

*Tommy*

L E A R N I N G

T O

S P E A K

R E A D

A N D

W R I T E

C R E E

GABRIEL DUMONT INSTITUTE

of Native Studies and Applied Research

## CREE SYLLABICS

### Introduction

The Cree Syllabics were invented by Dr. James Evans. This invention gave the Cree Indians a written form for their language. Dr. James Evans worked as a missionary from England to the Objway and Cree Indians during the years 1800 - 1840.

While Dr. James Evans was stationed at Norway House in northern Manitoba he formulated the Cree Syllabics. In some of his teachings he used birchbark as paper. The Indians referred to this as 'the birchbark that talks'.

The Cree Indians owes much tribute to Dr. Evans for his hard work, for his accomplishment in learning to speak the Cree language and to formulate the Syllabics.

The Cree Syllabics are unique in their structure and form. The Syllabics fit precise and complete to the linguistic sound of the Cree syllables.

## CREE SYLLABICS

### Preface

Cultures and their languages are unique each in their way of life expressing this life through a thought pattern in language.

Many White tribes have the English language. Though their 'way of life' may differ a little one from the other the language with its thought pattern and the twenty-six letters that go to make up the written language is the same. The basis of the English thought pattern seems to be 'abstract', that is, the thought in many cases is not direct or not clear to understand.

The Cree culture and the language that expresses that life is also unique. One understanding the basis of the thought pattern appreciates the beauty of the language. To describe the thought pattern - it has a 'picture thought form with description and action'. This will be prevalent as you study the language.

Cree should be studied with the Cree thought pattern which will enable you to grasp the language quicker.

by Tommy Francis.

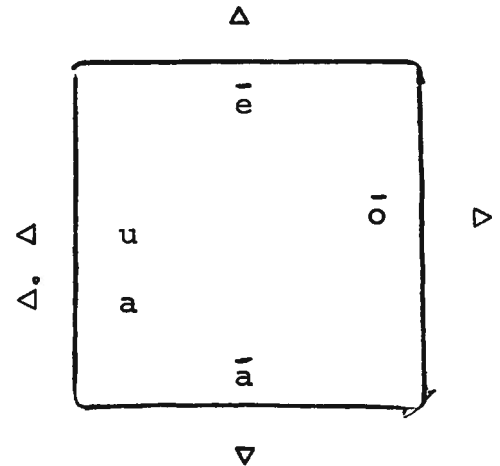
## CREE SYLLABICS

Methods of learning to read syllabics.

There are several methods one could adopt to learn to read the Cree syllabics. Each method takes time to learn to read the syllabics.

Two methods are illustrated below

Δ - e	▽ - ā	▷ - o
┌ - me	└ - mā	┘ - mo



In this course the 'square' method (illustration to the right) will be used as the Syllabic structure fits into the form of a square. This method makes learning the syllabics easier.

KEY TO THE CREE SYLLABIC SYSTEM.  
VOWELS.

as in hate, ā	as in pin, ē	as in no, o	as in pen, u	as in pan, ā	Final Con- sonants.
∇	Δ	▷	◁	◁	
W wā ∇.	wō Δ.	wō ▷.	wu ◁.	wa ◁.	
P pā ∇	po ^	po >	pu <	pa <	'
T tā U	te ∩	to ∪	tu ∩	ta ∩	'
K kā q	ke p	ko d	ku b	ka b	'
Ch chū ∩	cho f	cho j	chu l	cha l	'
M mā ∩	me Γ	mo J	mu L	ma L	'
N nā ∩	no σ	no ρ	nu a	na a	'
S sā ∩	so ∩	so ∩	su h	sa h	'
Y yā ∩	yo ∩	yo ∩	yu h	ya h	'

Final oo . . . . . o  
" i . . . . . i  
Aspirated final k

Extra signs— X = Christ, z = r, s = l, : = wi,  
" = h before a vowel.  
" = a soft guttural h when before a consonant.

