

**THE WAKEFIELD SPELLING BOOK,
PARTS III AND IV; OR THE
PRINCIPLES AND PRACTICE OF
SPELLING, ADAPTED FOR
ADVANCED CLASSES**

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Adapted for Advanced Classes by Wm. L. Robinson

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CHAPTER I.—INTRODUCTORY.

THE First and Second parts of the Wakefield Spelling Book contain a number of graduated Lessons for the use of Junior classes; the Third and Fourth parts, of which the present volume consists, are designed for more advanced classes and for pupil teachers.

If a linguist, acquainted with the modern European languages, examine the Italian and Spanish, he will find them spelled in almost entire conformity with their pronunciation, the elementary sounds being almost uniformly represented by the same letters, and the orthography being so closely in accordance with the phonic principle, as to cause little difficulty in writing them. If he examine the French and German languages, he will find the phonic principle of writing words as they are pronounced to be more widely departed from, and the difficulties to be further increased by the existence of two phonic forms for one element, as in the German words *aal*, *ahn*, *see*, *seh*, *moor*, *mohr*, or as in our English words *steel*, *steal*, *fair*, *fare*, *coat*, *cote*, *phiz*, *fixz*, &c. The French also presents other difficulties from the great number of silent letters, and of letters that are either silent or sounded according to the circumstances in which they are placed; and were it not for the regularity of the rules which govern these irregularities, French orthography would be very difficult indeed.

On examining English, however, the first impression is that its orthography is too irregular to allow of its being reduced to system or rule,—that good spelling must be the result of practice, memory, or eyesight,—that we must spell words as we have seen them in books, and that it is a hopeless task to attempt to frame laws for spelling correctly

unknown English words, or to put *foreign* words into an intelligible English dress. A deeper insight into our noble language will show us, however, that it is far more phonic in its character than is generally believed, and that of our forty thousand words about three-fourths are constructed on certain fixed principles, and that the phonic principle prevails in a greater or less degree in the remaining fourth. There is not a word in the language of which it may not be affirmed that it is, or was once, written according to its pronunciation. Such words as *man*, *remnant*, *antagonist*, *incompatibility* are perfectly phonic and easy to write; whilst such irregular words as *knee*, *knight*, *dough*, *might*, were pronounced five hundred years ago as they are now written, the *k* being sounded, and the *gh* also being sounded as a guttural whispered sound, like the *ch* of the Germans.

When we *SEE* a word, we are able to *pronounce* it, if we know the *powers* of the *letters* of which it is composed; this is the principle of phonic reading. If we *HEAR* a word, we are able to *write* it, if we make use of the *letters* which indicate its *sounds*; this is the principle of phonic spelling. The principle of phonic reading is the converse or complement of phonic spelling, and both must be true or both false.

The insufficiency of the English alphabet, with its twenty-six letters to indicate about forty sounds, has necessitated the use of many expedients to show vowel sounds to be *long* by writing two vowel letters as in *leaf*, vowel sounds to be *short* by doubling the succeeding consonant, as in *robbery*; by using the *h* with another consonant to indicate sounds for which there is no single letter, as in *shall*, *chin*, *then*, &c., and these expedients must be considered as forming part of the English system of spelling by sound. It is the object of the first portion of this work entitled the PRINCIPLES OF SPELLING, to endeavour to lay down rules how words *ought* to be spelled. These rules and examples are too long to be committed to memory, but might be used with advantage in being written out as home lessons, and the pupil afterwards examined in them. In schools where etymological spelling-books are in use,

this work is not intended to supersede them but rather to be used in conjunction with them. The object of the PRINCIPLES OF SPELLING is to teach the correct orthographical *form* of a word apart from its meaning, while the object of etymological works is to trace the *meaning* of a word through all its derivatives apart from its orthographical form. Many new facts have been brought forward in reference to the elementary sounds of speech, but the author has subjected them all to the test of careful experiments, and their accuracy may be relied upon.

