } *duty, Deity, date, accommodate, commodity, audit, diet.*

QUESTIONS.

¹*Lesson CLII.*—What does *p-p* stand for? What does *p-b* stand for? What does *f*, double, stand for? What does *m*, double, stand for? What does *t-t* stand for? What does *t-d* stand for? What does *d-t* stand for?

EXERCISE CLII.

The Growth of Charity.

Pope Pius the Ninth appears to be extremely *popular*, judging from all that is *published* on the subject, and his *popularity* seems by no means to be confined within the bounds of the *mother church*. He seems truly anxious to perform the great *duty* of doing good, and of loving his neighbor, which Christ *taught* as the will of the *Father*. He does not make the worship of the *Deity* to consist in *diet*, or meats and drinks, so much as in charity and good works. We do not hear that he has instructed the *public* as to their daily ablutions, though we presume he has a high estimate of *tidy* habits. At the present *date*, all classes of religionists seem to be, more or less, *accommodating* themselves to the spirit of universal charity, a *commodity*, the want of which has been greatly felt, in some ages, and with which, even *to-day*, the market is not overstocked. Some claims that are set up to liberality, whether by the portly *publican* who boasts of his virtues, while enveloped in the smoke of his *pipe*, or by the drawling divine, whose charity is limited to his own sect, will be esteemed light as a *feather*, if a strict judge shall *audit* the final account.

Men who *publish* their own virtue, in any sphere, are frequently not aware how ridiculous the *publication* appears to others.

LESSON CLIII.

Containing the Straight Lip Consonant-Signs, Double, (and Curves irregularly doubled,)—Plural Forms.

 { *pipes, popes.*

 { *public's, publications, publicans, publishes.*

 { *father's, feathers.*

 { *mother's.*

 { *to-day's.*

 { *duties, deities, dates, accommodates, commodities, audits,* [*diets.*

QUESTIONS.

Lesson CLIII.—What does *p-p*, plural form, stand for? What does *p-b*, plural form, stand for? What does *f*, double-length, plural form, stand for? What does *m*, double-length, plural form, stand for? What does *t-d*, plural form, stand for? What does *d-t*, plural form, stand for?

EXERCISE CLIII.

The General Falsity of Society.

To-morrow's *duties* are generally esteemed as light as *feathers*, in comparison with *to-day's* gratification. Fiction and deception have reigned at all *dates* of the life of mankind, or of the individual. The child evades compliance with his *father's* and *mother's* commands. The ecclesiastic renders a hollow and pretended obedience to the orders of *popes*, councils, and *diets*. The poet tunes his *pipes* and reeds for the celebration of false *deities*. *Publicans* or tax-gatherers fleece the people, and then fleece the governors. Authors fill their *publications* with lies, and the tradesman *publishes* to the world that he only *accommodates* himself to the *public's* welfare, in selling his *commodities* at all, and that he only *audits* their wants and necessities, as others audit their accounts.

LESSON CLIV.

*Containing the Straight Tongue-Teeth, Palate and Throat
Consonant-Signs, Double, (and Curves irregularly doubled.)*

(} *thither, the other.*

(} *leather.*

(} *rather.*

(} *neither.
another.*

/ } *judge.*

— } *quick.
quake.
quack.*

— } *go together.*

QUESTIONS.

Lesson CLIV.—What does *th*, double-length, stand for? What does *l*, double-length, stand for? What does *r*, double-length, stand for? What does *n*, double-length, stand for above? on the line? What does *j-j* stand for? What does *k-k* stand for above? on? below the line? What does *g-g* stand for on the line?







EXERCISE CLIV.

Prevalence of Bad Faith.

The *quack* must have a conscience made of *leather*. He succeeds in the world, because the world is a poor *judge* of its own wants, or else because the world would *rather* be cheated than not. Ignorance and folly *go together*. Quackery used to be regarded as a result attained only in the practice of the medical profession. But all other trades and professions are rapidly tending *thither*, and will *quickly* have arrived there, if they have not done so. Many *another* man would *quake* in his shoes, if all the tricks of his trade were exposed. *Neither* the one nor *the other*, amongst all the numerous professions and trades, can reproach its neighbor for bad faith and deception. The vice seems to pervade all.

LESSON CLV.

Containing the Straight Tongue-Teeth, Palate and Throat
Consonant-Signs, Double ; (and Curves irregularly doubled)
—Plural Forms.

-  } *thither is, the other is, the others.*
 } *rather is.*
 } *neither is.*
 } *another is, another's.*
 } *judge's.*
 } *quakes.*

QUESTIONS.

Lesson CLV.—What does *TH*, double-length, plural form, stand for ?
What does *r*, double-length, plural form, stand for ? What does *n*, double-
length, plural form, stand for above ? on the line ? What does *j-j*, plural
form, stand for ? What does *k-k*, plural form, stand for on the line ?


EXERCISE CLV.

Crime and Poverty.

The criminal *quakes* before the *judge's* sentence, *neither is* he comfortable before he is apprehended. If he has not reached the penitentiary, he knows that *thither is* the tendency of his course. But, alas! *another is* perhaps even more wretched than he, without crime. That point has been reached in the dreadful refinements of civilization, when men seek the prison as an escape from starvation. Some deplore that crime is punished. *Rather is* it to be deplored that innocence suffers the punishment of *another's* crime. While *the other is* seeking every means of escape from the hard lot of the convict, the poor victim of poverty is forced to covet it. Indications of the general rottenness and vice of society, as now organized, abound,—but *the others* can, many of them, at least, be excused or disguised; but this is too glaring for either excuse or concealment.

LESSON CLVI.

Containing Straight Consonant-Signs, Double, (and Curves irregularly doubled,) preceded by Hooks, Circles, or Loops ; (Singular and Plural, and followed by the N-Hook.)

 } *farther, further.*

 } *furtherers.*

 } *furtherance.*

 } *smother.*
} *smoother.*

 } *smothers.*

 } *southern.*

 } *constitute.*

 } *stated.*

 } *steadied, studied.*

EXERCISE CLVI.

Niceties in Language.

Farther and *further* are an instance of two words, which are in fact merely different pronunciations of the same. One is as good as the other, except that in some connections one may seem a little *smoother* to the ear. Language is sometimes *studied* with reference to these niceties, but such study tends little to the *furtherance* of learning,—it rather *smothers* the opening intellect of a child. Such trifles do not *constitute* science, and if the mind is fixed and *steadied* upon their consideration, such application *further*s no important acquisition, but tends, as *stated* above, to *smother* the faculties. Sometimes a difference in the usage of a word, marks a *Southern* or a Northern idiom, and then it is well for it to be known.

QUESTIONS.

Lesson CLVI.—What does *fr*, double-length, stand for? What does *fr*, double-length, plural form, stand for? What does *fr-ns*, double-length, stand for? What does *ms*, double-length, stand for? What does *sm*, double-length, plural form, stand for? What does *sn*, double-length, stand for? What does *st-t-t* stand for? What does *st-t-d* stand for? What does *st-d-d* stand for?

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