577a((

<

b

l

L

a

h

# Cree Syllabics

Final cons.

ye

se

me

pe

ne

che

te

pe

we

e

ya

sa

ma

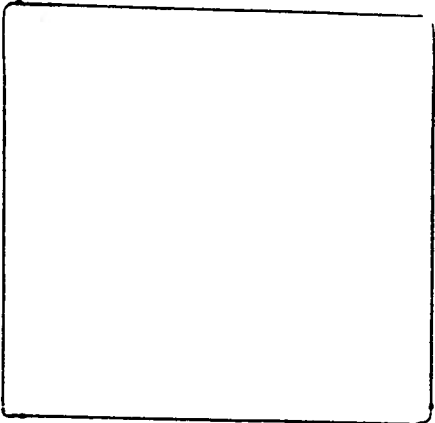
ka

na

cha

ta pa wa a

tu pu wu u



o wo po to

No Det

chu cha

nu na

ku ka

mu ma

su sa

yu ya

ā  
wā  
pā  
tā

cho

no

ko

mo

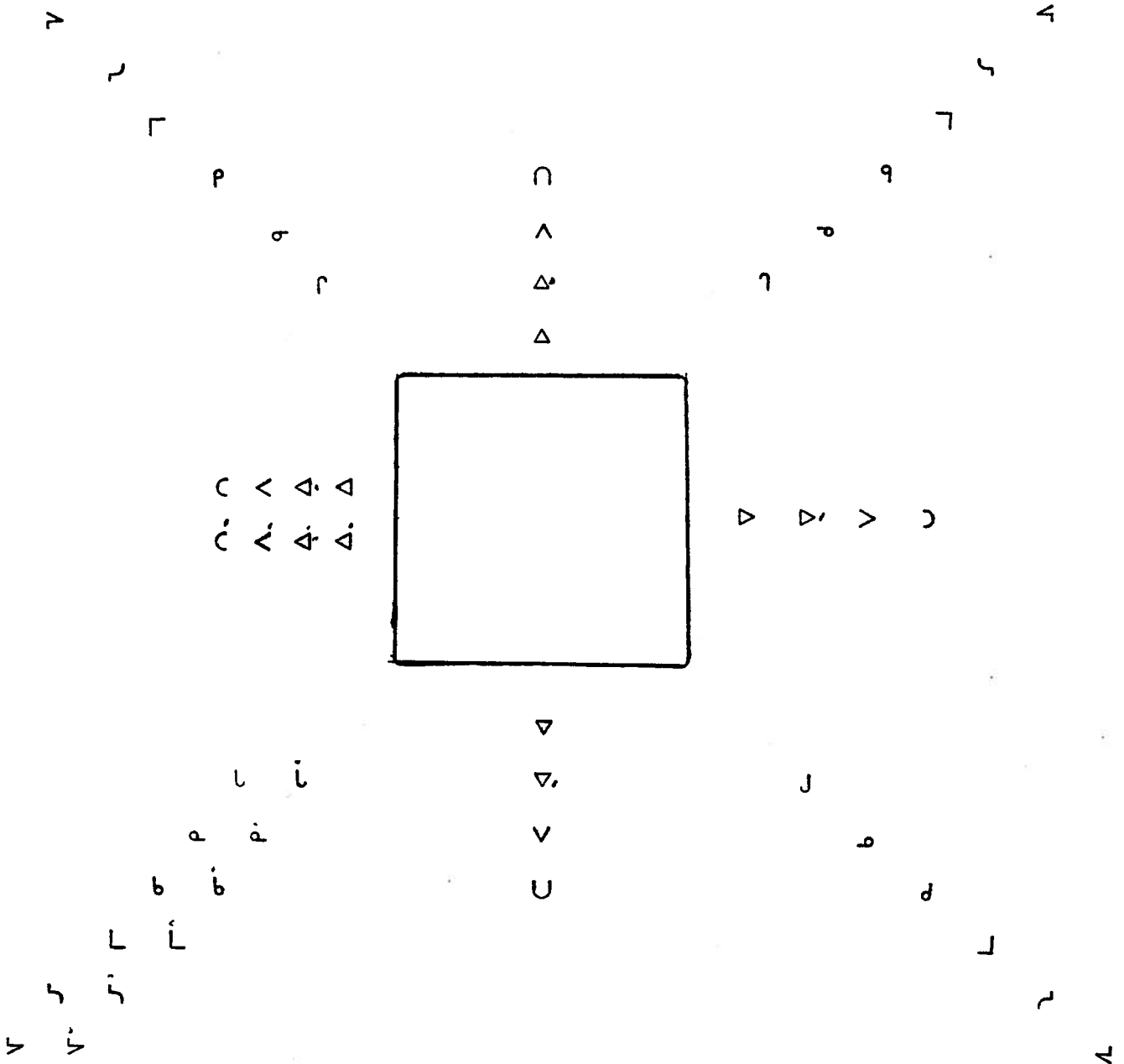
so

yo

Σ = r  
Σ = l  
Final oo = o  
" i = i

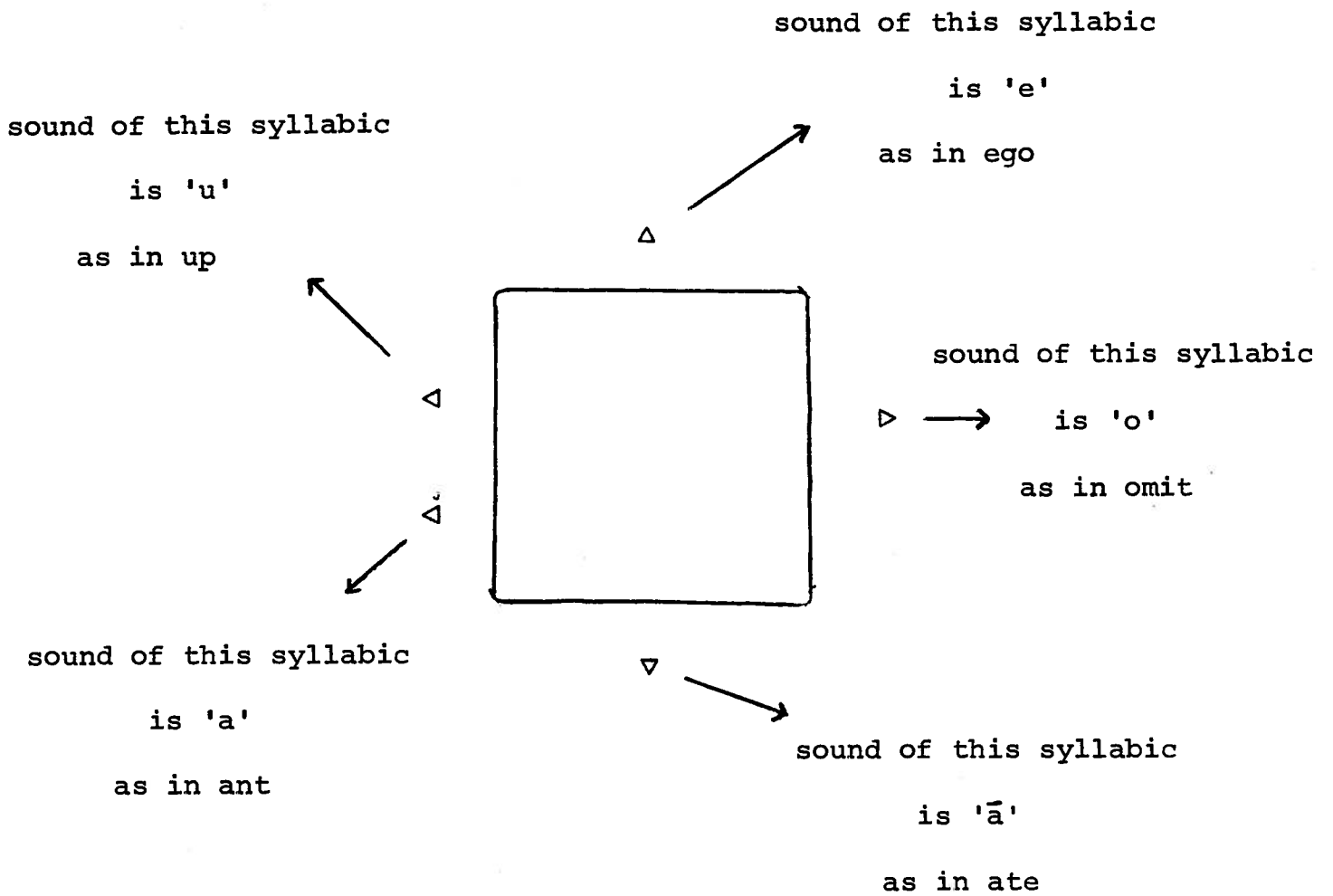
CREE SYLLABICS

Learning to read Syllabics by the Square method.



CREE SYLLABICS

There are five vowels in the Cree Syllabic system.





CREE SYLLABICS

Their form and their sound.