The latter portion of the work, entitled the PRACTICE OF SPELLING, consists of a copious vocabulary of those difficult words which are spelled in two or more ways, and this is followed by a collection of Extracts from the best authors, for dictation. Figures are attached to all those words which are pronounced *exactly alike* and spelled differently, as *heir*⁴ suggests the four ways of spelling that word, namely, *air, heir, ere, e'er*. An asterisk is attached to those words which are pronounced *rather differently* by careful speakers, or which differ by aspiration alone, as, *stalk*^{*}, *which*^{*}, *metal*^{*}, and^{*}, suggest the words *stork, witch, mettle, hand*. The passage *Our² Father³ which² art¹ in² heaven*, suggests also the words *hour, farther, witch, hart, heart, inn*. These extracts may be copied out as home lessons, the pupil being told to make a list of all the suggested words with a short definition; or they may be used for dictation in School; or some of the extracts may be used as reading lessons, for the purpose of expressive or elocutionary reading; every member of the class reading the same passage, with comments by the master, and then reading the same simultaneously; or they may be committed to memory for the purpose of strengthening that faculty. The quality of the extracts is such as to improve the taste as well as the spelling, and the master will be able to make them available for instruction in many different ways.

The passages from the poets are printed in the *prose* form in order to save space, but the termination of the line is shown when necessary by a short dotted line, as "What is

man, ... if his chief good and market of his time, ... be but to sleep and feed?" The customs of poets in writing participles vary, as *dropt*, *dropp'd*, *dropp'd*; the last form is here uniformly adopted, as the object of this work is to inculcate that mode of spelling which is in present use by the educated classes in writing prose. There is a change now going on in words ending in *our*, and in others with a doubled consonant after an unaccented vowel, which may necessitate alterations in some future editions, if this work should live to require them.

Grammarians sometimes mean *letters* and sometimes *sounds*, when they use the terms vowels and consonants; when they use the term diphthong they sometimes mean digraphs or *two letters together*, though they represent only one sound, and sometimes they mean *two sounds* in combination. Much ambiguity is caused by this lax method of using these and other terms, and for the sake of clearness, the terms below will always be used in conformity with their definitions.

Occasionally even in this work the terms consonant and vowel are used, without the qualifying words *letter* or *sound*, but in no case where any ambiguity could arise.

DEFINITIONS.

- A LETTER is an alphabetical *character* to represent a sound.
- A DIGRAPH is *two letters together* to represent either a simple or a compound sound, as *oo*, *sh*, *oi*, *ch*, in the words, *moon*, *shine*, *boil*, *church*.
- A DIPHTHONG is TWO VOWEL SOUNDS in combination, and is sometimes represented by *one* letter as *i*, *u*, in *mitre* and *unit*, and sometimes by *two* letters, as, *oi* and *ou* in *boil* and *now*.
- A COMPOUND consonant or vowel letter, is one which stands for *two* sounds as *v*, *u*, *x*, *j*.
- The ASPIRATE is that breathing preceding a vowel sound, which is represented by the letter *h*.

ACCENTED is said of that syllable which is spoken louder than the adjoining ones, as *men* in *momentous*.

LONG and **SHORT**. These are relative terms usually applied to vowel sounds, the word *long* meaning a duration of about half as long again as *short*.

WHISPER and **WHISPERED** are used to denote the sound of air forced through small apertures, as the *f* in *five*.

VOICE, is the tone formed by the vocal chords at the glottis, and is modified by the form of the mouth into the various vowel sounds.

VOCAL, having the quality of voice, as the sound *v*, which is a combination of whisper and voice.

PHONIC, the true representation of the sounds of a language by means of the letters of its alphabet.

PHONETIC, the true representation of the sounds of language by means of an enlarged and special alphabet of about forty letters.

A VOWEL SOUND is vocalised breath issuing from the mouth, without any impediment caused by contact of the tongue with the palate, teeth or lips.

A CONSONANT SOUND is one which is impeded by the contact of the tongue or lips, or by the breath being forced through very small apertures.