You will note the syllabics with the 'e' sound ('e' as in ego)  
six syllabics point to the top left corner of the square. Four  
syllabics point upward at the top of the square.

ᖃ - ye

ᖄ - se

ᖅ - me

ᖆ - ke

ᖇ - te

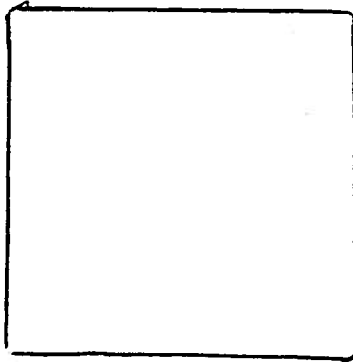
ᖈ - ne

ᖉ - pe

ᖊ - che

ᖋ - we

ᖌ - e

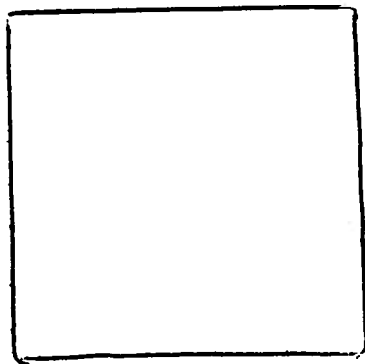


CREE SYLLABICS

Their form and their sound.

You will note the syllabics with the 'a' sound ('a' as in ate) six syllabics point to the right corner of the square, four syllabics point downward at the bottom of the square.

◁ - ya  
↳ - sa  
┘ - ma  
9 - ka  
◡ - na  
┘ - cha

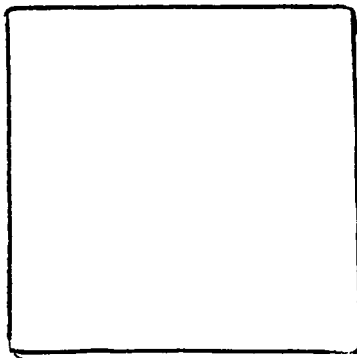


∇ - a  
∇◡ - wa  
∇ - pa  
U - ta

CREE SYLLABICS

Their form and their sound.

You will note the syllabics with the 'o' sound ('o' as in omit)  
six syllabics point to the bottom right corner of the square,  
four syllabics point to the right side of the square.



▷ ▷◦ ▷ ◯  
o wo po to

J - cho

◡ - no

∩ - ko

┘ - mo

└ - so

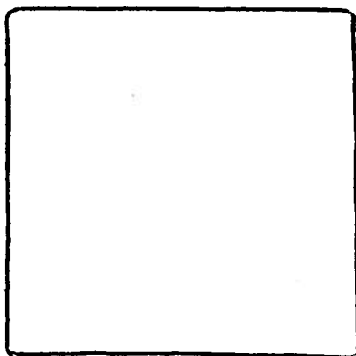
∟ - yo

CREE SYLLABICS

Their form and their sound.

You will note the syllabics with the 'u' sound ('u' as in up)  
six syllabics point to the bottom left corner of the square,  
four syllabics point to the left side of the square.

ᑕ < ᑕᑦ ᑕᑦ  
tu pu wu u



ᑕ - chu

ᑕᑦ - nu

ᑕᑦ - ku

ᑕᑦ - mu

ᑕᑦ - su

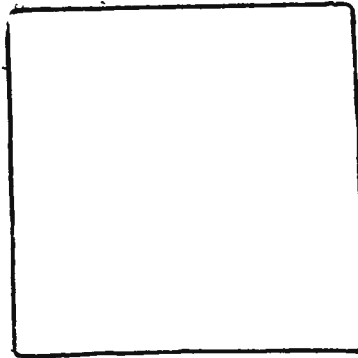
ᑕᑦ - yu

### CREE SYLLABICS

Their form and their sound.

You will note the syllabics with the 'a' sound ('a' as in ant) have the same form as the syllabics with the 'u' sound. The syllabics with the 'a' sound have a 'dot' added to them. Six syllabics point to the bottom left corner of the square, four syllabics point to the left side of the square.

ć   <   <̣   <̣̣  
ta   pa   wa   a



    ̣   - cha  
    ̣̣   - na  
    ̣̣̣   - ka  
  ̣̣̣̣   - ma  
  ̣̣̣̣̣   - sa  
̣̣̣̣̣̣   - ya

CREE SYLLABICS

Final Consonants - two styles.

			small syllabics
P	-	!	- <
T	-	/	- c
K	-	\	- b
Ch	-	-	- b
M	-	^	- l
N	-	o	- e
S	-	^	- h

Final oo - °

Final i - .

Aspirated 'k' - x

Extra marks - ʒ = r

£ = l

: = wi

" = 'h' sound before a vowel

" = a soft guttural 'h' when  
before a consonant.



Δῆρῶ



Δῆρῶ ἄρῆ



Δῆρῶ ἄρῆ



Δῆρ Δῆρῶ ἄρῆ



ἄνῶ



ἄνῶ ἄρῆ



ἄνῶ ἄρῆ



Δῆρ ἄνῶ ἄρῆ



Δῆρῶ ἄρῆ



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ἄνῶ ἄρῆ



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Δῆρ Δῆρῶ ἄρῆ ἄρῆ



ἄνῶ ἄρῆ



ἄνῶ ἄρῆ ἄρῆ



ἄνῶ ἄρῆ ἄρῆ



Δῆρ ἄνῶ ἄρῆ ἄρῆ



- σ↳



σ↳ σ Γ↗ΓU<sup>α</sup>  
ρ<sup>h</sup>ρ\_οLbΓd<sup>\*</sup>



- ρ↳



ρ↳ ρ Γ↗ΓU<sup>α</sup>  
ρ<sup>h</sup>ρ\_οLbΓd<sup>\*</sup>



- Δ·↳

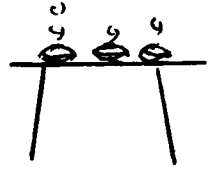


Δ·↳ Γ↗ΓC<sup>↳</sup>  
ρ<sup>h</sup>ρ\_οLbΓd<sup>\*</sup>





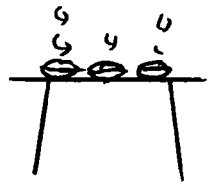
-  $\sigma^h C$



$\sigma^h C$   $\sigma$   $\Delta \cdot \rho^h U^a$   
 $\Gamma \rho^h$



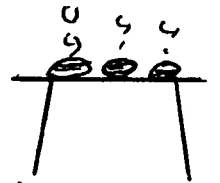
-  $\rho^h C$



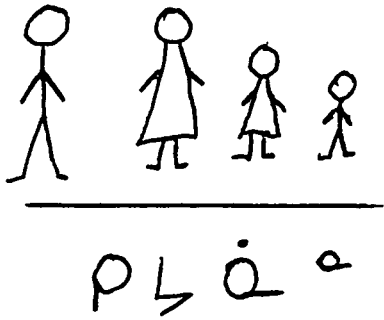
$\rho^h C$   $\rho$   $\Delta \cdot \rho^h U^a$   
 $\Gamma \rho^h$