A CONTINUOUS SOUND is one whose commencement, middle and end, are absolutely the same, and which can be prolonged at will.

An EXPLOSIVE SOUND is one which is loudest at its commencement, and can be sounded but a very short time.

CHAPTER II.—ON THE VOCAL ORGANS.

A SHORT description of the Organs by which Speech is produced, and of the materials from which all the Elementary sounds of Language are formed, will lead to a clearer under-

standing of the principles of Orthography as developed in the following pages.

The Instruments of Speech are the LUNGS, which are a natural pair of Bellows, terminating in the Trachea or Wind-pipe. These are two large spongy masses containing innumerable air-cells, and are situated in what is called the chest. When fully inflated, the lungs of a middle-sized man will contain about 16 cubic inches of air. The right and left Lungs are completely separated from each other by a membrane called the *pleura*, which lines the thoracic cavity, and divides it into two chambers, by passing double across it from the breast-bone to the back, and thus forming a closed sac for each lung. By this arrangement injuries or disease affecting one lung are not necessarily communicated to the other, which may still continue faithfully to perform its functions. When the lungs are full, the muscles contract the cavity in which they are placed, and the air is expelled; when empty, the chest is again distended by involuntary muscular action, and the outer air rushes in through the mouth or the nose to fill up the vacuum; the countless air-cells become inflated, and the lungs become a bellows or reservoir of air to be gradually expended in the process of speaking. Respiration is generally an instinctive or involuntary act, but in speaking, singing, whistling, or playing upon a musical wind instrument, it is controlled and regulated by the *will*, and more especially so in the expiration or expulsion of air from the lungs. The position of the body considerably affects the capacity or extent of the cavity of the chest in which the lungs are situated, and consequently the more or less quantity of air inhaled by them for the purposes of speech. An upright position of the body, the head erect, and the shoulders thrown back so as to expand or make broader the chest, are favourable to obtaining a large supply of air, and as its result, to the imparting strength to the voice; whilst, on the contrary, a bending position with the head hanging over the chest, and a bringing forward of the shoulders, lead to a smaller supply of air, and to a diminution of power in the voice.

The lungs communicate with the TRACHEA or WINDPIPE, which is a narrow elastic tube from three-quarters of an inch to an inch in diameter, kept open by hard rings of gristle, and serving as the vent of the bellows. It is situated at the *front* part of the neck, the oesophagus or meat-pipe being placed *behind* the windpipe. The *windpipe* is the communication by which the air is drawn into and expelled from the lungs. *Inspiration* is the term used for drawing air into the lungs, *expiration*, for expelling it from them, and *respiration*, for the combined actions of breathing in and out.

At the upper portion of the windpipe is situated the LARYNX, a gristly box which may be easily felt by the finger in the middle and fore part of the neck. The Bellows and pipe (the lungs and trachea), may properly be said to end here, and that wonderful apparatus of speech to commence, which begins at the Larynx and terminates at the lips. The Larynx is a box of gristle with moveable sides, furnished with a very complex set of muscles for altering its shape, and traversed by a highly elastic membrane which is like that at the top of a drum, split into two by a tongue-shaped aperture called the *glottis*. The two membranes thus divided are called the *Cordæ vocales* or vocal ligaments, and are capable of being put in motion by the *expired* breath, that is, by the breath which leaves the lungs, but not by the *inspired* breath or that which enters the lungs. When these ligaments are put into vibration a peculiar sound is heard which we call *voice*. The vocal ligaments are, therefore, membranes which are held fast on all sides but one, and are capable of vibrating at their loose external edges. The breath, in escaping from the lungs, must necessarily pass through this box, which is open at both ends. The vocal ligaments will not vibrate unless they are brought into a proper position, and stretched to a certain degree of tightness; hence, all expired breath is not necessarily vocal. Unvocal breath is generally called *whisper*, in contradistinction to vocal breath or *voice*. The sound produced in the Larynx may be compared to that of an organ-pipe, having no distinctive character of its own, except pitch, and being exactly the