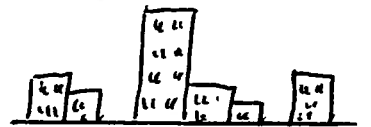
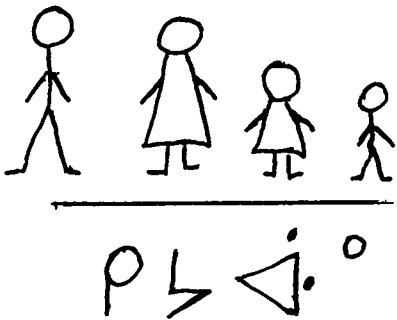
-  $\Delta \cdot^h C$



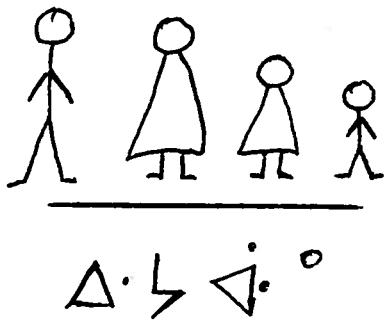
$\Delta \cdot^h C$   $\Delta \cdot \rho^h C$   
 $\Gamma \rho^h$



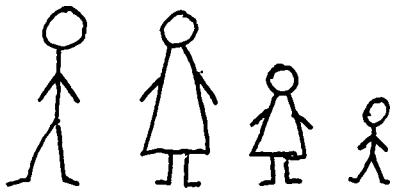
$\rho \rightarrow \dot{a}^a \quad \rho b \quad \Delta \rangle \dot{c} \dot{a}^a$   
 $\Delta U \dot{a}^b$



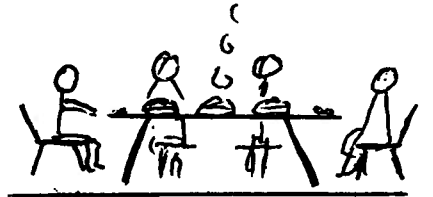
$\rho \rightarrow \dot{c}^a \quad \rho b \quad \Delta \rangle \dot{c} \dot{a} \dot{c}^a$   
 $\Delta U \dot{a}^b$



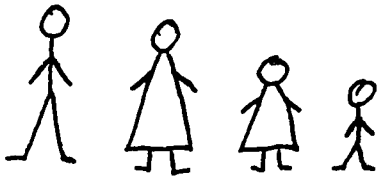
$\Delta \cdot \rightarrow \dot{c}^a \quad \rho c \quad \Delta \rangle U \dot{c}^b$   
 $\Delta U \dot{a}^b$



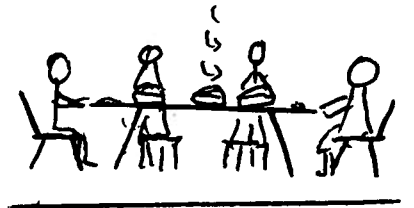
$\rho^h C a^e$



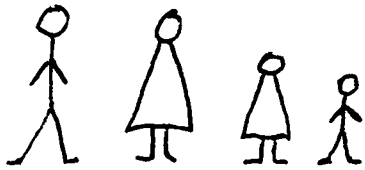
$\rho^h C a^e \rho b \Gamma \Gamma \Delta a^e$



$\rho^h C \Delta^{\circ}$



$\rho^h C \Delta^{\circ} \rho b \Gamma \Gamma \Delta a^e \Delta^{\circ}$



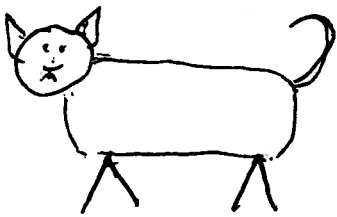
$\Delta^{\circ} C \Delta^{\circ}$



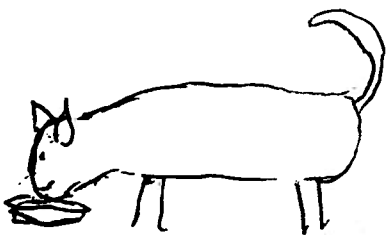
$\Delta^{\circ} C \Delta^{\circ} \rho C \Gamma \Gamma \Delta \Delta^{\circ b}$



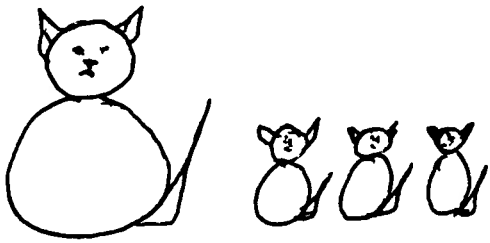
$\gamma \rho \quad \Delta \lambda^\circ$



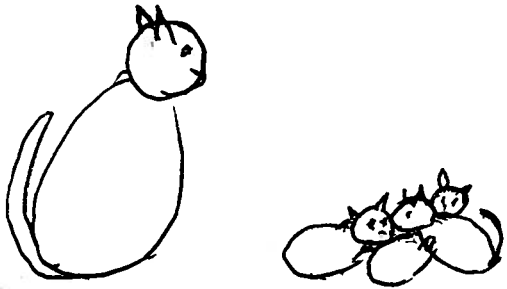
$\gamma \rho \quad \sigma < \Delta^\circ$



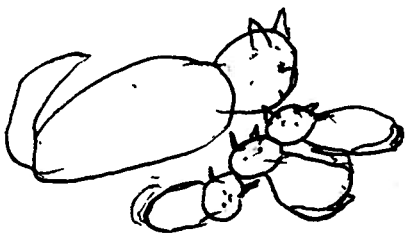
$\gamma \rho \quad \sigma \rho^\circ \quad \gamma \gamma \dot{h} \gamma$



$\gamma \rho \quad \Delta \dot{\Delta} \nabla \cdot^{\circ}$   
 $\sigma \cdot \gamma \quad \gamma \rho \rho h^b$



$\gamma \rho \quad \rho \quad \dot{\Delta} \cdot < \gamma^{\circ}$   
 $\Delta \quad \gamma \rho \rho \rho \rho \quad \Delta \quad \gamma \rho \rho \cdot \rho^b$



$\gamma \rho \quad \rho \rho \quad \Delta \quad \gamma \rho \rho h$   
 $\sigma < \dot{\Delta} \cdot^b$



Դժբ․բ՞

Դժբ․բ՞ ՎՎԻՐ ՔՐ ԴժԳ․Ծ՞ ՄԸ



Ե․Վ՞ՃԵ՞

Ե․Վ՞ՃԵ՞ Վ ՃԻՈՐՁԼՃ․՞



ԿԵ՞ՃԵ՞

ԿԵ՞ՃԵ՞ ՎՎԻՐ



ՎԵԼ՞ՃԵ՞

ՎԵԼ՞ՃԵ՞ ՎՎԻՐ ՔՐ ՎԵ՞ՃԼ՞ ԿԵ՞ՃԵ՞



ՔԿՔ՞՞ՃԼՎ․Ճ․ԵՂԵ

ՔԿՔ՞՞ՃԼՎ․Ճ․ԵՂԵ ՃՃՍՎ․Ե ՃՃ․ՐԿԵ



ՎՃՎ․Ճ․ԵՂԵ

ՎՃՎ․Ճ․ԵՂԵ ՃՃՍՃ՞

ΔΡΟΤΑ·α

1 v>b	7 U<d<	50 σ>αφΓα·
2 σρ	8 4<·°	100 Γ<C>Γα·
3 σγ>	9 9b< Γ<C<	150 Γ<C>Γα· σ>αφΓα·
4 σδ>	10 Γ<C<	1,000 P·P Γ<C>Γα·
5 σ>α·	11 Γ<C< v>d<	1,500 P·P Γ<C>Γα· σ>α· Γ<C>Γα·
6 σδ<·ρb	12 Γ<C< σρ<	10,000 Γ<C< P·P Γ<C>Γα·